Arrangements as a Creative Tool Towards the Performance of J. S. Bach's Six Sonatas and Partitas for Solo Violin BWV 1001–1006

Max H. Y. Wong

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Professor Richard Langham Smith

Dr Wiebke Thormählen

ABSTRACT

A performer's musical interpretation reflects that performer's creative discourse and praxis, which is often shaped by the performer's exposure to concerts, recordings and pedagogical experiences. As a performance practice project, this dissertation proposes a way to expand a performer's creative sources beyond these means by using arrangements as a creative tool. It models a process of score study that leads a performer to musical interpretations that are new to that performer.

The author is a violinist and focuses the study on J. S. Bach's *Six Sonatas and Partitas for Solo Violin*, BWV 1001–1006 (hereafter the *Solos*), dated 1720. Three case studies demonstrate the use of arrangements as a creative tool, studying arrangements for harpsichord, organ, lute, piano and piano accompaniment drawn from the entire time span from Bach's time to today. Each case study comprises detailed score studies of various passages in the *Solos*, each leading to musical interpretations that are new to the author.

This dissertation's contribution to knowledge is the process rather than the author's particular outcomes. As every violinist is different, every violinist will find different aspects of these arrangements relevant and interesting, resulting in different interpretive findings. This is not only recognised but celebrated, as it makes the world of musical possibilities all the richer.

To Hugo Caspian

and his generation,

that they may live in creativity and freedom.

CONTENTS

PRELIMINARIES

LISTS OF FIGURES, SOUND ILLUSTRATIONS AND MUSICAL EXAMPLES

This dissertation uses a system of abbreviations to denote what type of source each figure or musical example comes from. These abbreviations are appended to the end of each caption, which also appears in these lists. The abbreviations are listed in the following table.

The dissertation also includes a small number of recorded sound illustrations by the author that demonstrate the effects of various types of performance possibilities and interpretive outcomes. These are online at soundcloud.com/solos-phd/sets/illustrations and hyperlinks accompany relevant musical examples.

Please note that all passages from Gustav Leonhardt's arrangement of the C major Fugue, marked with "Lh" in captions, are reproduced by kind permission of Bärenreiter-Verlag © 2017, from *J S Bach, Suites, Partitas, Sonatas Transcribed for Harpsichord by Gustav Leonhardt*, BA11820.

Bga	Bach-Gesellschaft Ausgabe.
Dm	Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (Novello, 1915).
Fl	Johann Sebastian Bach, *Sonaten und Partiten für Violine Solo*, ed. by Carl Flesch (Edition Peters, 1930).
Ff	Fredric Fehleisen.
Gl	Johann Sebastian Bach, *J. S. Bach: Sonatas and Partitas for Solo Violin (2525)*, ed. by Ivan Galamian (International Music Company).
Gr	James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge University Press, 1996).
Hb	Johann Sebastian Bach, *Joh. Seb. Bach: Violinsonaten (6977)*, ed. by Jenö Hubay (Universal Editions).
Hr	Johann Sebastian Bach, *Bach Sonatas for Violin Solo*, ed. by Eduard Hermann (Schirmer, 1900).
Ht	Wendy Hilton, *Dance of Court and Theater: The French Noble Style, 1690–1725* (Princeton Book Company, 1981).
Im	The source was downloaded from the International Score Music Library Project (IMSLP).
Ld	David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (Yale University Press, 2009).
Lh	Johann Sebastian Bach and Gustav Leonhardt, *J S Bach, Suites, Partitas, Sonatas Transcribed for Harpsichord by Gustav Leonhardt* (Bärenreiter, 2017).
Lt	Meredith Little, 'Minuet', *Grove Music Online*, 2001.
Ms	A manuscript source available in the public domain.
Mw	The author's illustration.
Mw-Nba	The reproduction of a figure in the Neue Bach-Ausgabe (NBA) by the author.
Nba	Neue Bach-Ausgabe.
Qz	Johann Joachim Quantz, *On Playing the Flute (1752)*, trans. by Edward R Reilly, 4th edn (Faber and Faber, 2001).
Rf	Johann Sebastian Bach and Joachim Raff, *Ausgewählte Stücke aus den Violin-Solo-Sonaten von Joh. Seb. Bach für das Pianoforte bearbeitet, WoO 23 (504)* (J. Rieter-Biedermann, 1868).

Rh	Robert Hill (non-manuscript).
RhMs	Robert Hill's manuscript.
Re	Walter Reiter, *The Baroque Violin and Viola: A Fifty-Lesson Course*, 2 vols (Oxford University Press, 2020).
Rs	Johann Sebastian Bach and F. W. Ressel, *Ciaccona Per il Violino con Accompagnamento di Pianoforte* (Schlesinger, 1845).
Rt	Stanley Ritchie, *The Accompaniment in 'Unaccompanied' Bach: Interpreting the Sonatas and Partitas for Violin* (Indiana University Press, 2016).
Sch	Johann Sebastian Bach and Robert Schumann, *Bach-Schumann Klavierbegleitung zu den Sonaten für Violine Solo (7309)*, 2 vols (C. F. Peters).
Seg	Sally Ede-Golightly.
Sh	Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide* (Yale University Press, 2007).
Sm	Johann Sebastian Bach, Felix Mendelssohn-Bartholdy, and Robert Schumann, *Chaconne, Violine und Piano von Joh. Seb. Bach mit Klavierbegleitung von Rob. Schumann und F. Mendelssohn Bartholdy (7310)* (C. F. Peters).
Sn	Daniel N. Stern, *Forms of Vitality: Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy, and Development* (Oxford University Press, 2010).
Ss	Johann Sebastian Bach and Camille Saint-Saëns, *Transcriptions pour piano* (Durand, 1873).
St	Andreas Staier, 'Reinken, Bach und...: Zu BWV 964, 965, 966, 968 (und 954).', in *Provokation und Tradition: Erfahrungen mit der Alten Musik*, Metzler Musik, 2000.

LIST OF FIGURES

LIST OF RECORDED SOUND ILLUSTRATIONS (ACCESSIBLE ON SOUNDCLOUD, HANDLE "SOLOS-PHD")

LIST OF MUSICAL EXAMPLES

LIST OF DEFINITIONS

Defined terms in this dissertation have the meaning below and are italicised when used in the dissertation.

When used to identify musical compositions attributed to Bach, "BWV" is not italicised.

BWV means *Bach-Werke-Verzeichnis*.

BWV-2 means the *BWV* catalogue that is Schmieder (1990).

BWV-2A means the *BWV* catalogue that is Schmieder et al. (1998), an updated and abridged version of *BWV-2* edited by Dürr and Kobayashi.

Central Research Question means the following question: Can the study of arrangements of the *Solos* serve as a creative tool for the violinist, and what new interpretations can it yield?

Chaconne (when italicised only) means the fifth movement, Ciaccona, in the Partita in D minor, BWV 1004/5.

Chaconne theme means the eight-bar theme that opens the *Chaconne*.

Chaconne rhythm means the sarabande-like dotted rhythm motif found in the *Chaconne theme* and other parts of the *Chaconne*.

Countermelody means a melody or melodic element added by an arranger in a new voice that does not exist in the violin original at that moment.

Double-coulé understanding means the particular musical understanding of bar 10 of BWV 1006/2 and 1006a/2 as defined in the discussion of Example 98 and Example 99.

Double wave means the double trill marked in bar 22 of the A minor Grave in Bach's *Solos* autograph manuscript.

IMSLP means the International Music Score Library Project.

Maggiore section means the middle section of the tripartite structure of the *Chaconne*, in D major.

Minore section means the section of the C major Fugue in the minor, bars 92–165.

NBA means *Neue Bach-Ausgabe*.

Petites notes means notes written in small type, including but not limited to grace notes and French-style appoggiaturas.

Rediscoverers means Mendelssohn, Schumann and F. W. Ressel.

Riverso section means the section of the C major Fugue marked "*al riverso*" in Bach's manuscript, bars 245–288.

Semiquaver line means an accompanying line of semiquavers throughout the movement in the Bach-attributed arrangement of the C major Adagio: Adagio BWV 968.

Single-coulé understanding means the particular understanding of bar 10 of BWV 1006/2 and 1006a/2 as defined in the discussion of Example 98 and Example 99.

Solos means J. S. Bach's *Six Sonatas and Partitas for Solo Violin* BWV 1001–1006.

Theme statement means, in the context of a fugue, a subject statement in any key, including real and tonal answers.

ABBREVIATIONS AND CONVENTIONS

This dissertation uses short names to refer to movements in the *Solos*. The short name is given by the key of the sonata or partita to which the movement belongs, followed by the name given by J. S. Bach in his autograph manuscript. The exception is "Fuga", here referred to as "Fugue", as the fugue genre has technical language that is employed in English in this dissertation. This choice provides consistency within that discourse. The short names of *Solos* movements are listed in Table 1 at the end of this section.

Attention is drawn to a potential source of confusion. Some movements within a sonata or partita are not in the key of the larger composition in which it resides. For example, the Largo from the C major Sonata BWV 1005/3 is not in fact in C major but in F major. However, naming it the "F major Largo" provides no hint that it belongs in the C major Sonata BWV 1005. Therefore, the compromise is that movements are named after the larger composition of which it forms a part.

The corollary of this is that arrangements and transcriptions also follow the same convention, notwithstanding that it might be transposed to a different key for an instrument. For example, while BWV 964 is the Sonata in D minor as a separate work in its own right, this dissertation may also refer to this as the A minor Sonata arrangement for harpsichord BWV 964 (though transposed to D minor). The same applies to constituent movements: while BWV 968 is the Adagio in G in its own right, it is also the C major Adagio arrangement for harpsichord BWV 968 (which is transposed to G major).

When referred to by *BWV* numbers, individual movements are identified with a forward slash. For example, as the second movement of the G minor Sonata BWV 1001, the G minor Fugue is referred to as BWV 1001/2. The use of Arabic rather than Roman numerals follows the conventions in the *NBA*. Particularly requiring clarification are the movements Menuet I and II in the E major Partita, which are almost never played or arranged without each other. Therefore, they are referred to as BWV 1006/4a and BWV1006/4b.

With the exception of the *Chaconne*, bar numberings begin with 1 on the first complete bar. This means movements with incomplete first bars, such the C major Fugue, do not have their incomplete opening bars counted as bar 1; rather, bar 1 is the bar after. The exception of the *Chaconne* is applied in the *NBA*, and discussions of all works in the *NBA* in this dissertation follow its bar numberings.

Finally, this dissertation generally refers to both "arrangements" and "transcriptions" as arrangements. First, some are accompaniments added to the violin original, which would be an addition rather than a

transcription outright. Second, "transcriptions" carries with it a connotation of faithfulness, and it is a premise of this dissertation not to privilege any musical text according to its relationship with an original composition. The theoretical foundations of this premise are set up in Section 4 of Chapter One (*Dissertation Framework*).

Sonatas and Partitas		
Short name	Sonata/Partita	*BWV* number
G minor Sonata	Sonata for Solo Violin No. 1 in G minor	1001
B minor Partita	Partita for Solo Violin No. 1 in B minor	1002
A minor Sonata	Sonata for Solo Violin No. 2 in A minor	1003
D minor Partita	Partita for Solo Violin No. 2 in D minor	1004
C major Sonata	Sonata for Solo Violin No. 3 in C major	1005
E major Partita	Partita for Solo Violin No. 3 in E major	1006
Movements			
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Short name	Bach's movement name	Sonata/Partita	*BWV* number
G minor Adagio	Adagio	G minor Sonata	1001/1
G minor Fugue	Fuga Allegro	G minor Sonata	1001/2
G minor Siciliana	Siciliana	G minor Sonata	1001/3
G minor Presto	Presto	G minor Sonata	1001/4
B minor Allemanda	Allemanda	B minor Partita	1002/1
B minor Allemanda Double	Double	B minor Partita	1002/2
B minor Corrente	Corrente	B minor Partita	1002/3
B minor Corrente Double	Double	B minor Partita	1002/4
B minor Sarabande	Sarabande	B minor Partita	1002/5
B minor Sarabande Double	Double	B minor Partita	1002/6
B minor Tempo di Borea	Tempo di Borea	B minor Partita	1002/7
B minor Tempo di Borea Double	Double	B minor Partita	1002/8
A minor Grave	Grave	A minor Sonata	1003/1
A minor Fugue	Fuga	A minor Sonata	1003/2
A minor Andante	Andante	A minor Sonata	1003/3
A minor Allegro	Allegro	A minor Sonata	1003/4
D minor Allemanda	Allemanda	D minor Partita	1004/1
D minor Corrente	Corrente	D minor Partita	1004/2
D minor Sarabanda	Sarabanda	D minor Partita	1004/3
D minor Giga	Giga	D minor Partita	1004/4
Chaconne (defined term)	Ciaccona	D minor Partita	1004/5
C major Adagio	Adagio	C major Sonata	1005/1
C major Fugue	Fuga	C major Sonata	1005/2
C major Largo	Largo	C major Sonata	1005/3
C major Allegro assai	Allegro assai	C major Sonata	1005/4
E major Preludio	Preludio	E major Partita	1006/1
E major Loure	Loure	E major Partita	1006/2
E major Gavotte en Rondeaux	Gavotte en Rondeaux	E major Partita	1006/3
E major Menuet I	Menuet i^{re}	E major Partita	1006/4a
E major Menuet II	Menuet 2^{de}	E major Partita	1006/4b
E major Bourée	Bourée	E major Partita	1006/5
E major Gigue	Gigue	E major Partita	1006/6

Table 1. Short names for movements in the *Solos*.

CHAPTER ONE:

INTRODUCTION AND FOUNDATIONS

1. AIMS

"I frequently find in masterclass settings that when I ask student pianists to think of alternative interpretative or expressive options regarding a piece they already know, they struggle to entertain artistically compelling possibilities. A certain learned interpretation and performing style becomes their norm and sets aesthetic limits to their creative skills."[1]

The challenge at hand is articulated by this experience of the artist-scholar Mine Doğantan-Dack, in a short book chapter describing her own search for an artistic voice as a pianist-researcher. Relevant here are an observation and a phenomenon. First, she is not asking students for a *better* interpretive option. The students are struggling to come up with any new artistically compelling possibilities. Second, interacting with my own experience, this is especially difficult when a piece is well-known. Well-known compositions often have a strong tradition of performance practice that establishes a performance style, which becomes a norm for how such works are expected to be played.[2] Pedagogy may, in one way or another, further reinforce these limits.[3] The better-known the composition, the more difficult it can be for a performer to imagine new musical possibilities. For a violinist, this challenge is nowhere more keenly felt than in one of the most-performed sets of works in the violin repertoire: J. S. Bach's *Six Sonatas and Partitas for Solo Violin* (hereafter the *Solos*).

This dissertation aims to expand the set of creative tools for a violinist performing the *Solos*. Its material consists of transcriptions and arrangements of the *Solos* for other instruments, spanning in timescale from the

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[1] Mine Doğantan-Dack, 'Expressive Freedom in Classical Performance: Insights from a Pianist-Researcher', in *Musicians in the Making: Pathways to Creative Performance*, ed. by John Rink, Helena Gaunt, and Aaron Williamon, Studies in Musical Performance as Creative Practice, 1 (Oxford University Press, 2017), p. 132

[2] See, for example, Chapter 6.4 of Daniel Leech-Wilkinson, *Challenging Performance: Classical Music Performance Norms and How to Escape Them*, 2020, which seeks to debunk the proposition that "current performances offer the best solutions". This is especially pertinent with well-known compositions that have many performances and recordings. In the case of the *Solos*, the evolution of performance traditions created by such recordings is documented by a substantial survey in Dorottya Fabian, *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin* (Open Book Publishers, 2015). It contains statistical analyses of Robert Philip-inspired parameters (and beyond, including spectrograms) in recordings of the *Solos* from 1977–2011.

[3] See, for example, the observations summarised in Helena Gaunt, 'Apprenticeship and Empowerment', in *Musicians in the Making: Pathways to Creative Performance*, ed. by John Rink, Helena Gaunt, and Aaron Williamon, Musicians in the Making: Pathways to Creative Performance, 1 (Oxford University Press, 2017), pp. 40–43, the subsections entitled "tension between transmission and ownership of artistic development" and discussions in Chapter 7 of Leech-Wilkinson (2020), entitled "Teaching" under Part 2, "The Policing of Performance".

first ones made by Bach himself to one by a living arranger Robert Hill. Although translating music into the form of another instrument's possibilities is a highly creative process, performers rarely consult transcriptions and arrangements as resources for interpretation.[4] This leads to the central research question of the dissertation (hereafter the *Central Research Question*): can the study of arrangements of the *Solos* serve as a creative tool for the violinist, and what new interpretations can it yield?

The methodology is the textual study of scores, in detail and in comparison with Bach's original and other relevant arrangements. It is carried out through my perspective as a violinist, looking at a wide range of cross-instrumental parameters including harmony, texture, articulation and phrase structure. The findings of this process provide new inspiration for interpretation in performance, and every performer would arrive at different outcomes by virtue of what they find interesting in the material. This dissertation documents what I found through carrying out this process, but every performer would be attracted to different musical features in the arrangements and likely find interesting features I have not found. Even if examining the same feature, performers may arrive at different musical understandings, different creative insights and different performance interpretations. Therefore, the dissertation addresses the *Central Research Question* not by presenting one end result as "correct", but by modelling a process whereby a violinist studies arrangements in a way that yields new interpretive possibilities. This process forms a creative tool that any violinist can use— this dissertation's main original contribution to knowledge.

Although this dissertation demonstrates a plethora of interpretive outcomes resulting from this process, what it celebrates is the process rather than the outcomes—or in other words, the walk rather than the destination. Measuring the merit of these arrangements as interpretations is not part of this project; in Doğantan-Dack's words, this project does not aim for "better" interpretations of Bach. If others follow the same process, they will likely arrive at a different but equally new set of interpretations. Every performer brings a different set of conditions of musical practice, resulting from different combinations of pedagogical, musical and cultural influences.[5] In this respect, the performative outcomes presented in this dissertation document my artistic exploration only. However, the use of these arrangements and the detailed study of their texts as a

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[4] In studying arrangements as interpretations, this bears some analogy to but is distinct from studying recordings, the framework for which was first suggested by Robert Philip's *Early Music and Musical Style* (1992). In this dissertation, the material for study is scores and the methodology is score study.

[5] This forms an integral part of this dissertation's ontology and is explained in philosophical terms in Section 4.3 of this Chapter One (*Ontology of the musical work and our relationship with it*).

creative tool is equally valid for all. This dissertation presents arrangements as a rich resource for interpretation and demonstrates their use through a model.

As John Butt notes in *Playing with History* (2002), "history should reveal as many perspectives on the past as there are individuals studying it; it should open up new possibilities rather than close down our perspectives".[6] This dissertation celebrates that every individual studying arrangements as a creative tool opens up a unique set of new musical possibilities.

2. ARRANGEMENTS AND METHODOLOGY

There are many arrangements of the *Solos*. Starting with a small cluster from Bach's time (attributed to Bach in the *Bach-Werke-Verzeichnis* (hereafter *BWV*)), they increased exponentially after the rediscovery of the *Solos* as performance repertoire by Mendelssohn and his colleague, violinist Ferdinand David.[7]

In the academic literature, sources documenting the history of these arrangements are rare. The main source is Zay David Sevier's two-part article, "Bach's Solo Violin Sonatas and Partitas: the First Century and a Half" (1981), which describes the early reception of the *Solos* in terms of its publication, writings and performances.[8] Another is a book chapter on the arrangements of the *Chaconne* by Georg Feder, "History of the Arrangements of Bach's Chaconne" (1985).[9] Outside of academic literature, the International Music Score Library Project (hereafter *IMSLP*), Bach Cantatas Online and commercial music streaming platforms such as Spotify are abundant sources of arrangements. Such open-access sources are appropriate as creative inspiration, as they are readily accessible to performers without the need for institutional affiliation or costly individual subscriptions.

Most arrangers arranged individual movements, perhaps as showpieces; some arranged complete sonatas or partitas; fewer still arranged the entirety of the *Solos*. Counting in movements, there are at least 765 arranged movements by 150 arrangers, which are shown in a list I have compiled to gain an overview of the scale of available material for this project (see Appendix). Within my findings, the most arranged movement is

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[6] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002), p. 17.
[7] See Section 2 of Chapter Three of this dissertation (*Historical context of the Rediscoverers' arrangements*) for a fuller narrative.
[8] Zay David Sevier, 'Bach's Solo Violin Sonatas and Partitas: The First Century and a Half, Part 2', *Bach*, 1981, 21–29.
[9] Georg Feder, 'History of the Arrangements of Bach's Chaconne (Geschichte Der Bearbeitungen von Bachs Chaconne)', in *The Bach Chaconne for Solo Violin: A Collection of Views*, ed. by Jon F Eiche, trans. by Egbert M Ennulat (American String Teachers Association, 1985), pp. 41–61.

the *Chaconne*, with 86 arrangements. For four instruments, there are over 50 arranged movements: guitar (180), piano (129), harpsichord (55) and violin with piano accompaniment (50). This count contains some assumptions. First, the B minor Partita is counted as eight movements rather than four, as some arrangers made arrangements without the corresponding *Doubles*. Second, the two halves of the minuet in the E major Partita are counted as one. Menuet II is often performed as a trio to Menuet I, and no arranger has separated them. Further statistical analysis of the arrangements is not required to further the dissertation's performance practice aims, but the large number of arrangements is a testament to the music of the *Solos*—that many musicians who are not violinists nonetheless want to find ways of performing the music on their own instruments.

Although guitar arrangements are numerous, they are not studied in this project for several reasons. First, almost invariably, these arrangements are adaptations of Bach's violin original for guitar that are made to suit the technicalities of guitar playing. Without that embodied knowledge, it is not possible for me to study these arrangements meaningfully.[10] Second, these arrangements generally lack significant modifications in cross-instrumental parameters (such as harmony) that enable someone without technical guitar knowledge to study. Their recordings rarely contain creative changes perceptible to a non-guitarist's ear. In contrast with the eighteenth-century lute arrangements, these guitar arrangements are by performers from a much later time (the earliest is Andrés Segovia's in the twentieth century). These guitarists no longer belonged to the Baroque performance tradition that had encouraged improvisation, and their more rigid arrangements reflect this. Finally, these arrangements rarely have scores for study, as they are primarily performers' adaptations used in performance. After excluding guitar arrangements, most of the arrangements that remain involve a keyboard instrument.

Unlike guitar arrangements, many keyboard arrangements contain significant changes to the music, partly because the keyboard differs from the violin more than the guitar does. As a violinist rather than a keyboardist, I rely to some degree on recordings to realise the sound of keyboard arrangements. I do not interact with keyboard arrangements with the same embodied knowledge that I bring to music for the violin.[11] To mitigate this, I have restricted myself to studying arrangements for which I could access both a score and a recording, adding this dimension to my textual interpretation of the written score. For example, the effect of

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[10] For a good example of how embodied knowledge of the guitar is used to study a guitarist's adaptations to the challenges of playing Bach music, see James George Bogle, 'The Development of a Musically Logical Procedure for Solving the Problems of Transcription for Guitar Performance of J. S. Bach's Suite in E Minor (BWV 996)' (unpublished PhD thesis, The University of Oklahoma, 1982).
[11] Embodied knowledge, along with embedded perspectives through individual creative discourse and praxis, are part of this dissertation's theoretical framework and discussed further in Section 4.1 of this Chapter One (*Inescapable Subjectivity*).

articulation markings is often only brought to life when heard amidst the textural context provided by the instrument's sounds.

Within my survey of arrangements, I was able to access a score and a recording for 113 arrangements by 20 arrangers. Table 2 shows these arrangements and adds two exceptions. Robert Hill produced a recording of his own completion of the C major Sonata for harpsichord, but no score is published. This arrangement makes for an engaging performance that contrasts with Gustav Leonhardt's, his teacher. After a written request, Hill kindly shared his handwritten score specifically for this dissertation. The other exception has the opposite problem. Joachim Raff, a nineteenth-century composer famous in his time, produced more piano arrangements of the *Solos* than almost anyone (24 arranged movements). Scores are available on *IMSLP*, but no recording is publicly available. I have been assisted by a non-commercial recording of a live playthrough. In Table 2, which lists the set of arrangements with both scores and recordings available, Hill's arrangements are listed with a single asterisk (*), while Raff's are with a double asterisk (**). Relevant editions and recordings are introduced in the chapters that refer to them.

Arranger	Original *Solos* Movements Arranged	Instrument	# Arranged Movements
Bach, J. S. (attributed)	1001/2, 1003, 1005/1, 1006	Harpsichord, organ, lute (questionable)	16
Best, William Thomas	1004/5	Organ	1
Brahms, Johannes	1004/5	Piano (left hand)	1
Busoni, Ferruccio	1004/5	Piano	1
Friedman, Ignaz	1002/7, 1006/3	Piano	2
Godowsky, Leopold	1001, 1002, 1003	Piano	16
Grandjany, Marcel	1002/5, 1003/3	Harp	2
Hill, Robert*	1005/2, 1005/3, 1005/4	Harpsichord	3
Kempff, Wilhelm	1006/1	Piano	1
Leonhardt, Gustav	1001–1006 (except: 1003, 1005/1)	Harpsichord	26
Loussier, Jacques	1002/7	Piano, Double Bass, Percussion	1
Mendelssohn, Felix	1004/5, 1006/1	Violin and Piano	2
Messerer, Henri	1004/5	Organ	1
Rachmaninoff, Sergei	1006/1, 1006/3, 1006/7	Piano	3
Raff, Joachim **	1002/7, 1005/2, 1005/3	Piano	3
Ressel, F. W.	1004/5	Violin and Piano	1
Saint-Saëns, Camille	1002/7, 1005/2, 1005/3, 29/1	Piano	4
Schumann, Robert	1001–1006	Violin and Piano	31
Segovia, Andrés	1004/5, 1006/4ab	Guitar	2
Siloti, Alexander	1003/3, 1004/5	Piano	2

Table 2: *Solos* arrangements with both score and recording available.

Most of the arrangements in Table 2 contain interesting features. For this dissertation, I have selected the arrangers highlighted in grey. This is the result of the intersection of three factors: the possibility of comparative study between multiple arrangements of the same movement; the historical significance of Bach's own arrangements and (separately) the role Mendelssohn and Schumann played in reviving the *Solos* as performance repertoire; and, finally, the wish to illustrate how the creative process this dissertation proposes can be applied to material from a variety of musical periods. Outside of the eighteenth-century arrangements attributed to Bach (the subject of Chapter Two), the movements selected for study are the *Chaconne* (Chapter Three) and the C major Fugue (Chapter Four). As these selections and the dissertation structure guide each other, this is further explained later in this chapter (Section 5: *Dissertation Structure*). For now, even from Table 2 alone, it can be gleaned that only a few movements there have arrangements by multiple arrangers, which is necessary for studying what different arrangers do with the same musical passage.

The arrangements selected above form the material for comparative score study: comparing an arrangement with the *Solos* violin original or, where available, comparing multiple arrangements of the same passage. The literature review below (Section 3) reveals that the use of arrangements as material for score study has been overlooked. Such a comparative study reveals musical assumptions behind how an arranger interprets the *Solos*. Furthermore, comparing two arrangements often brings each arranger's characteristics and idiosyncrasies into even sharper relief. This is done through a perspective that combines musical analysis with technical violin knowledge, and considering parameters such as harmony, rhythm, phrasing, articulation, musical momentum and musical motifs. Where helpful, there is also analysis in harmonic and fugal language.

One important aspect of score study is that the outcomes are inevitably a function of the embodied knowledge of the study undertaker. My own principal training as a modern violinist influences how I read musical texts. In addition, I had a period of intense immersion in Baroque violin, mainly at the Historical Performance department of the Royal College of Music. I participated in classes including Baroque ornamentation, Baroque and Classical dance, diminution practices, eighteenth-century French music, Classical and Romantic repertoire, and seventeenth- and eighteenth-century practices of improvisation and cadenza performance. I perform recitals on the violin regularly. Embodying a performance practice that gives equal importance to Baroque and modern violins, I often perform on both violins within the same recital. In May 2021, I performed the complete *Solos* on modern violin over six consecutive days, and have intimate practical knowledge of every corner of the *Solos*. My approach to keyboard scores is mediated by my more limited immersion in keyboard studies. I have a reasonable grasp of playing the modern piano through ABRSM Grade

7 in my youth. As Trustee of a harpsichord trust, I have a different, material experience of the workings of the harpsichord through carrying out tuning and other typical maintenance tasks, such as replacing and voicing quills. I do not perform on keyboards. The limitations of score study are discussed in depth in Section 4.1 (*Inescapable subjectivity*) and Section 4.2 (*Limitations of score study*) below.

Also informing my perspective in score study is my background as a philosophy undergraduate, which influences the way in which I approach score study and its theoretical foundations. This intellectual training has equipped me with philosophical tools from the continental tradition, which enables me to articulate a more general ontology into which I place musicological thinkers such as Joseph Kerman, Richard Taruskin, Laurence Dreyfus and Lydia Goehr. This is the subject of Section 4.3 (*Ontology of the musical work*), after which the use of *Solos* arrangements as a creative tool is discussed in Section 4.4 (*Arrangements as a creative tool*).

3. REVIEW OF "SOLOS" PERFORMANCE PRACTICE LITERATURE

The literature on performance practice of the *Solos*—that is, literature written for the performer that propose interpretative insights—mainly comprises of two types of performance commentaries: analysis-based and pedagogical.[12] The most significant analysis-based studies are those by Joel Lester (1999) and David Ledbetter (2009), while the work by Jaap Schröder (2007), Stanley Ritchie (2016) and Walter Reiter (2020) are representative of "pedagogical commentaries". Although some propose creative tools, and some engage with the arrangements of the *Solos* lightly, none engage with them as a creative tool for contemporary performance practice. To the extent arrangements feature in these writings, mostly their existence is acknowledged, sometimes accompanied by short factual descriptions but without musical engagement. Exceptions to this are noted below.

Between the two analysis-based commentaries, Ledbetter's has a more defined objective than Lester's. Ledbetter's book *Unaccompanied Bach: Performing the Solo Works* (2009), which also covers Bach's unaccompanied works for cello and flute, argues that Bach wrote these in a "mixed style". The mix is between the French and Italian styles, and he notes that the term "*der vermischte Geschmack*" had already been in use in Bach's time. The real significance of this argument is to build a perspective that sees Bach's dance-titled movements as sonata-

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[12] For this reason, literature that touches on the *Solos* but with a different aim are not included in this literature review. An example is Dorottya Fabian (2015), which uses a substantial statistical survey of recordings of the *Solos* as a case study to propose a new musicological framework for examining the nature of performance—a different objective from this project, as that does not use recordings as a source of performance practice inspiration or insight.

like instrumental pieces, rendering French dance knowledge irrelevant for musical performance. For example, he argues that the B minor Sarabande is in fact a mixed-style movement, and that Bach's use of the French title "Sarabande" (instead of the Italian "Sarabanda") was a slip of the pen.[13] This perspective forms the basis for his performance recommendation of not playing in a *notes inégales* style. The strength of Ledbetter's agenda is matched by the immense variety of historical and musical evidence he brings, displaying an almost bewildering knowledge of contemporary repertoire. However, this agenda appears to blind Ledbetter from making the connection between the French tradition of viol playing and the violin suites, which would have brought more balance to his narrative of heavy (almost exclusive) Italian influence on the German violin tradition.[14]

From a violinist's point of view, Lester's *Bach's Works for Solo Violin: Style, Structure, Performance* (1999) remains more useful than Ledbetter's later and much thicker contribution, even though Lester only covers the G minor Sonata in depth. Lester may be less successful than Ledbetter in achieving his own, arguably more ambitious, objective: to pin down features in the *Solos* that represent Bach's style. However, the process of Lester's arguments provides more value to performers. He devotes a chapter to each of the four movements of the G minor Sonata, and he sets up each chapter with a discussion of that movement's genre in relation to Bach's wider body of works. For example, Lester identifies the G minor Adagio as a typical Bach prelude to a fugue, with the prelude grounded in a thoroughbass. This identification leads him to recommend practising playing an extracted thoroughbass line while imagining the melody. He hopes this would enable the violinist to find a way to balance the melody and the chords, attaining a performance that has "an aura of improvisatory prelude-like freedom".[15] This suggestion is constructive for performance practice for several reasons. First, it increases rather than limits possible interpretations. Second, he connects some of his observations with violin performance practice, which Ledbetter does not do as a keyboardist. On both counts, this contrasts with Ledbetter who, as discussed above, often prescribes style generally on the basis of his narrative of facts.

However, Lester does not escape a judgmental attitude against the so-called Classical-Romantic approaches to Bach. While he admits that there is no correct way to perform any piece of music, he also criticises Gounod for "mishearing" Bach's C major prelude in *WTC 1* as merely a set of arpeggios.[16] This is not helpful for the quest for new interpretations, for this question must be asked: would Gounod have written Ave Maria had he not heard that Bach prelude in his own way? Whatever "mishearing" may have occurred,

[13] David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (Yale University Press, 2009), pp. 115–116.
[14] Ledbetter also provides an extensive narrative about the French viol tradition, but only in relation to the Cello Suites, and written with a view to make comfortable the notion of the Cello Suites also being written in a mixed style.
[15] Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (Oxford University Press, 1999), pp. 36–39.
[16] Ibid. pp. 115–117.

Gounod's Ave Maria became wildly popular and entrenched in our cultural consciousness as much as the original prelude. In choosing to discuss Gounod's Ave Maria as an example, he proves his admission that there is no correct way to perform and shows his criticism of Gounod as flawed under that premise.

The way Lester privileges Bach and the eighteenth-century in some ways reflects the time period in which Lester wrote. Just ten years before, in the mid-to-late 1980s, debates about authenticity and its relevance to performance practice had been at the forefront of debate in musicology. Before then, the writings of the "three Ds"—Arnold Dolmetsch (1915), Thurston Dart (1954) and Robert Donington (1963)—had played a large part in inspiring the then-nascent historical performance movement.[17] Their writings on performance practice attempted to recommend the "correct" execution of early music by citing evidence from contemporaneous writings, and that musical performances that reflected this were more "authentic". However, musicologists became increasingly aware of problems with this stance. The first significant articulation of this was arguably Joseph Kerman's *Contemplating Music: Challenges to Musicology* (1985). *Inter alia*, Kerman notes that a reconstructive "authentic" performance requires three things which cannot all be fulfilled: a critical musical text; information about unwritten aspects, such as absolute pitch levels and improvisatory practices; and information about instruments, both instrumentation and organology.[18] Throughout that decade, Richard Taruskin also wrote a series of influential essays (later compiled in *Text & Act* (1995)) that provided far stronger criticisms. With a rallying call that his duty is to the living (audiences) rather than the dead (composers), he saw the quest for "authenticity" as a fallacy of reification, turning ideas into static objects of study. This leads to Taruskin's perhaps most astute observation: that the "authenticity" these performers reflected was not to Baroque practice but to their own modernism, guided by a positivistic quest for what was allegedly accessible, objective truth.[19] This debate is revisited in Section 4.3 of this Chapter One (*Ontology of the musical work and our relationship with it*), which proposes a newer ontology that forms the theoretical basis of this dissertation.

Lester's favouring of eighteenth-century sources reveals his conservative stance within this debate, and this colours his treatment of arrangements. In discussing the G minor Fugue, Lester gives preferential treatment to the eighteenth-century arrangement BWV 539/2 over Schumann's accompaniment. Although he begins by

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[17] Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (Novello, 1915). Thurston Dart, *The Interpretation of Music* (Hutchinson & Co, 1954). Robert Donington, *The Interpretation of Early Music* (Faber and Faber, 1963).

[18] Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Harvard University Press, 1985), pp. 186–189.

[19] Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford University Press, 1995), pp. 8, 18, and 24. Joining these writers in the 1980s were the collection of essays in *Authenticity and Early Music: A Symposium*, ed. by Nicholas Kenyon (Oxford University Press, 1988), Laurence Dreyfus, 'Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century', *The Musical Quarterly*, 69.3 (1983), 297–322 and Daniel Leech-Wilkinson, 'Contribution to "The Limits of Authenticity"', *Early Music*, 12.1 (1984), 13–16. These texts are referred to again in Section 4.3 of this Chapter One (*Ontology of the musical work and our relationship with it*).

justifying Schumann's premature introduction of later thematic material as a typical Romantic compositional device, he describes Schumann's execution as timid and dismisses the arrangement.[20] On the other hand, even though Lester also criticises the BWV 539/2 organ arrangement of the G minor Fugue, he suggests that violinists can emphasise the fourth subject entry that the organ arrangement treats as a new voice. Similarly, he suggests that the BWV 1000 lute arrangement's fermata in bar 52 of the violin version (also mentioned by Schröder below) can be replicated in violin performance. Although these suggestions are relatively straightforward and put forward with little discussion, Lester gives the respect of a violinist's perspective to the eighteenth-century arrangements, but not at all to Schumann's arrangements.

This kind of prejudice had also been apparent in Lester five years before, in a separate paper specifically on Schumann's accompaniments, "Reading and Misreading: Schumann's Accompaniments to Bach's Sonatas and Partitas for Solo Violin".[21] This paper contains more expanded criticisms of Schumann's G minor Fugue and G minor Presto arrangements that are presented more concisely in the book, as well as other thoughts on the G minor Adagio. For example, Lester takes issue with Schumann's interpretation of the tonic arrival at bar 14, where Schumann places a second inversion chord. However, the same prejudice manifests itself. Although Lester begins by explaining that Schumann had also implemented something similar in the *Rhenish* symphony, Lester quickly drops Schumann's perspective and returns to his own favoured eighteenth-century frame. Lester falls into his own trap of succumbing to his own bias, condemning Schumann's decision as "remov[ing] the very rationale for the music".[22] From my perspective, on the other hand, the same Schumann decision opens up interpretation possibilities. Having already had an extraordinary fermata in the previous bar, Schumann may have wished to scale back the role of yet another arrival point, encouraging the violinist to move on. Instead of assessing Schumann's musical decisions within Schumann's context, Lester treats such nineteenth-century arrangements as quirky examples of Bach reception rather than as creative endeavours in their own right— again reflecting his position in the musicological debates at the time.

What this illustrates for both Lester and Ledbetter is their readiness to reject the legitimacy of interpretations outside of the styles they argue for: the eighteenth-century frame privileged by Lester and the mixed-style for Ledbetter. Their desire to place the yardstick within the composer's musical world is perhaps a remnant of an earlier attitude in the musicological debate. On the positive side, Lester's and Ledbetter's

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[20] Lester (1999), pp. 80–83.
[21] Joel Lester, 'Reading and Misreading: Schumann's Accompaniments to Bach's Sonatas and Partitas for Solo Violin', *Current Musicology*, 56 (1994) 24–53.
[22] Ibid. pp. 35–6.

arguments for style form the strongest creative tools their books offer. The articulation of a clear style, particularly in Ledbetter's case, provides a set of parameters that refine the general historical style, from which new interpretations may emanate generally. This is more helpful than the harmonic analysis commentary that populates so many pages in both books, which rarely contains new information contributing to performance practice. However, neither book provides a process of attaining new specific and actionable interpretations, and neither study takes arrangements seriously as a tool for performance practice creativity. Ledbetter's most serious engagement with the arrangements is a thoughtful description of the harpsichord arrangement of the C major Adagio, BWV 968, but without discussion on how a violinist might engage with it.[23]

Not surprisingly, the pedagogical commentaries are much more prescriptive in nature. These are not scholarly works—there are no extensive references and endnotes. (Relatively speaking, Reiter's work contains more academic references and he might argue that his recommendations build upon them.) Recommendations are mainly made on the basis of the author's artistic reasoning. All three of Schröder, Ritchie and Reiter as performers are steeped in the historical performance tradition as it evolved over the last half-century, and again take a conservative kind of stance in the musicological debate.

Ritchie's pedagogical commentary *The Accompaniment in "Unaccompanied" Bach* (2016) suggests the overall premise of his book: "[t]here is no such thing as 'accompanied' Bach" because "the accompaniment is skilfully woven into the solo texture".[24] In his book, Ritchie provides a process that, he claims, facilitates the creation of a violinist's own interpretation. It involves performing a figured bass analysis and writing a simplified form of Bach's violin original above an extracted bassline (Example 1).[25] The idea is that understanding the bassline allows the violinist to fill in a melodic reduction, which supposedly assists the violinist's performance. This melodic reduction looks like the sort found published in Corelli's Op. 5 sonatas (1700), on which performers were expected to embellish.[26]

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[23] Ledbetter (2009), p. 147.

[24] Stanley Ritchie, *The Accompaniment in 'Unaccompanied' Bach: Interpreting the Sonatas and Partitas for Violin* (Indiana University Press, 2016), p. 16.

[25] Ibid. p. 17.

[26] Christopher Hogwood's scholarly Bärenreiter edition includes two separate volumes that amass written embellishments by various violinists from the time. See Arcangelo Corelli, *Sonatas for Violin and Basso Continuo, Op. 5*, ed. by Christopher Hogwood, 2 vols (Bärenreiter, 2013).

Example 1. Ritchie's process for the G minor Adagio, bars 1–5.[27] (Rt)

However, the musical logic of the overall process is inconsistent. The figured bass analysis is carried out first on the premise that the bass is of fundamental importance. But once the melodic reduction is produced, it is this which becomes the interpretive vehicle rather than the bass. He goes as far as saying this outright: "a simple general rule is that in any vocal coincidence the primary melodic voice should be sustained longer than its accompanying neighbour"—that is, more prominently and importantly than what is harmonically significant in the bass, which is the original premise of Ritchie's exercise.[28]

Although inconsistency is evident by this point, a more detailed application of Ritchie's suggestions reveals further contradictions. The statement above is immediately followed by a pair of examples from the G minor Adagio (Example 2), a movement in which he claims that the principal voice is the alto voice.[29] In his first example, Ritchie's "not" option is not one that a violinist would contemplate unless they blindly follow Ritchie's advice to prioritise and sustain the primary (read, alto) voice. Firstly, the first square in Example 3 shows that Bach puts the top F in the same stemming group as the D, indicating unequivocally that they belong to the same line. Secondly, the Bb lies on the middle A string. To continue the slur from there, the bow would have to awkwardly release the top string and return to the middle string, deviating from its natural motion.

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[27] Ritchie (2016), p. 18.
[28] Ibid. p. 19. See the next paragraph for an example.
[29] Ibid. p. 18.

The second example then compares two options that bear little resemblance to what Bach wrote (second square in Example 3), perhaps seeking to prioritise the "melodic voice". The "not" option does not make sense in Bach's manuscript as it undermines both Bach's note value on the A and its slur, though at least Ritchie is not recommending it. But the recommended option is also unpolished—releasing the bass note so that it is shorter than the top note. Not only is Ritchie's demisemiquaver a quarter of Bach's notated length (circled in Example 3); it is also technically unnecessary as it is very possible for a violinist to play the full length of what Bach wrote. Although Bach's desired effect of the longer bass B♭ does not have to be realised by playing it at full length, what Ritchie recommends is squarely the opposite. Here, Ritchie exposes his prejudice toward the "melodic voice" at the expense of the premise of his book title: "the bass line is therefore the most important element in any Baroque composition . . . for it is the foundation of the music's harmonic structure".[30]

Example 2. Ritchie's recommendations on priorities within chords.[31] (Sh)
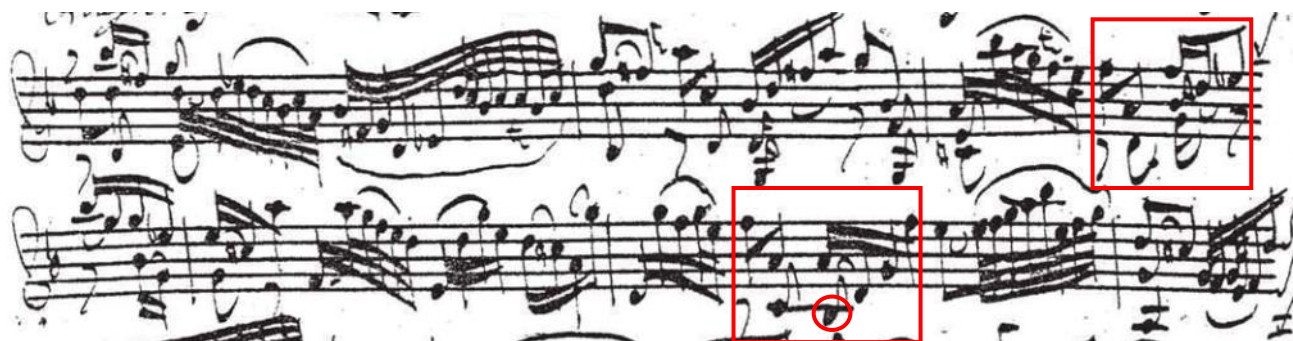
Example 3. G minor Adagio, bars 3–8. (Ms)

It is also hard to see how Ritchie's process actually helps facilitate "the creation of one's own personal interpretation" as he claims. Again considering the G minor Adagio, Ritchie notes his melodic reduction is produced by "the removal of ornamental notes", which results in the middle line of Example 1 (and Example 4).[32] Without specifying what he means by "ornamental notes", he appears to have simply methodically

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[30] Ibid. p. 16.
[31] Ibid. p. 19.
[32] Ibid. p. 18.

stripped away notes that do not belong to the actual chord of the figured bass harmony and kept the ones that do. This leads to a "melody" that sounds artificial and arbitrary. For example, this process causes Ritchie to favour the larger-scale 7–6 suspension (first square in Example 4) at the expense of the 4–3 suspension on the strong beat (first circle), leading to an almost lackadaisical motif in Ritchie's "melodic line" of three tied and slurred crotchets.[33] Two bars later, however, Ritchie's line is suddenly busy. The second square contains leaps of sixths and fifths in consecutive quavers as well as a semiquaver that appears to stand alone (second circle in Example 4), representing a sudden switch in melodic range and tempo. Taken as a whole, it is difficult to see how Ritchie's "melody" is a useful melody. Contrast this to the much more effective melodic backbone Corelli provides in his Op. 5 (the middle line in Example 5). Corelli's is consistent in its melodic range and tempo, and more importantly, generally singable as a beautiful tune. On the top line, the publisher (Roger) presents an embellishment allegedly heard in Corelli's time, ornamenting a backbone that is already *cantabile* in nature—an Italianate characteristic.

Example 4. Ritchie's process for the G minor Adagio, bars 1–5 (with illustrations).[34] (Rt)

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[33] There is room for an analytical argument about whether the 7–6 or the 4–3 suspension is more important here. However, from a technical point of view, it is not practically effective to favour the 7–6 suspension. When playing the F that makes the 7–6 suspension, the B♭ that resolves the 4–3 suspension is also played in the same bow stroke, which distracts the ear from the E♭ needed for the 7–6 suspension.

[34] Ritchie (2016), p. 18.

Example 5. Corelli Op. 5 No. 6, showing what Corelli wrote and what he allegedly played.[35] (Im)

  Although Ritchie's process is flawed, Reiter's commentary does not attempt to offer any such process. His commentary is on the G minor Sonata and the E major Partita only, which occupy the last ten of fifty progressive "lessons" on playing the Baroque violin. *The Baroque Violin & Viola: A Fifty-lesson Course* is a textbook with lessons dedicated to individual aspects of Baroque style and special textboxes for exercises. It is very effective towards its purpose to teach and guide immersion in historical performance. On one hand, some of the exercises help encourage the violinist to build his own relationship with the music. For example, Reiter challenges the reader to practice the G minor Presto slowly and not to allow any two strokes to be the same, in an attempt to ingrain Baroque rhetoric. However, this does not hide the textbook's highly prescriptive nature. At the end of each *Solos* lesson, Reiter gives bar-by-bar performance notes. These prescribe details such as Reiter's own dynamics (which Bach did not write explicitly), and they often read like execution instructions that may be better conveyed in an edition. It is considerably more prescriptive than Ritchie who, despite offering his own thoughts based on how he plays each movement, generally presents them as opinions rather than facts. Whereas Ritchie mostly writes in the first person to acknowledge this perspective ("I find", "I believe", "my own choices are"), Reiter's instructions are curt and not always well-reasoned. For example, he notes in the G minor Siciliana: "Bars 10 and 11, on the first beat: two-part chords, detached. These occur after four-note slurs in a major key. Dynamic is *piano*".[36] He does not provide an artistic explanation of why the

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[35] Arcangelo Corelli, *Sonatas Op. 5: Troisième Edition ou l'on a joint les agréemens des Adagio de cet ourvrage, composez par Mr. A. Corelli comme il les joue* (Estienne Roger, 1710).

[36] Walter Reiter, *The Baroque Violin and Viola: A Fifty-Lesson Course*, 2 vols (Oxford University Press, 2020), II, p. 243, his emphasis.

dynamic should be *piano* after a major-key motif, and in the case of bar 10, it is unclear how this interacts with the intense dissonance in the augmented fourth desperately requiring resolution (square in Example 6).[37]

Example 6. G minor Siciliana, bars 8–11. (Ms)

Neither Ritchie nor Reiter engages with arrangements in a serious way. Ritchie does not mention any arrangements. Reiter has a conflicted relationship with arrangements. On the one hand, he cautions against adopting suggestions from arrangements, noting that "when Bach transcribes something it is usually because he wants to work the same material in a completely other way".[38] (Here, he refers to the added fugue entry for a new bass voice in the BWV 539/2 organ arrangement of the G minor Fugue, which Reiter assumes is Bach's.[39]) On the other hand, in his final lesson (on the E major Gigue) he advises the violinist to take a cue from the lute arrangement BWV 1006a. Reiter states that because of the double stops in bars 29 and 30 (squares in Example 7), those two quavers should receive a more emphatic gesture in the violin original.. In cautioning against referencing arrangements but then using an arrangement elsewhere to support his conclusions, Reiter has no consistent methodology for engaging with arrangements.

Example 7. Reiter's illustration of bars 29–32 of BWV 1006a.[40] (Re)

In terms of prescriptiveness, Schröder's *Bach's Solo Violins Works: A Performer's Guide* (2007) lies somewhere between Ritchie and Reiter. The most prescriptive aspect is the list of his tempi for all the *Solos* movements, but he clarifies that they only reflect his own artistic choices.[41] Otherwise, Schröder makes fewer points than Reiter but discusses each of his points in much greater detail than both Ritchie and Reiter. For

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[37] There may be room for further discussion given by the dynamics classification according to dissonance types given in Johann Joachim Quantz, *On Playing the Flute (1752)*, trans. by Edward R Reilly, 4th edn (Faber and Faber, 2001), p. 256 (paragraph 14). However, Quantz's classification here is as discussed further in Section 4.2 of this Chapter One (*More limitations of score study*), which notes that primary sources of unwritten conventions can disagree and contradict, in this case by C. P. E. Bach.

[38] Reiter (2020) II p. 229.

[39] The question of authorship is discussed in Chapter Two.

[40] Reiter (2020) II p. 305.

[41] Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide* (Yale University Press, 2007), pp. 182–184.

example, Schröder's interpretation of the double trill at the end of the A minor Grave refers to, *inter alia*, Marini's bow *tremolo* and the natural ability of a Baroque bow to execute the technique. He also suggests the second set of trills should be executed at a similar speed but by the left hand (to intensify the leading D#).[42] Finally, Schröder is the only one to provide a narrative of the *Solos*' main sources: Bach's autograph manuscript, the Anna Magdalena copy and the Kellner copy.[43] His opinions may be based only on artistic reasoning rather than historical citations, but these opinions are better argued than those of Ritchie and Reiter.

With his depth of thought, it is Schröder who provides an exceedingly rare example in the *Solos* performance literature where an arrangement is genuinely suggested in the spirit of a creative tool. It is only a fleeting example. During an extended discussion about a possible wrong note in the G minor Fugue, Schröder looks at the lute arrangement BWV 1000 and suggests that slurs and ornaments therein might provide inspiration to the violinist's interpretation, providing a selection of observations (Example 8).
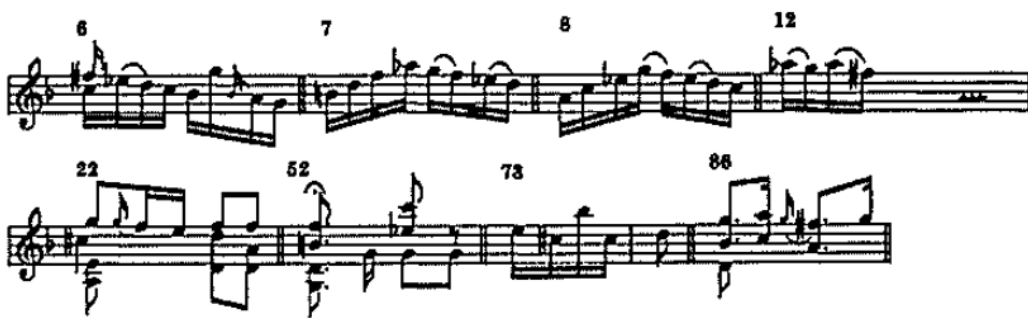
Example 8. Schröder's observations of how BWV 1000 differs from BWV 1001/2.[44] (Sh)

However, Schröder does not offer any further commentary on these possibilities. It would have been fruitful to continue exploring along that vein. For example, the observations in bars 6–8 together suggest an interesting and varied understanding of the movement's first episode. They suggest that eighteenth-century musicians may have taken a plain semiquaver passage and played around with the hierarchy between the notes within a motif. This playful approach is exemplified in bars 7 and 8, which are analogous motifs within the same sequence but in bar 8 the slurs are off the beat, like the slur in bar 6. The grace note in bar 6 adds a connecting touch to reduce the downward leap's distance and provides a more comfortable landing point of a note that had been played just before. This grace note is French-inspired and can interact with Ledbetter's argument for his "mixed-style". Such discussions, which can continue beyond the scope and detail above, are not included in Schröder's commentary. The process of using the creative tool as a means of arriving at new

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[42] Ibid. p. 99–100.
[43] Ibid. p. 46–50.
[44] Ibid. p. 65.

interpretations has not been carried out. This illustrates the gap that this dissertation addresses: the use of arrangements of the *Solos* as a creative tool to reach new musical interpretations.

Finally, Stacey Davis's "Creating Clarity and Contrast: A Dialogue with Rachel Podger on the Analysis and Performance of Implied Polyphony in Bach's Unaccompanied Violin Works" (2017) is an interview and video study of how Rachel Podger brings out implied polyphony.[45] It is interesting as it models a process whereby a living recorded artist's interpretation can be analysed, contextualised and become material for musical interpretation. Davis first sets out the parameters for implied polyphony in single-stopped passages. Using these parameters to identify implied polyphony passages in the *Solos*, Davis interviews Podger about how she deals with them. As well as reporting semi-structured interviews, the study also includes videos of Podger performing these passages. Davis shows Podger's interpretations are informed by rhetoric, harmonic analysis, melodic contour and technical violin concerns. It is an interesting and effective way to use a living performer as a resource for interpretation. However, insights from a well-known living performer may not readily yield interpretations that are new to current performance practice, and transcriptions and arrangements arguably offer a richer resource for new interpretations. Sometimes this is because these arrangements come from a different and less familiar time. More importantly, arranging for a different instrument is necessarily a creative act. The more different the original and destination instruments are, the more creative the arranger needs to be. In contrast to the flexibility of this approach, however, Podger believes that the role of a performer is to "replicate [a composition] as closely as possible to how [the composer] might have thought it", limiting the creative role of the performer.[46]

Although Davis's process comes closest in concept to this dissertation in demonstrating a model that yields interpretive insights, this is a rare example within the performance practice literature of the *Solos*. In relation to the study of arrangements overall, the *Solos* performance literature lacks serious interaction with the *Solos* arrangements. Although there may be isolated flirtations, nothing nears a systematic engagement with the *Solos* arrangements, still less as a creative tool.

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[45] Stacey Davis, 'Creating Clarity and Contrast: A Dialogue with Rachel Podger on the Analysis and Performance of Implied Polyphony in Bach's Unaccompanied Violin Works', *Understanding Bach*, 12 (2017), 59–84.
[46] Ibid. p. 84.

4. DISSERTATION FRAMEWORK

This dissertation is primarily rooted in the study of scores. In this section I set out its theoretical framework. First, I make two observations about the nature of my embodied knowledge in reading scores as a violinist. This moves on to a discussion of the general limitations of score study. My framework is then set out and contextualised in the wider debate about text and work, with theoretical underpinnings provided by Hans-Georg Gadamer. Finally, this dissertation's simple definition of "creative tool" is offered, with this section ending with a discussion of Leech-Wilkinson's engagement with creative interpretations.

4.1 INESCAPABLE SUBJECTIVITY

Prior to any theoretical considerations, no musician can escape two sources of subjectivity in reading any score. The first is embodied subjectivity, from the way musicians interact with the instruments they play. A violinist would inevitably relate to the score of a violin composition through honed embodied know-how. Passages that require awkward position shifts, string crossings and extended bowing techniques would stand out, in a way that they would not to a clarinettist. Conversely, a violinist would look at a clarinet composition without access to analogous nuances. In fact, a violinist may even subconsciously relate to a clarinet score as a violinist—seeing a big interval leap of three octaves may strike fear in a violinist in a way it may not to a clarinettist. The instruments one plays become a pair of glasses one cannot take off.

The second source of subjectivity is a musician's ecology. This is a complex phenomenon that Doğantan-Dack articulates succinctly: "For the artist-researcher, any journey of discovery and creation originates and unfolds within an already established individual creative discourse and praxis, having a distinctive relationship with existing cultural discourses and traditions."[47] The philosophical foundations for this are explained later in Section 4.3 (*Ontology of the musical work and our relationship with it*), though for now I elaborate on Doğantan-Dack's statement through my observations as a violinist. From the day a musician starts learning an instrument, he absorbs his teacher's cultural discourse and tradition. A technical example is a modern violinist's bowhold. Even when a teacher teaches a beginner student how to hold the bow, the student already finds himself situated somewhere on the spectrum of possibilities demarcated by the Russian, Belgian and German traditions.[48] Similarly, if a teacher instructs a beginner student to play (say) *marcato* in a Bach Gavotte beginner's arrangement, the student already finds himself practising a particular performance tradition.

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[47] Mine Doğantan-Dack, 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool', in *Artistic Practice as Research in Music: Theory, Criticism, Practice* (Routledge, 2016), p. 176.
[48] This is explained well in Carl Flesch, *The Art of Violin Playing* (C. Fischer, Inc., 1924).

There is no learning free of an engagement with existing cultural discourses and traditions, and the process of becoming proficient at an instrument inevitably also establishes an individual creative discourse and praxis. This individual discourse and praxis evolves continually through the interaction with colleagues, recordings, editions and performance practice literature. In engaging with a score, a musician inevitably brings this individual discourse and praxis with him.

4.2 MORE LIMITATIONS OF SCORE STUDY

A more general starting point in discussing limitations of score study is the score's underdetermination: score notation is far from being able to prescribe all aspects of sound making. In *Capturing Music: the Story of Notation* (1994), Thomas Forrest Kelly points out two aspects of scores. First, they privilege some aspects (how high and how long) but marginalise others (how loud, sound colour). He argues that the reason we have the Western score system is largely a product of history through plainchant, and indeed if we were to invent a system of recording sound on paper anew, it may very well not be in this form. Second, because scores do not prescribe all aspects of sound making, "[t]he message you get from a piece of music may be quite different from the message I get, even though we agree that it is in a sense the 'same'".[49] However, this underdetermination defines the creative space for the performer, and in this sense, defines Western classical music performance practice.

In *Musical Authorship from Schütz to Bach* (2019), Stephen Rose also looks at this from a socio-economical perspective.[50] Up to the early eighteenth century, printing technology meant it was costly to print detailed ornaments. This became one of the reasons why some prominent composers and writers (Rose cites Praetorius and Tosi as examples) saw composers and performers as separate spheres and encouraged performers to exercise significant freedom in interpreting scores.

The *Solos* represent a case *in extremis* where the violinist is not only encouraged to exercise interpretive freedom; it is required in any performance. The process-based score reading position—where, for example, a crotchet sounds twice as long as a quaver followed by a rest—is not practically possible on the violin even from the very start.[51] The G minor chord that opens the G minor Adagio has four crotchets at the same time, one on each violin string (square in Example 9). No violin bow we recognise, Baroque or modern, can touch all four strings simultaneously for any meaningful duration. At least two of the notes in the chord would physically sound for less than a crotchet. Therefore, a violinist must interpret how to execute the chord's crotchets;

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[49] Thomas Forrest Kelly, *Capturing Music: The Story of Notation* (WW Norton & Company, 2014), pp. 3–4.
[50] Stephen Rose, *Musical Authorship from Schütz to Bach* (Cambridge University Press, 2019), pp. 193–199.
[51] Process-based score reading here refers to one that follows rules rather than more sophisticated context. An example is how a computer synthesiser plays a MIDI score.

consciously or not, any execution of these notes is necessarily a hermeneutical act. In other words, the *Solos* thrusts the issue of relative reading to the forefront, where the text's meaning is given by various elements of musical context rather than the simple sign of, say, a crotchet. As James Grier articulates in *The Critical Editing of Music* (1996), "[t]he following symbol [of a crotchet without stave] has a name, but no meaning. Its meaning arises solely from the context in which it occurs".[52]

Example 9. G minor Adagio, bars 1–3. (Ms)

Performance practice commentaries by historical performers unite in the general stance that harmony can be implied effectively through appropriate technical execution. Ritchie argues that the correct execution of a chord is to roll (as in, arpeggiate) string by string starting from the bass note, which should always be played on the beat.[53] For Ritchie, the rolling of chords is actually an opportunity, as it allows the violinist to moderate the dynamics between the notes clearly to bring out the desired voice. Reiter goes further. The third beat of the first bar presents a technical awkwardness: in executing the F♯ quaver (circle in Example 9) while holding onto the C crotchet (triangle in Example 9), the violinist is left with two awkward choices. Example 10 is the more comfortable position, but the third-finger slide between the G and the F♯ would almost certainly be heard. Example 11 allows for a clean execution, but the left hand shape would be hugely compressed between the second and fourth fingers, potentially leading to less reliable intonation. Reiter's view pursues a third option: the C (in triangle) does not need to be sustained beyond a quaver length for the harmony to be implied for the whole crotchet beat, which allows the violinist to release the second finger on the A string to play the F♯ (as in Example 12).

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[52] James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge University Press, 1996), p. 24, my addition. He discusses this in greater depth in pp. 24–27.
[53] Ritchie (2016), p. 103.

Example 10. Execution mode 1 (left) in the second half of bar 1 of the G minor Adagio. (Ms)

Example 11. Execution mode 2 (middle) in the second half of bar 1 of the G minor Adagio. (Ms)

Example 12. Execution mode 3 (right) in the second half of bar 1 of the G minor Adagio. (Ms)

Schröder goes the furthest of all. To give a clear example of the length he is prepared to go, he enlists the example of a Telemann Fantasie for solo violin (Example 13).[54] He notes that the semibreves in squares are restricted to one crotchet's worth of bow time. Especially in bar 4, the bow must move to the non-adjacent D string to play the lower voice's F♯. This is relatively uncontroversial. However, Schröder extends this reasoning to the circled semibreves that begin the movement, and makes the extreme suggestion that they must also be shortened to crotchets. For Schröder, "musical notation in the baroque era is approximate: the beginning of each note is what matters". Underlying all this is yet another assumption. Using words such as "illusion" and "make-believe", he believes the essence of Baroque playing is the art of suggestion, such that the suggestion of notes can imply a perception of harmony given the appropriate execution.

Example 13. Telemann Fantasie No. 6 in E minor, *Presto*, bars 1–5, showing the problem of sustaining notes in two-part music. (Im)

The historical performers' philosophy is not espoused by all. For example, some traditional mainstream recordings, such as those by Szeryng (1967) and Rabin (1956), demonstrate other strategies.[55] In the opening of the *Chaconne* (Example 14), Szeryng repeats the notes in circles when executing the quavers in squares to reinforce the harmony's physical notes. He is able to sustain three notes simultaneously to a remarkable extent. In the C major Fugue, Rabin adopts the bowing illustrated in Example 15 to ensure he can sustain the minims in the lower voice (the countersubject) for their entire lengths. Rabin continues this throughout the movement with unfailing loyalty, doing his best as more voices join the fugue. Mainstream-tradition artists now consider more moderate and cleverer approaches. For example, in his 2021 recording of the Telemann Fantasie in Example 13, Thomas Bowes gives each of those first circled semibreves a strong attack, trailing off significantly

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[54] Schröder (2007), p. 35.

[55] *Bach: Sonatas and Partitas for Solo Violin*, Henryk Szeryng (DG, 1967) and Michael Rabin, *J. S. Bach: Sonata in C Major for Solo Violin, BWV 1005* (Angel Records, 1956).

by the second crotchet point but retaining a small amount of physical sound to the end of the semibreve.[56] Because of the way these first semibreves are set up, the crotchet-length execution of the squared semibreves in bars 3 and 4 is hardly perceptibly different from before. The listener's ear is trained from the beginning to assume a small amount of sound continues in analogous motifs throughout the movement.

Example 14. *Chaconne*, bars 1–7, showing Szeryng's interpretation. (Ms)
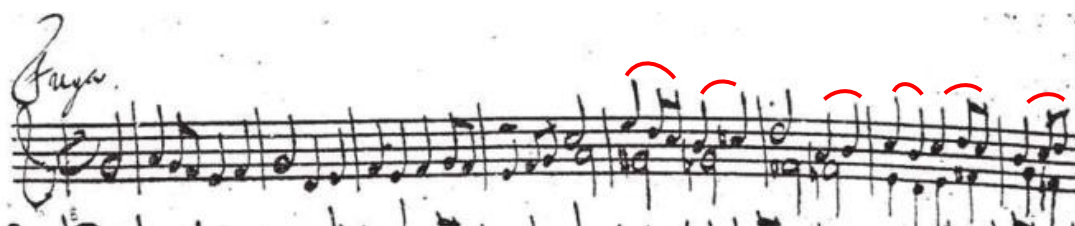
Example 15. C major Fugue, bars 1–8, showing Rabin's interpretation. (Ms)

However, not all important issues receive alignment within the historical performance tradition. Schröder, Ritchie and Reiter all differ in their approaches to Bach's slurs in a score. Schröder is "convinced that Bach's written slurs are really bowing marks", which are to be taken literally.[57] Reiter takes a freer approach: play the composer's slurs, but if there are none, bowings are "part of the performer's right of ornamentation", and "we should not feel we are committing a misdemeanour by adding some".[58] Ritchie takes a similar approach. He generally respects Bach's slurs, but where Bach leaves ambiguity, the performer is encouraged to use slurs as a form of ornamentation. For example, Bach prescribes no bowing for the first eight bars of the A minor Andante. In Example 16, Ritchie adds triple-semiquaver slurs in most of the bars. These slurs create motifs that span beyond the unceasing quavers in the bass, freeing the upper melodic voice from the trappings of the bassline's rhythm.

Example 16. A minor Andante, bars 1–9, showing Ritchie's bowings.[59] (Rt)

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[56] Thomas Bowes, *Telemann: 12 Fantasias for Solo Violin, TWV 40:12-25* (Navona Records, 2021).
[57] Schröder (2007), p. 17.
[58] Walter Reiter, *The Baroque Violin and Viola: A Fifty-Lesson Course*, 2 vols (Oxford University Press, USA, 2020), I, p. 134.
[59] Ritchie (2016), p. 96.

The fact that the historical performance tradition can contain such disparate views perhaps reflects the fact that in the Baroque the interpretation of scores was enriched by many unwritten conventions, which were themselves subject to differences and debate. This is perhaps best illustrated by the treatises by Quantz (1752) and C. P. E. Bach (1753), who worked in the same court of Frederick the Great and who published their treatises at approximately the same time.[60] For example, Quantz has a detailed theory of shading where different dissonances are classified into different dynamics categories: *mezzo forte* (for example, the second with the fourth), *forte* (for example, the second with the augmented fourth) and *fortissimo* (for example, the augmented second with the augmented fourth).[61] However, C. P. E. Bach notes that "[i]t is not possible to describe the contents appropriate to the forte or piano because for every case covered by even the best rule there will be an exception".[62] The translator William J. Mitchell goes on to explain that "Bach writes here with reference to an elaborate theory of shading advanced by Quantz. . . . Bach has many reservations, so many, that he accepts the theory only in its broadest sense". This theory in its broadest sense, now again in C. P. E. Bach's own words, is "in general it can be said that dissonances are played loudly and consonants softly, since the former rouse our emotions and the latter quiet them". Another difference between Quantz and C. P. E. Bach is illustrated in the discussion around Example 92 in Section 3.5.3 (*French-style ornamentation*) in Chapter Two.

These unwritten conventions are as pervasive as they are complex and conflicted, covering practically every aspect of performance practice including (*inter alia*) ornamentation, articulation, emphases, note lengths, tempi, timing and chord-playing. Since the beginning of the historical performance movement in the twentieth century, the richness and variety of these conventions have also enabled different pedagogical traditions to form within the movement.[63] The pedagogical writers discussed in this chapter's literature review (Ritchie, Schröder and Reiter) come from across this spectrum, and this continues to influence historical performance practice today. Although this dissertation refers to recognised aspects of these unwritten conventions and traditions, the project is not constrained by them and therefore does not include detailed investigations of historical conventions within its scope.[64]

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[60] Johann Joachim Quantz, *On Playing the Flute (1752)*, trans. by Edward R Reilly, 4th edn (Faber and Faber, 2001) and Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments (1753)*, trans. by William J. Mitchell (W. W. Norton & Company, 1949).

[61] Quantz trans. by Reilly (2001), p. 256 (paragraph 14). Also see footnote 37.

[62] For quotations for the remainder of this paragraph, see C. P. E. Bach trans. by Mitchell (1949), p. 163 (paragraph 29) and William J. Mitchell's footnote 32.

[63] The beginnings of the historical performance movement arguably comprise of the pioneering writings of Arnold Dolmetsch, Thurston Dart and Robert Donington (as noted in footnote 17) and the extensive landmark recordings by Gustav Leonhardt and Nicolaus Harnoncourt (as discussed in Section 1.1.3 of Chapter Four (*Gustav Leonhardt*)).

[64] Section 3.5 of Chapter Two (Ornamentation) contains some discussion on French- and Italian-style ornamentation, but as explained therein these are studied as possibilities for creative performance practice rather than as normative rules.

Aside from this, I make a number of assumptions on notation in this dissertation's score study. I do not modify slurs or articulation markings that appear on the page in the *Solos* or an arrangement, subject to evident errors discussed as they arise. This is for three reasons. First, there seems to be no good reason to privilege notated pitch over notated articulation. Second, in response to Reiter's and Ritchie's stances, a lack of articulation marking is itself an articulation marking. Subject to unwritten conventions, that is how separate bows without special articulation are marked. Third, as will be explained, I am not trying to make claims as to the authenticity of any arrangement, or indeed, any edition thereof. Scores are sources of inspiration that are capable of inspiring notwithstanding small discrepancies.

Although the power of the listener's ear to imply harmonies beyond the physically played length of a note is recognised, I do not assume notes last longer than the notated length for the purposes of this score study. First, to do otherwise would require us to speculate about the length of this effect. A line must be drawn to solve a Sorites paradox of "how long is sufficient", as an extreme example like Schröder's Telemann Fantasie in Example 13 is unlikely to meet universal agreement.[65] The power of this effect can also be greatly affected by the manner of execution, as illustrated by Thomas Bowes's recording. On the violin, it is also affected by whether the note in question is an open string or a stopped note on the violin. Even a stopped note on the violin can continue vibrating if it is held down by the left hand. Second, many of the arrangements studied are harpsichord arrangements. The notated length of a note is of critical importance on the harpsichord. It indicates how long a note should be held down for before releasing a key, which drops the jack and brings the damper onto the string. This stops the ringing of that note. In this way, the harpsichord is an instrument that takes notated lengths literally.

Furthermore, this is the approach taken by John Butt in his study of Bach's articulation marks, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (1990). Butt is concerned with what articulation marks in Bach manuscripts can tell us about the music. For the study to be possible, these marks must have meaning. In arguing for this premise, Butt cites von Dadelsen, who believes that notwithstanding minor errors, Bach at least intended a rational and consistent system in articulation.[66] This can be observed by clear tabulations of parallel points within movements and comparing how Bach marks articulations across these parallel points. The result of such comparisons leads to von Dadelsen observing that autograph copies (of which the *Solos* has one) are generally more accurate than secondary copies.

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[65] The Sorites paradox is a paradox from ancient Greece that discusses how many grains of sand make a heap.
[66] John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (Cambridge University Press, 1990), pp. 3–5.

The ontology of the musical work adopted in this dissertation is inspired by a book chapter by Darla Crispin and Stefan Österjö, "Musical Expression from Conception to Reception", in the first of a five-volume series *Studies in Musical Performance as Creative Practice* by Oxford University Press (2017). The model they outline had originally been intended to assist their study of musical expression by providing a more flexible basis for understanding the musical production process from composition to performance. It aims to overcome the traditional composer-performer divide and enable a more active role for performers in generating musical meaning and expression. However, perhaps even more suitably, it can be adapted as a new ontology of the musical work in general. Crispin and Österjö propose that a musical work can be identified as "a *field* of action" and that "the identity of a musical work is therefore the result of the negotiations of multiple agents".[67] The salient aspect of this ontology is that it admits within the boundaries of a work other musical engagements with the original text or texts, including arrangements based on the initial composition.
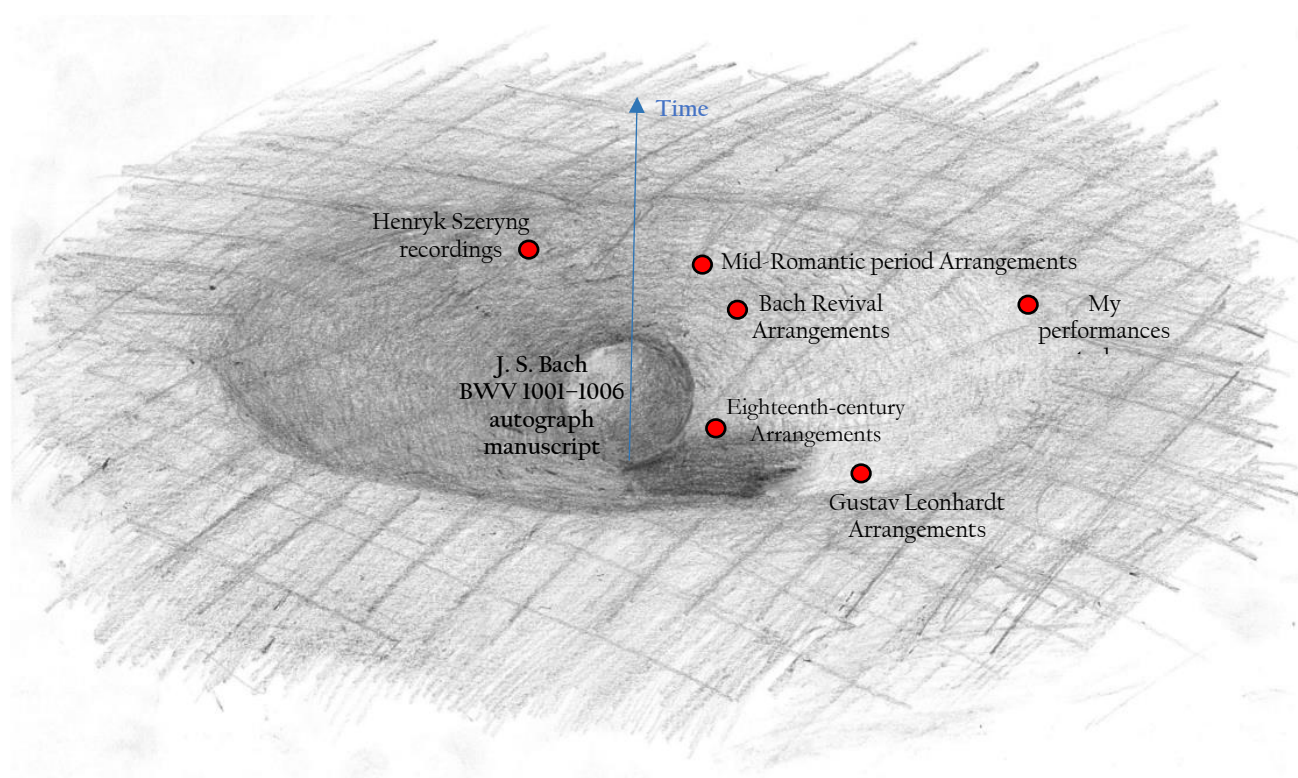
Figure 1. A conceptual and approximate illustration of the *Solos* field.[68] (Seg)

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[67] Darla Crispin and Stefan Östersjö, 'Musical Expression from Conception to Reception', in *Musicians in the Making: Pathways to Creative Performance*, ed. by John Rink, Helena Gaunt, and Aaron Williamon, Musicians in the Making: Pathways to Creative Performance, 1 (Oxford University Press, 2017), p. 300.

[68] The background is an illustration of a gravitational field manifold created for this dissertation by Sally Ede-Golightly.

Figure 1 is an attempt to illustrate the *Solos* field visually. Its taxonomy may not be three-dimensional—it can be many dimensions, a dimension for every relevant parameter—and a two-dimensional illustration would undoubtedly be an oversimplification. Like an object with mass that has a gravitational field around it, Bach's autograph manuscript of the *Solos* forms the original witness to the work, the *Solos*. As time progresses, the boundaries of the field expand as musical engagements with this original witness occur, starting with the eighteenth-century arrangements studied in this dissertation's second chapter. It expands further around the early nineteenth-century German Bach revival, the time of Mendelssohn, Schumann and Ressel, studied in the dissertation's third chapter. It continues to expand exponentially as editions are published and performances of the *Solos* and its arrangements occur. Every engagement with the original witness (Bach's manuscript), directly or transitively, negotiates a new identity of the work we now know as the *Solos*.[69]

Crispin and Österjö do not provide further theoretical details, but literary theory provides fertile ground for theoretical underpinnings. The starting point of literary theory is the relationship between the author and his audience, the reader. Two irreconcilable positions are presented by E. D. Hirsch and Hans-Georg Gadamer. Hirsch advocated in "Three Dimensions of Hermeneutics" (1971) what might be seen as a more traditional view. This is a normative view that as readers we must try to step into the author's shoes and understand his intentions—a process first described by Dilthey as *Verstehen*.[70] The source of this normativity is Kantian. Kant argued everyone should be treated as themselves and not as instruments of others—an extension of his metaphysics stipulating a subject-object juxtaposition. Hirsch extends this to writings by arguing that speech is man's expression in the social domain, and we have a moral imperative to understand that expression's intention as an end in itself.

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[69] This adaptation of Crispin and Österjö's field allows for two further subtleties. Not every action in the field engages directly with the original witness, with the *Solos* being a good example. As discussed later in Section 6 of this Chapter One (*Materials for Arrangements*), as the *Solos* autograph manuscript did not emerge until 1906, editions, performances and arrangements of the *Solos* in the nineteenth century were based on other copies, such as Anna Magdalena's copy. This fits in the ontology, as Anna Magdalena's copy is itself based on J. S. Bach's autograph manuscript. An analogy from classical physics yet again helps visualise this. The journey from the original witness to the nineteenth-century engagement is the addition of two vectors: one from the original witness to Anna Magdalena's copy, and one from Anna Magdalena's copy to the nineteenth-century engagement. It is all part of the negotiation of multiple agents.

A second subtlety is cases where there are multiple recognised versions of a work originating from the composer (such as Bach's passions). The appropriate analogy is multiple-star systems such as binary stars, which constantly interact and negotiate with each other as well as together forming a general gravitational mass in the manifold. This dissertation does not delve into this problem in musical terms, as it does not discuss any works that have multiple recognised versions from the original composer. Musical discourse around this issue emanates from Georg von Dadelsen, 'Die "Fassung letzter Hand" in der Musik', *Acta Musicologica*, 33.1 (1961), 1–14.

[70] *Verstehen* is a recurring concept throughout Dilthey's life work, first clearly articulated in draft form in Bk. VI, Sec. 3 of his *Introduction to the Human Sciences*: "[t]he term 'understanding', as it is first applied to an individual innerstate, designates the interpretation of that psychic state in the context of the whole of psychic life and conditioned by its milieu" (Wilhelm Dilthey, *Wilhelm Dilthey: Selected Works, Volume I: Introduction to the Human Sciences (1883)*, ed. by Rudolf A. Makkreel and Frithjof Rodi (Princeton University Press, 1989), p. 439).

On the other hand, Gadamer revolutionised literary theory in *Truth and Method* (1960, translated into English in 1975) with the observation that from the moment a reader touches a text, he forms a fore-projection of what he thinks the text means. This fore-projected meaning is refined infinitely as the reader engages with the text, but it is simply not possible to engage with any text without the lens of the reader's historical and cultural condition. Given this, he attacks any historicist attempts to step into the author's shoes and try to understand his intentions. For Gadamer, it is a mistake to think that this process leads us to an author's intentions, because inevitably we carry out that process through our own lens. The religious experience Dilthey describes himself to have had when reading Martin Luther is not, as Dilthey claimed, a re-living of Luther's own religious experience (*Erlebnis*), but Dilthey's own religious experience that he falsely attributed to Luther.[71] Taruskin's charge that historical performance is more authentic to our modern times than to the Baroque is an extreme but illustrative application of Gadamer's more general argument. Kerman puts forward a milder statement: "a historical style cannot be an objectively antiquarian construct. It is a unique, difficult blend of old and new, a play of the contemporary creative sensibility upon the past".[72]

This dissertation adopts Gadamer's view. The problems in Hirsch's views are amplified in the classical music tradition, which documents music by musical scores that need to be performed. A Bach performer taking Hirsch's stance would need to ascertain, amongst other aspects of Bach's intentions, what attitude Bach would have liked musicians to take towards his music. Hypothetically, one conjecture may be that he would have wanted us to play exactly the way he had it in his head (conjectured, perhaps, by the early historical performers of the type Taruskin criticises). Another conjecture may be that he would have preferred writing for different timbral media (such as the modern violin and the pianoforte) and later performance styles had these been available to him (perhaps, the mainstream performer playing modern instruments). Yet another conjecture may be that he would have wanted performers to exercise their creativity and give performances beyond his own imagination (which would be celebrated in the current project). In each of these conjectures respectively, the relevant performer projects his own possibilities and agenda. In trying to answer such a question about author's intentions at all, the performer projects the possibilities that flow from the performance practice tradition to which he belongs. In music at least, Hirsch's quest cannot proceed without falling into a Gadamerian trap in profound ways. As Martin Heidegger, Gadamer's doctoral advisor puts it: "the relationship-of-Being which one

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[71] Hans-Georg Gadamer, *Truth and Method (1960)*, trans. by Joel Weinsheimer and Donald G. Marshall (Bloomsbury Academic, 2013), pp. 55–64 gives a detailed account of the concept *Erlebnis* which develops beyond Dilthey's coinage of the term.
[72] Kerman (1985), p. 200.

has towards Others would then become a Projection of one's own Being-towards-oneself 'into something else'. The Other would be a duplicate of the Self".[73]

On the other hand, Gadamer's view embraces subjectivity and the new interpretive possibilities this allows. What the original text "means in itself" is not a concept available in Gadamer's ontology. There is no meaning in any text that is not constructed by an interpreter's fore-projection, which is a product of each interpreter's unique historical condition. In musical terms, there is no such thing as a standalone, intrinsic meaning to Bach's *Solos* manuscript. Without this yardstick, whether an interpretation is "correct" or "valid" also fails to have meaning. Crucially, for this dissertation, Mendelssohn's reading is no more "valid" than Saint-Saëns's, and no more "valid" than Gustav Leonhardt's or mine. All these interpretations, which in the material studied in this project are documented as arrangements, fall into the field of, and form a part of, the work that is referred to as the *Six Sonatas and Partitas for Solo Violin*. For example, a historical performer may place more weight on agents from Bach's time and take a more literal interpretation of these sources. But rather than taking a historicist approach, which takes historical findings as static factoids that do not interact with our current horizons, Gadamer's ontology welcomes the New Historicist approach that Shakespeare scholar Stephen Greenblatt first articulated: historical fact is not "protected from interpretation and conflict" and "questions its own methodological assumptions and those of others".[74] In Gadamer's and musical terms, this means our approach recognises our assumptions in the form of historically conditioned fore-projections. As a performer—a violinist, a pianist, a xylophonist—plays the work that is the *Solos*, the performer's interpretation is the result of a self-conscious negotiation between the different agents within the field of the *Solos* revolving around the original witness, Bach's manuscript. As explained later, various prominent post-Kerman historical performance practitioners such as Dreyfus, Taruskin and Butt adopt such an approach.

Unlike for later post-modernists, however, the set of possibilities is not radically free. Gadamer's book title suggests this ontology contains a notion of truth, which involves the idea of something making sense within a community. The early sections of *Truth and Method* are a long discussion of the kind of truth at play in the exercise of common sense. Gadamer retraces a little-known narrative of this concept that starts with the seventeenth- and eighteenth-century Neapolitan rhetorician Giambattista Vico, who coined the term *sensus*

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[73] Martin Heidegger, *Being and Time (1927)*, trans. by John Macquarrie and Edward Robinson (Blackwell Oxford, 1973), p. 162.
[74] Stephen Greenblatt, 'Introduction to The Power of Forms in the English Renaissance (1982)', in *The Critical Tradition*, ed. by David Richter, 3rd edn (Bedford/St. Martin's, 2007), p. 1444.

communis to describe a kind of practical knowledge about what is appropriate in a situation.[75] It requires a grasp of the practical and cultural circumstances to apply correctly and can only be acquired through living in a community. It cannot be acquired through learning a list of written rules, because reasoned proof is insufficient to prove propriety; circumstances determine it. A range of thinkers shared this concept, from Shaftesbury to the eighteenth-century Lutheran theologian Oetinger. However, this kind of truth became unfashionable during the Enlightenment as thinkers focused on scientific methods across many domains. Simply put, *sensus communis* is not the kind of truth that makes claims about the natural world, the nature of its existence or how it behaves. It is the kind of truth that relates to how something makes sense to a relevant community. In musical terms, there is some kind of concept (which Gadamer would call truth) of what kinds of musical interpretations are deemed "relatable" by a community.

Many debates within musicology about text and performance find a home within Gadamer's framework comfortably. As already mentioned, Taruskin's complaints about historical performance can be recast into Gadamer's language simply: the orthodox, historicist kind of historical performance fails to be self-aware about the nature of its fore-projections when its practitioners read evidence. This is made worse by the state of historical evidence about performance practice, which can suggest a bewildering variety of possible interpretations that sometimes conflict, reducing the business of finding an "authentic" way to perform a lottery.[76] This lottery is exactly what Heidegger calls "thrownness": existentially any individual is thrown randomly into a historical condition that is individual to him and controls the kind of fore-projection he brings in understanding the world, which Gadamer applies to reading text. For example, a child learning an instrument cannot control whether his first teacher is a mainstream performer in New York or a historical performer in Basel; he is born into that environment, unchosen, as if he has been cast randomly into the world. Ultimately, this "thrownness" is an integral and influential source of a musician's perspective that eventually determines, say, whether he chooses the advice of Quantz or C. P. E. Bach as "evidence" on the "proper authentic" execution of a musical passage.

Leech-Wilkinson puts forward a similar critique in another way. He points out that even after "applying" historical performance practice evidence in the flawed way Taruskin describes, the information before today's performer still hugely under-determines a performance. Today's historical performer must fill

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[75] The clearest discussion is provided in Giambattista Vico, *The First New Science*, trans. by Thomas Goddard Bergin and Max Harold Fisch, 3rd edn. (1744) (Cornell University Press, 1948). Here, the term *sensus communis* is first defined in Book I, Section II, Element XII, §142, with extensive discussion following immediately. In Gadamer's paraphrase, "Practical knowledge, phronesis, ... must grasp the 'circumstances' in their infinite variety" (Gadamer 2013, p. 20).

[76] Taruskin (1995), pp. 94–95. An example of such a conflict is noted in Section 4.2 of this Chapter One (*More limitations of score study*).

this large gap wholly by musical invention, which means such performances are, at best, "only genuinely authentic to a small degree".[77] This argument points out a truism that any performer today, likely unwittingly, fills in a large amount of information from his own musical sense to deliver a performance.

However, it is not entirely fair to say that this information is total invention. A historical performer tries to fill in this information in a way that reflects a historical style to the best of his ability, interpreting the historical performance practice sources he reads. This quest may not satisfy the orthodox historical performance programme attempting to recover a composer's "authentic" intentions, but it would lead to a range of interpretations and performance possibilities reflecting important elements of Baroque aesthetic or style. Following Greenblatt's New Historicism, a historical performer can have integrity in his musical practice by an awareness of his subjectivity in the way he reads historical information, constantly polishing this lens as he seeks to produce more and more persuasive performances for the audience. Dreyfus admits that the typical critiques of historical performance cannot account for the success of someone like Gustav Leonhardt, who does his best technically, academically, and musically to produce interesting and persuasive performances to great general acclaim.[78] In fact, such historical performers force "mainstream" culture to confront its own historicity seriously.

One idea that is not well-articulated by Gadamer's language, with respect to Bach's music at least, is Lydia Goehr's "work-concept" in *The Imaginary Museum of Musical Works* (1992). The book attempts to provide a new description of the notion of a musical work. Where her "work-concept" is applicable, Goehr's theory in fact adopts Gadamer's ideas in significant ways. For example, a musical work is not a closed concept but evolves with performance practice. However, Goehr makes a bold central claim: "Bach did not intend to compose musical works. Only by adopting a modern perspective—a perspective foreign to Bach—would we say that he had".[79]

The years surrounding 1800 are a threshold moment for Goehr. Before then, music composition was an activity that lived in a very different sociological climate. Composers were generally employees of a court or a city council, and "they were not always recognised as the authors of their music anyway, and if they were, such recognition was not accorded much importance".[80] Music was often written for specific functions as required by their employers, more intended for an occasional performance than as enduring works. As a result,

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[77] Leech-Wilkinson (1984), p. 13.
[78] Dreyfus (1983), p. 304.
[79] Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Clarendon Press, 1992), p. 8.
[80] Ibid. p. 179.

composers freely borrowed and appropriated music written before, by themselves or others. In fact, in order to produce vast amounts of music weekly for their employers, composers simply had to. A sociological climate conditioned by such factors meant that in Bach's time "composers were still unable . . . to exercise the independence characteristic of an autonomous and work-based practice".[81] It was not until publishing houses paid composers for "finished" works for publication, with opus numbers to differentiate between each work so they could be sold separately, that composers regarded their compositions as works with finality.[82] The sociological changes required for this to happen—including composer-employer relationships—did not align until around 1800. As such, only music written after 1800 could be understood as having a work-concept that regulates how it is to be performed, according to its performance ideals.

This claim effectively liberates the performer of the strictures of *Werktreue* (the notion of faithfulness to the work) with respect to pre-1800 music: according to Goehr, such compositions are not regulated by a work-concept imbuing composer's intentions. Although releasing the grip of "correctness" in performance is a major achievement, the basis of Goehr's claims has later been shown to be simplistic. In *Composers Intentions* (2015), Andrew Parrott provided an extensive survey of writings by seventeenth-century composers about how they wished their work to be performed in exacting ways, demonstrating the "regulation" function of Goehr's work-concept well before 1800.[83] In fact, even in the early (Weimar) period of Bach's life, he arranged Vivaldi's violin concertos for organ with such faithfulness that at some level this "regulation" function had to be present.[84]

Stephen Rose (2019) builds on Parrott's work and shows that at least three types of composer-performer relationships had already been current before 1800 and even before Bach.[85] There was, as discussed above, the model of composers and performers with mutually recognised separate spheres of responsibility (Praetorius, Zacconi, Tosi and Tobias Michael, cantor of the Leipzig Thomasschule). There was the "composer as the ideal performer", who were virtuosos writing compositions strongly embuing their own embodied knowledge and skill. For example, for Froberger's keyboard music, a connoisseur of the time noted that his music "can hardly be played properly without the original instruction of the author".[86]

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[81] Ibid. p. 178.
[82] Ibid. p. 203.
[83] Andrew Parrott, *Composers' Intentions?: Lost Traditions of Musical Performance* (Boydell & Brewer, 2015), pp. 3–13.
[84] A good example is Bach's *Organ Concerto in A Minor*, BWV 593, a faithful arrangement of Vivaldi's *Concerto for Two Violins in A Minor*, Op. 3 No. 8, or RV 522.
[85] Rose (2019) Chapter 6.
[86] Ibid. p. 200. Also see footnote 62 therein.

There were also composers who did not necessarily perform their music, but had a direct relationship with and therefore control over the performers. In this, Rose cites two anecdotes of Josquin working with performers as well as writings by Werckmeister and Mattheson. In particular, Mattheson noted:

> "Someone who has never experienced how the composer might prefer to have it himself, will scarcely be able to perform it well, but will often deprive the piece of its true force and charm, so that the author, if he should hear it himself, would scarcely know his own work".[87]

Rose proceeds to argue further that the Lutheran tradition took authorial intention seriously. For example, he notes that Erasmus questioned: "Why have we steadfastly preferred to learn the wisdom of Christ from the writings of men than from Christ Himself?"[88] Finally, Rose ties all this together and relates this to Bach, combining his Lutheran tradition with his expert embodied knowledge of the keyboard.[89] Earlier in his book, Rose also notes that the decline of publishing in the late seventeenth century meant that those writing compositions in manuscript could prescribe ornaments and virtuosic passages in greater detail.[90] Although one ought not confuse the notion of being faithful to the words of Christ with being faithful to the manuscripts of Bach, the multifaceted picture Rose paints undermines Goehr's justification for her threshold of 1800: before then, there were certainly composers who wrote compositions regulated by a type of work-concept.

The straightforward denial of the relevance of authorial intentionality behind pre-1800 compositions also diminishes the scope of Gadamer's horizons. It reduces Baroque-era musical texts to static factoids in precisely the way Greenblatt criticises old historicism. Any attempt to perform a score stripped of its authorial context would be a total and pure reflection of our current historicity—the very charge Taruskin levelled at "authentic" musicians. Although it is important to distance from the extreme "authentic" stance, the very weapon defending us from flatly imposing our assumptions is the richness of the score's own contextual horizons, which interacts with our modern-day horizon to create a self-aware relationship with the text. Few have expressed this more eloquently than Nicholas Kenyon:

> "We cannot make contact with the past, we cannot reconstitute the past, nor can we pin it down as an objective reality. It must exist only through our eyes—which is not to imply, as some historians such as Collingwood have done, a stance of total subjectivity, but to argue that there is a continuing

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[87] Ibid. pp. 210–211, citing and translating Johann Mattheson, *Der Vollkommene Capellmeister* (Herold, 1739), p. 242–243. Kerman (1985) notes that Marie Leonhardt adopts this as a premise of her performance practice (see sections 7 and 8 of Chapter 6).
[88] Ibid. p. 210, citing Olin's *Christian Humanism and the Reformation. Selected Writings of Erasmus.*
[89] Ibid. p. 211. Rose cites correspondence from the Scheibe-Birnbaum controversy which refers to Bach "thinking through his fingers".
[90] Ibid. p. 10.

dialogue between past and present, between subject and object, in a way that makes it impossible to separate the two."[91]

Goehr's picture also makes it difficult to understand what major Baroque compositions, such as a Bach Passion, really are. Metaphysically, an important philosophical move is afoot. By describing a work as something produced by a particular kind of process carried out after a particular time, Goehr evades the question of what a "work" actually is altogether. Goehr may even admit this readily and say that her framework makes ontology redundant. But the recent example of John Butt's *St John's Passion* project brings this problem to light. First, he tackles the issue of multiple versions in producing a performance of what is known as *St John's Passion* (referred to in such terms for this discussion). Second, he puts the music amidst a liturgical context, in a recreation of a religious ritual that also includes other music such as organ preludes and hymns. So what is "*St John's Passion*" in this project? Early musicologists may argue that it is the score of a particular version, with philological reasoning, and the other liturgical aspects merely accompany it. Ardent followers of Nicholas Cook's performative turn may claim it is the performance (or recording) of the entire ritual, including its context. Or, as I would argue with Crispin and Österjö, it is the field of *St John's Passion* in which Butt's entire recording now participates, irrevocably shifting and changing the field. However, Goehr's framework has no place for evaluating such arguments and no mechanism to address the question. This cannot be the correct conclusion as the concept of *St John's Passion* must have, at some level, a meaning shared by performers and audiences that allows them to communicate about it—even if that shared element of meaning cannot be articulated unambiguously.[92]

The ontology adopted by this dissertation does not share such problems in Goehr's narrative. First, stipulated temporal thresholds such as the year 1800 are simply irrelevant in this ontology. Second, when we speak of the *Solos*, we speak of the field that Figure 1 attempts to illustrate. A field is a real referent; amongst other things, it enables the entire discipline of physics. Force fields, electromagnetic fields and gravitational fields are felt by us and affect us in far more pervasive and profound ways than an object placed on a table. Similarly, the original witness text of the *Solos*, as well as the other interpretations and performances with which we come into contact, inevitably all affect our own interpretation of the *Solos* even if we reject some of

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[91] Kenyon (1988), p. 13.
[92] For discussions on philosophy of language and how elements of a sentence can have meaning, see Bertrand Russell, 'On Denoting', *Mind*, 14.56 (1905), 479–93. and Gottlob Frege, in 'On *Sinn* and *Bedeutung* (1892)' and 'On Concept and Object (1892)', in *The Frege Reader*, ed. by Michael Beaney, Wiley Blackwell Readers (Wiley, 1997), pp. 151–71 and pp. 181–93 respectively.

these past interpretations. Any perception we have of the *Solos* at all is an interaction of many forces within the field of the *Solos*—or again, in Crispin and Österjö's words, "the result of the negotiations of multiple agents".[93]

4.4 ARRANGEMENTS AS A CREATIVE TOOL

The concept of "creative tool", as used in this dissertation, can be defined in ordinary language without recourse to specialised discourse. "Creative" means to produce something new. Something is new to a performer when it is not thought of by the performer before. "Tool" is understood in a functionalist sense. Here, it is not a physical entity like a hammer, but a specifiable and replicable process that can be used to achieve something. Therefore, a creative tool is a replicable process that a performer can use to gain musical interpretations that he had not thought of prior to using this process.

This simple definition is adopted despite awareness of a quickly growing body of cross-discipline literature around creativity in music. Recently concentrated in the five-volume Oxford University Press series *Studies in Musical Performance as Creative Practice* (2017), discussions in this discourse revolve around several main topics. These include how pedagogical attitudes encourage (or do not encourage) an independent creative mindset; the role of different kinds of activities such as group music making and masterclasses in nurturing and stimulating creativity; the tension between creative practice and music examinations; practice-room and rehearsal strategies to help creative interpretation; the tension between creativity and the constraints of the classical music tradition, and inspiration from other genres; and whether audience response affects creative practice.[94] There is also a general shift towards recognising the distributed nature of creative endeavours across multiple agents in the composer-performer(s)-audience chain—the driving force behind Cook's volume in the series. After the 2017 series, Juniper Hill published *Becoming Creative* (2018), an ethnographic study of classical, jazz and folk musicians in Helsinki, Cape Town and Los Angeles with a focus on developing skills around creativity. However, as a score-study project in performance practice, this dissertation does not seek to engage in the discourse on the nature of creativity and related pedagogical concerns. The nuances debated in this literature are not required to articulate the meaning of "creative" as employed in this dissertation, and none of this literature offers a model of a process that demonstrably leads to specifiable, new musical interpretations.

The exception is Leech-Wilkinson's 2020 book, *Challenging Performance*. He notes at the outset that this is not a scholarly work but a polemic, whose agenda is clearly suggested by the book's subtitle, "Classical

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[93] Crispin and Österjö (2017), p. 300.
[94] See the various papers collected in John Scott Rink, Helena Gaunt, and Aaron Williamon, *Musicians in the Making: Pathways to Creative Performance*, Musicians in the Making: Pathways to Creative Performance, 1 (Oxford University Press, 2017).

Performance Norms and How to Escape Them".[95] Aimed at the world at large rather than at musicologists, the first two parts of the book repeat ideas that have already been much discussed within academic discourse: debunking myths about the composer's unquestionable authority, commenting on institutions (such as examinations) that reinforce such authority and rejecting the policing culture some take within classical music, where "gatekeepers circle, looking for deviance, ready to pounce".[96]

The most interesting part of the book is the last part, which includes examples of performances recorded for Leech-Wilkinson's project that truly challenge norms. For example, pianist Ji Lu swapped the tempo marking of the first movement to the Beethoven Moonlight Sonata (*circa.* 56 dotted crotchets per minute) with that of Schubert's "Erlkönig" (*circa.* 120 dotted crotchets per minute).[97] This caused the words of the Erlkönig's dark plot to be more sinister with tensions stretched, and turned the Moonlight Sonata movement from a reflective contemplation into a storm. As simple as this seems, this is a specific process that demonstrably leads to new musical interpretations. Another example is singer Diana Gilchrist singing Schubert's "Ave Maria" in ten different ways while imagining ten stages of a woman's life.[98] The result is ten radically different interpretations, some carefree and joyful (when the protagonist is fifteen), some resigned and despondent (when she is forty and widowed). Again, such a specific use of highly charged imagery to inspire interpretation is a process that demonstrably leads to new musical interpretations.

An important basis on which Leech-Wilkinson relies is that we have no obligations to composers who are dead. He argues that "our obligations, rather, are to the living".[99] This is far-reaching: he believes that the music of the *Solos*, say, does not belong in any way to Bach, but to us.[100] This means we are not ethically obliged to follow any of his instructions in the score. However palatable and expedient this sounds, though, this presents some difficulties. The logical difficulty is that the same argument does not work for living composers.[101] The practical difficulty is why, then, we should feel obliged to practice for hundreds of hours to master difficult passages in, say, the Tchaikovsky Violin Concerto, when a few modifications would make it much more playable. And if that is permitted, how many notes can we change before it is no longer "the same piece"? Leech-Wilkinson appears to go all out on this issue. Elsewhere in the book, he takes issue with moral

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[95] Leech-Wilkinson (2020), p. 2.
[96] Ibid. p. 171.
[97] Ibid. p. 230–232.
[98] Ibid. p. 233–238.
[99] Ibid. p. 208.
[100] Ibid. p. 211.
[101] Also see ibid. p. 164, where Leech-Wilkinson acknowledges that with a living composer we may be more aware of a human relationship, and that we may be minded to please the composer as well as the audience of a performance.

rights in intellectual property law which seek to protect the integrity of works. He thinks that in an ideal legal world, he would "prefer freedom of expression and accept performers' right to perform a score as they wish, seeing their performance as just as creative and original as the composer's own, and understanding musical production in [Western classical music] as a process in which many people (listeners included) contribute at different times and with varying ideals".[102] The philosophy behind this is essentially compatible with this dissertation's ontology. But an important observation is that in the Western classical music tradition, performance is a transitive idea—one does not just "perform" but that something is a "performance of composition X". For even the most liberal of composers, there comes a point where a performer might modify and change so many attributes of the composition that the composer should no longer be associated with that performance. This could happen if a composition is so changed that it ceases to be unrecognisable—a concern highlighted as early as Mattheson that a composer "would scarcely know his own work" (as noted above).[103] Or morally, as a hypothetical example, surely some songwriters would object and call on moral rights if the lyrics to their songs were replaced by profanities, like a child's game of making nursery rhymes rude.

As an artistic choice, my own creative outlook is not as radical as what Leech-Wilkinson suggests, or indeed, what his illustrative recordings embody. Leech-Wilkinson's outlook is by no means invalid. But the advantage of taking inspiration from arrangers in the past is that outside the context of Bach, the general audience is already familiar with the musical language of arrangers like Mendelssohn, Schumann, Saint-Saëns and the historically informed language of Gustav Leonhardt. Indeed, Leech-Wilkinson himself advocates exploring early recordings as a creative source for very similar reasons.[104] In finding newness from these musical languages, we increase the chance of achieving innovation that still relates to the audience. Even Leech-Wilkinson agrees that whether a performance works is partly to do with familiarity, and one might relate this back to Vico's *sensus communis*.[105] A second danger is that some of these radical performances, such as Ji Lu's Moonlight Sonata first movement (marked *Adagio sostenuto*), represent rebellion rather than true innovation.[106] This is a performance that is radical because it does the opposite of the composer's marking. But rebelling against instructions is no less free than following the instructions. Indeed, there is a certain historical contingency to rebellion or shock value. Therefore, like Gadamer, I do not take my set of interpretative

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[102] Ibid. p. 200.
[103] See the previous section 4.3 (*Ontology of the musical work and our relationship with it*), the quote whose citation is footnote 87.
[104] Leech-Wilkinson (2020), pp. 218–220. Also see Leech-Wilkinson (2015) for an interesting discussion on how we respond to very early recordings that embody styles foreign to us today.
[105] Ibid. p. 221.
[106] Ji Lu's performance was recorded as part of Leech-Wilkinson's project.

possibilities to be radically free. It is through smaller steps—or *différence*, as articulated by Deleuze—that innovations take hold and tastes evolve.

Although Leech-Wilkinson is the first to justify unusual performances on an academic footing, he is of course not the first to exercise such freedoms with a score. Composers and performers alike, including the arrangers studied in this dissertation, have been doing it for a very long time—with Mendelssohn and Schumann deeming it necessary to add accompaniments for the *Solos* to be performed at all. The rich history of imaginative and score-expanding interpretations, from the eighteenth-century BWV 968 arrangement of the C major Adagio that adds a semiquaver bassline through Busoni to Rudolf Lutz's splendid arrangement of the *Chaconne* for piano, makes the more recent *Werktreue* mentality in performance practice seem like a blip in history. Indeed, of all the arrangements studied in this dissertation, the ones most faithful to the violin original are the ones by Leonhardt and Hill in today's historical performance tradition.

4.5 MUSICAL MOTION AS VITALITY DYNAMICS

As many contemporary sources indicate, affect was an important aspect of Baroque music. For example, Marpurg notes in *Der critische Musicus an der Spree* (1749) that "[a]ll expression in music has either an affect or at least a feeling as its basis".[107] Geminiani begins *The Art of Playing on the Violin* (1751) with "[the] Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions".[108] C. P. E. Bach notes in his *Essay on the True Art of Playing Keyboard Instruments* (1753) that "[a] musician cannot move others without himself being moved. . . . He must especially perform this duty in music of which the nature is highly expressive, whether it is by him or another composer".[109]

This was deeply integrated in the way musicians performed music, and perhaps nowhere was this more explicitly put forward than in the writings of Johann Mattheson. In *Das neu-eröffnete Orchestre* (1713) he suggests affects for seventeen keys, ranging from D major's "sharp, headstrong, for warlike and merry things" to E major's "despair, fatal sadness, hopelessness of extreme love, piercing, painful".[110] In *Der vollkommene Capellmeister* (1739) he suggests affects for fourteen dance genres, for example that the Menuet has "moderate gaiety" and the Loure

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[107] See the piece dated 2 September 1749, published in Friedrich Wilhelm Marpurg, *Des critischen Musicus an der Spree erster Band* (Haude und Spener, 1750), p. 215. My translation of "*Aller Ausdruck in der Music hat entweder einen Affect oder doch eine Empfindung zum Grunde*".
[108] Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751), p. 1.
[109] C. P. E. Bach trans. by Mitchell (1949), I, p. 152 (paragraph 13).
[110] All quotations in this and the next paragraph are direct quotations of Mattheson given and translated by George Buelow, in George J. Buelow, 'Johann Mattheson and the Invention of the Affektenlehre', in *New Mattheson Studies*, ed. by George J. Buelow and Hans Joachim Marx (Cambridge University Press, 1983), pp. 401–402 and 406–407.

is "proud" and "arrogant".[111] In secondary sources, Judy Tarling's performance guide *Baroque String Playing* (2013) gives affects for every interval, compiling this from Frederick T. Wessel's doctoral dissertation "The *Affektenlehre* in the Eighteenth Century" (1955).[112]

However, George Buelow (1983) notes that Mattheson did not intend his suggestions to be a universal dictionary applicable to everyone: we must "give willingly to everyone the freedom that they choose for this or that key the characteristics that best correspond to their own temperamental tendencies".[113] (Buelow's point in his chapter is that the alleged prescriptive and universal nature of Mattheson's *Affektenlehre* was an invention by twentieth-century musicologists.) Bettina Varwig (2017) is amongst those who explore this further, observing that the phenomenological experience of musical affects in the Baroque was inextricably linked to their physiological beliefs about body and soul.[114] Affects and passions were often described as actual psychosomatic processes, for example, that singing acts "like a heart-bell, which penetrates all the arteries of the heart and thereby moves its affects".[115] As bodies are different, Varwig objects to the use of Mattheson's lists as dictionaries, instead suggesting that music—including Bach's—are capable of different modes of subjective affects depending on the person.[116] Amidst all this, however, she notes a different aspect that is universal: that we experience the ebb and flow of emotions, in what philosopher Jenefer Robinson calls "streams".[117]

Patrik Juslin (2019) articulates a distinction between such dynamical features and the Mattheson-like affects.[118] Juslin calls Mattheson-like affects "emotions", of which there are seven prototypes: happiness,

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[111] A modern attempt at connecting musical structures and emotions is in Alf Gabrielsson and Erik Lindström, 'The Role of Structure in the Musical Expression of Emotions', in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. by Patrik Juslin and John Sloboda (Oxford University Press, 2010), pp. 367–44, in which Gabrielsson and Lindström compile into an extensive table the results of a large survey of experimental studies that link particular musical structures. (For example, a small variation in loudness is associated with happiness, pleasantness and activity, and this is drawn from a study by Scherer & Oshinsky, published in Klaus R. Scherer and James S. Oshinsky, 'Cue Utilization in Emotion Attribution from Auditory Stimuli', *Motivation and Emotion*, 1.4 (1977), 331–46.)

[112] Judy Tarling, *Baroque String Playing for Ingenious Learners* (Corda Music, 2000), p. 5, referring to Frederick T. Wessel, 'The *Affektenlehre* in the Eighteenth Century' (unpublished PhD thesis, Indiana University, 1955).

[113] Buelow (1983), p. 402.

[114] Also see James Kennaway, *Bad Vibrations: The History of the Idea of Music as a Cause of Disease* (Routledge, 2016), whose second chapter discusses writers from 1700 to 1850 who connect music and physiology. An example is Athanasius Kircher, *Musurgia universalis, sive Ars Magna Consoni et Dissoni*, 1650.

[115] Bettina Varwig, 'Heartfelt Musicking: The Physiology of a Bach Cantata', *Representations*, 2018, p. 47, quoting Christoph Frick, *Music-Büchlein*, 1631. Wiebke Thormählen, 'Feel-Good Tunes: Music Aesthetics, Performance and Well-Being in the Eighteenth Century', in *Lifestyle and Medicine in the Enlightenment* (Routledge, 2020), pp. 243–63 shows that in eighteenth-century writings more specific and detailed connections were conjectured. For example, the apothecary Richard Browne (in Richard Browne, *Medicina musica*, 1723) understood the body as a hydraulic machine driven by animal spirits, and that singing could promote the secretion of spirits (Thormählen 2020, pp. 303 and 309). Composer Charles Avison conjectured (in Charles Avison, *An Essay on Musical Expression*, 1752) that different timbres of different instruments roused different parts of the body (Thormählen 2020, p. 305).

[116] Varwig (2017), throughout but especially on 55 referring to John Butt, *Bach's Dialogue with Modernity: Perspectives on the Passions* (Cambridge University Press, 2010).

[117] Varwig (2017), p. 52 refers to Jenefer Robinson, *Deeper than Reason: Emotion and Its Role in Literature, Music, and Art* (Oxford University Press, 2005).

[118] Patrik N. Juslin, *Musical Emotions Explained: Unlocking the Secrets of Musical Affect* (Oxford University Press, 2019), pp. 93–95.

sadness, love-tenderness, anxiety, nostalgia, anger, spirituality-solemnity and desire.[119] On the other hand, "vitality affects" are about the dynamics of how energy evolves and changes in music, sometimes gradually but sometimes abruptly.

The author of this concept, physician Daniel Stern, more frequently refers to these as "vitality dynamics". In *Forms of Vitality: Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy and Development* (2010), Stern articulates the elusive quality of "vitality". In sum, this is the quality of being alive. Movement—be it fast or slow, aggressive or languid—is a crucial element of vitality. He provides a sharp example: if a mother goes 'still face' (no movement or expression), her infant gets upset within seconds. Stern goes on to note that "[t]he ongoing changes of almost constant movement reignite and maintain our sense of being alive".[120]

Stern also echoes Juslin's distinction, noting that "anger can 'explode', 'ooze out', 'sneak up' or 'be cold'", but none of these vitality dynamics are "anger".[121] In studying forms of vitality dynamics, Stern provides the list of adjectives in Figure 2 as examples. It can be seen from the list that vitality dynamics draw a helpful parallel with musical dynamics of volume, expression markings and various forms of articulation.[122]

exploding	surging	accelerating
swelling	bursting	fading
drawn out	disappearing	fleeting
forceful	powerful	weak
cresting	pulsing	tentative
rushing	pulling	pushing
relaxing	languorous	floating
fluttering	effortful	easy
tense	gentle	halting
gliding	swinging	tightly
holding still	loosely	bounding
and many more.		

Figure 2. Stern's list of vitality dynamics.[123] (Sn)

Although Juslin's work focuses solely on emotions and places vitality dynamics out of his scope of study, this dissertation does the opposite. In a project that seeks to open the range of musical interpretations, vitality dynamics play a very special role: it allows us to acknowledge that changes are happening to the

[119] Ibid. p. 187.
[120] Daniel N. Stern, *Forms of Vitality: Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy, and Development* (Oxford University Press, 2010), p. 10.
[121] Ibid. p. 28.
[122] Ibid. pp. 82–83 discusses these aspects of music in some detail.
[123] Ibid. p. 7.

heartbeat of the music without prescribing to it a subjective emotion. While one can be subjective about the emotional affect of a composition in E major (for example, Mattheson's "hopelessness of extreme love" may seem unusual today), vitality descriptions such as "exploding" and "fading" merely describe musical motion. A helpful way to look at it is to return to the medical analogy. Every moment of music has a heartbeat: how would we describe it at that moment?

This dissertation does not seek to prescribe emotional meaning to such motions, or indeed, make any claim about expressiveness in general. This line must be clearly cut to enable performers and audiences to interpret these physical motions freely in the dimensions of emotion and expression. The concept of vitality dynamics is therefore an indispensable one for this dissertation's discussions. In a nod to the concept's medical origins, this dissertation also sometimes refers to the motion of the music's heartbeat simply as "vitality". After all, music is lifelike, always in motion and ever changing.

5. DISSERTATION STRUCTURE, SCOPE AND LIMITATIONS

The structure of the dissertation is shaped around three case studies representing arrangements made over time. The first case study (Chapter Two) looks at arrangements that have been attributed to Bach in the *Bach-Werke-Verzeichnis* (BWV). Not all these arrangements have been passed down in Bach's autograph handwriting, and for some of these arrangements there are issues of authorship and instrumentation that Chapter Two explores in depth. In the alternative, if some of these arrangements are not by Bach, they are written by those close to Bach in the eighteenth-century. Here, whether a definitive conclusion can be reached is interesting rather than of critical importance. Ultimately, this dissertation does not aim to authenticate works, nor to discern composer intentions beyond the extent of serving a creative purpose. These arrangements are documents of performance practice, and information of how musicians approached compositions greatly enriches our engagement with the *Solos*.

The second case study (Chapter Three) applies the creative process to arrangements for a different instrumentation from a newer time—the first arrangements of the *Solos* after a century of neglect of this repertoire.[124] Published between 1845 and 1853, three piano accompaniments to the *Chaconne*'s violin solo were written by F. W. Ressel and two monumental figures of the German Bach Revival, Mendelssohn and Schumann.

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[124] The Baroque violin is viewed by some practitioners as a different instrument from the modern violin, and pertinent subtleties of execution are discussed in various parts of this dissertation.

At this time, it was unimaginable for a solo violin to play without accompaniment. Indeed, Ferdinand David was quoted that he "would not be moved by any fee whatsoever to step onto a stage with only a naked violin".[125] Therefore, these accompaniments were the product of the fact that the *Solos* were rediscovered for performance at this time, and this dissertation refers to Ressel, Mendelssohn and Schumann as "rediscoverers" (hereafter the *Rediscoverers*). Again, this context is set out further in Chapter Three.

The third case study (Chapter Four) examines the monumental C major Fugue, which provides an opportunity to study Bach's contrapuntal processes in detail. It also picks up a thread from Chapter Two. One of the eighteenth-century arrangements is a single-movement arrangement of the C major Adagio, attributed to Bach as BWV 968. Numerous arrangers in the Romantic era attempted to complete a keyboard arrangement for the remainder of the C major Sonata, and this case study looks at the Fugue movement from two attempts: those by Saint-Saëns and Joachim Raff. Although less known today, Raff was a hugely popular composer in his time, with his programmatic Third Symphony *Im Walde* gaining particular acclaim.

As well as studying contrapuntal processes, this study of the C major Fugue also seeks to break the confines of historicity by means of trans-historic comparative study. Set against these mid-Romantic pianoforte arrangements are two harpsichord arrangements by two twentieth-century historical performers, Gustav Leonhardt and Robert Hill. Hill is a Leonhardt student who is now Eugene D. Eaton Jr. Chair in Baroque Music Performance at the University of Colorado, Boulder. Leonhardt's own arrangements are now published by Bärenreiter (2017), but he encouraged his own students to make their own arrangements of the *Solos*.[126] It is therefore particularly interesting to juxtapose Hill's version with Leonhardt's. The combination of these arrangers illustrates that studying arrangements from different eras next to each other, unbound by man-made demarcations of times past, can yield effective results.

The overall structure of the dissertation benefits from a progression of time over its course. The purpose of this is to illustrate the results of applying the same process on different materials that originate from different traditions over time. This purpose also guides the selection of arrangements for study. But although a narrative about the reception of the *Solos* may be emergent, the project does not make any necessary connections between the three case studies. It also does not attempt to offer a narrative of Bach reception over time. In this regard, notably missing are the arrangements for keyboard of the *Chaconne* by Ferruccio Busoni, Rudolf Lutz and Skip

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[125] Lester (1999), p. 23, according to Andreas Moser.
[126] Skip Sempé's Preface to Gustav Leonhardt's arrangements of the *Solos* in Johann Sebastian Bach and Gustav Leonhardt, *J S Bach, Suites, Partitas, Sonatas Transcribed for Harpsichord by Gustav Leonhardt* (Bärenreiter, 2017).

Sempé, which would make a fascinating paper (if scores are obtainable) but would, in the context of this dissertation, be revisiting the *Chaconne* which already occupies the third chapter. Finally, I reiterate that the dissertation does not seek to evaluate the merits of interpretations. It also does not offer a methodology for any such measurement. It focuses on the process of exploration rather than the outcomes, asking the question Leech-Wilkinson asks: "what else can these notes do"?[127]

6. MATERIALS FOR ARRANGEMENTS UNDER STUDY

A brief outline of the materials pertaining to the arrangement this dissertation studies concludes this introductory chapter. First, as mentioned at various points in this chapter, the *Solos* are primarily passed down by a fair autograph manuscript written entirely in Bach's hand.[128] This only surfaced publicly in 1906 under the ownership of Erich Prieger of Bonn, passing to him through J. C. F. Bach, his descendants and Bach scholar Wilhelm Rust.[129] Editions before 1906 had relied on three other copies: an Anna Magdalena copy, another copy by two different copyists, and a copy by Johann Peter Kellner. The relationship between these copies is set out cogently in brief by Schröder, and in detail (in German) by Günter Hausswald in his critical report for his edition of the *Solos* for the *Neue Bach-Ausgabe* (hereafter *NBA*).

As we have a fair autograph manuscript, the secondary copies now receive little attention from performers and scholars alike. An exception is Russell Stinson's article, "J. P. Kellner's Copy of Bach's Sonatas and Partitas for Violin Solo" (1985).[130] The Kellner copy has structural discrepancies and major omissions. Stinson at no point doubts that Bach's copy is the most accurate copy, even though Kellner's copy is dated to be only a few years (1726) after the autograph (1720). Stinson makes educated speculative conjectures as to the reason behind these differences, beyond Kellner's reputation as "unquestionably an exceedingly careless scribe".[131] After dismissing a good variety of theories, he concludes that Kellner made these as study copies from an earlier draft he somehow accessed.[132] It might be an earlier draft because various cadences are unsatisfactory and interrupted, shorter passages that are expanded more fully in the autograph, and the early additional

[127] Leech-Wilkinson (2020), p. 229.
[128] Johann Sebastian Bach, 'D-B Mus.Ms. Bach P 967' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung).
[129] Schröder (2007), pp. 49–50.
[130] Russell Stinson, 'J. P. Kellner's Copy of Bach's Sonatas and Partitas for Violin Solo', *Early Music*, 13.2 (1985), 199–211.
[131] Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford University Press, 2006), p. 200.
[132] Dismissed theories include the evasion of difficult passages and copying with transcription in mind.

appearance of the countersubject in the autograph C major Fugue's *da capo* ending.[133] For these reasons, the autograph points to a more sophisticated and finished version.

Amidst Chapter Two's eighteenth-century arrangements, BWV 1006a (a lute or *lautenwerk* arrangement of the E major Partita) and BWV 29/1 (an organ and orchestra arrangement of the E major Prelude) are the only ones passed down by a Bach autograph manuscript. BWV 964 and 968, arrangements for harpsichord of the A minor Sonata and the C major Adagio respectively, are passed down by a manuscript by Bach's son-in-law Altnickol. BWV 1000, a lute arrangement of the G minor Fugue, is passed down by a tablature manuscript not in the hand of Bach. BWV 538/2, an organ arrangement, is passed down by nineteenth-century copies. There are multiple recordings of all these arrangements, though the lute arrangements are often recorded with guitar.

The post-eighteenth-century arrangements in Chapters Three and Four have received much less attention. For the *Chaconne* arrangements in Chapter Three, there has ever only been one edition of F. W. Ressel's arrangement. There are two editions each of Mendelssohn's and Schumann's *Chaconne*, due to one edition that prints both accompaniments one above the other. The double edition has only minimal differences with the two single editions. There appears to be only one recording for each of these arrangements.

For the piano arrangements of the C major Fugue by Saint-Saëns and Raff, there is again just one edition for each. Saint-Saëns's arrangement of the fugue only has one recording. There are no publicly available recordings of Raff's arrangement, and I am assisted by a non-commercial recording of a playthrough.

For the harpsichord arrangements of the C major Fugue, Bärenreiter gave Leonhardt the distinction of publishing his arrangement of the *Solos* and some of the Cello Suites in the same blue cover as Bärenreiter's *Neue Bach-Ausgabe*. This was published in 2017 posthumously, though these arrangements were likely written much earlier. There are numerous recordings of Leonhardt's arrangements, including his own. Hill's arrangement is not printed in any score, and this dissertation studies his handwritten score. Hill's own recording of his arrangement was released in 2000 and is publicly available.[134]

The introductions to each of the subsequent chapters contextualise these materials further.

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[133] Stinson (1985), pp. 202 (for discussion of the *Chaconne*) and 210 (for discussion of the fugues).
[134] Robert Hill, *Johann Sebastian Bach: Original and Transcription* (Hänssler Classic, 2000).

CHAPTER TWO:

ARRANGEMENTS ATTRIBUTED TO J. S. BACH

1. INTRODUCTION

This chapter focuses on the arrangements of movements from the *Solos* attributed to Bach. There are fourteen movements of such arrangements, situated within the following compositions: BWV 29/1 (organ and orchestra); BWV 539/2 (organ); BWV 964 (harpsichord); BWV 968 (harpsichord); BWV 1000 (lute) and BWV 1006a (lute). I list these in Table 2 in the next section. Being either by Bach himself or those in his circle, these arrangements offer invaluable information about how Bach's music was interpreted by musicians close to Bach. However, the aim is not to recreate an eighteenth-century performance, but to add colour and possibilities to how we interact with the *Solos* as performers today.

To the extent that this information enriches our engagement with the *Solos*, the possible scope of inferences about Bach's ideals may be limited by doubts as to arranger identity, particularly in the harpsichord arrangements of BWV 964 and BWV 968. These two share a single manuscript source by Johann Christoph Altnickol, Bach's student and son-in-law. The lack of a Bach autograph and their inclusion of unusual stylistic elements divide opinion as to whether Bach was the arranger—a debate further set out later. Therefore, conclusions drawn from such arrangements are not to be construed unequivocally as Bach's own intentions.

Outside of arranger identity, there are also other serious debates. For example, there is debate on whether BWV 1006a is indeed for lute and not for a keyboard-based instrument (like the speculative instrument *Lautenwerk*). There is also debate about what is really on the page for BWV 1000, whose closest primary source is in tablature. There is, however, no doubt in the literature that these arrangements are by Bach himself, so such contextual information provides helpful guidance on how these arrangements inform us about Bach.

The next section provides a detailed introduction to the arrangements in Table 2 through examining each arrangement's primary sources. Where applicable, this forms the basis of discussions on arranger identity, instrumentation and other issues that may add colour to score interpretation. A summary of the manuscripts and scores selected for study concludes the next section. This precedes the third section, the main study of the chapter presented in relation to five themes: voicing strategies, harmonic strategies, rhythmic strategies, interweaving accompaniments and ornamentation.

2. SOURCES

Arrangement	BWV #	Instrument	Violin Original	BWV #	Issues
"Wir danken dir, Gott, wir danken dir", BWV 29 (1731)					
Sinfonia	29/1	Organ and orchestra	E major Prelude	1006/1	
Prelude and Fugue in D minor, BWV 539 (no date)					
Fugue	539/2	Organ	G minor Fugue	1001/2	Arranger
Sonata in D minor, BWV 964 (no date)					
Adagio	964/1	Harpsichord	A minor Grave	1003/1	Arranger
Thema Allegro	964/2	Harpsichord	A minor Fugue	1003/2	Arranger
Andante	964/3	Harpsichord	A minor Andante	1003/3	Arranger
Allegro	964/4	Harpsichord	A minor Allegro	1003/4	Arranger
Adagio in G, BWV 968 (no date)					
Adagio	968	Harpsichord	C major Adagio	1005/1	Arranger
Fugue in G minor, BWV 1000 (Leipzig period)					
Fugue	1000	Lute	G minor Fugue	1001/2	Notation
Suite in E, BWV 1006a (ca. 1736–1737)					
Prelude	1006a/1	Lute (?)	E major Prelude	1006/1	Instrumentation
Loure	1006a/2	Lute (?)	E major Loure	1006/2	Instrumentation
Gavotte en Rondeaux	1006a/3	Lute (?)	E major Gavotte en Rondeau	1006/3	Instrumentation
Minuet I	1006a/4a	Lute (?)	E major Minuet I	1006/4a	Instrumentation
Minuet II	1006a/4b	Lute (?)	E major Minuet II	1006/4b	Instrumentation
Bourrée	1006a/5	Lute (?)	E major Bourrée	1006/5	Instrumentation
Gigue	1006a/6	Lute (?)	E major Gigue	1006/6	Instrumentation

Table 3. Arrangements attributed to J. S. Bach.

This section discusses the manuscript sources for each arrangement in Table 3 (which comprises all the completed *Solos* arrangements attributed to Bach) and sets out the current state of research around significant issues. However, it is not within the scope of this introduction to attempt to make new claims or create new knowledge about these issues. I proceed below in the order of BWV numbers. As explained in the dissertation's preamble (*Abbreviations and Conventions*), I refer to movements from the violin original by the short names in the fourth column of Table 3.

2.1 BWV 29/1

BWV 29 is the cantata "Wir danken dir, Gott, wir danken dir". The title page of Bach's autograph manuscript, also in Bach's hand, indicates its purpose: the 1731 *Ratswechsel*, an annual celebration of the election and inauguration of Leipzig's new town council. In eight movements, it is scored for two oboes, three trumpets, timpani, strings, organ and continuo. The first movement, titled "Sinfonia", serves as a prelude to the whole cantata and is a D major arrangement of the E major Prelude for solo organ with orchestra accompaniment

(instruments listed in Bach's title page described below), transposed to D major. Written records indicate two further performances of this cantata during Bach's lifetime (1739 and 1749).[135]

A second, earlier arrangement (probably 1729) appears to be nearly identical but for the lack of trumpet parts.[136] This is from the partly preserved wedding cantata BWV 120a, "Herr Gott, Beherrscher aller Dinge". It is not known for whom this cantata was written. Only fragments of BWV 120a's Bach autograph score survive, as well as the vocal parts, a viola part and three continuo parts copied by various scribes. One of the score fragments is one page (bars 128–138) from the fourth movement, also titled "Sinfonia" and an arrangement of the E major Prelude. BWV 120a is published in the *NBA* in its incomplete form.

Given the chronology of these versions, it is natural to suppose that BWV 29/1 derived from BWV 120a/4, which in turn derived from the E major Prelude. Manuscript source analysis confirms this in an interesting way. For both BWV 29 and BWV 120a, parts were copied out for performers, many not in Bach's hand. The minor discrepancies between BWV 29's autograph score and copied parts suggest that most of the parts were copied not from the BWV 29 score but from BWV 120a parts (see Table 4 for examples). If it is indeed true that Bach allowed his copyists to copy BWV 120a/4 in preparing performances parts of BWV 29/1, it would indicate that Bach viewed them as at least sufficiently identical for practical purposes. This insight is fascinating and important for performance practice: Bach was prepared to be practical, and he probably did not take a draconian approach to the notes he wrote.
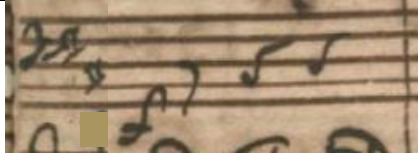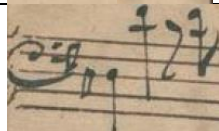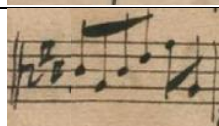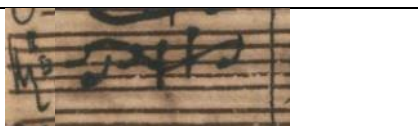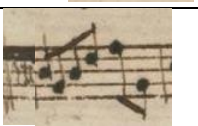
Bar	Instrument	BWV 29 Part	BWV 29 Score[137]	BWV 120a Part
13	Continuo			
111	Continuo			
126	Viola			

Table 4. Selected examples of discrepancies between BWV 29/1 parts, score and BWV 120a/4.[138]

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[135] Christine Fröde, *Kritischer Bericht*, Neue Bach-Ausgabe, I (Bärenreiter, 1994), XXXII.

[136] Date from entries on manuscripts D-B Mus.ms. Bach P 670 and D-B Mus.ms Bach St 43 on Bach-digital (bach-digital.de) [accessed 3 December 2022].

[137] The clef in the "Continuo" row is the bass clef, with the key signature of two sharps.

[138] Extracts in the "BWV 29 Part" column are from Johann Sebastian Bach, 'D-B Mus.Ms. Bach St 106' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung). Extracts in the "BWV 29 Score" column are from Johann Sebastian Bach, 'D-B Mus.Ms.

Turning attention back to BWV 29/1, the main source is the Bach autograph manuscript Mus. ms. Bach P 166 at the Staatsbibliothek zu Berlin.[139] For the performers' parts for BWV 29 (Mus. ms. Bach St 106), the Bach-Archiv database names several scribes, including J. S. Bach and C. P. E. Bach. The relevant 1994 *NBA Critical Report* by Christine Fröde details which parts were scribed by whom.[140] Most significantly, the organ part of the Sinfonia carrying the solo of the E major Prelude arrangement is scribed jointly by J. S. Bach (bars 1–40) and C. P. E. Bach (the remainder of the Sinfonia). These parts share substantially the same provenance as the P 166 score.[141]

For BWV 120a, the score fragment (Mus. ms. Bach P 670) and the surviving parts (Mus. ms. Bach St 43) are both at the Staatsbibliothek. The scribes for the parts have been identified as S. G. Heder, J. L. Krebs, J. L. Dietel and J. S. Bach—the latter three also being scribes to the St 106 parts for BWV 29 above. Both Krebs and Dietel had attended the Thomasschule in Leipzig during Bach's tenure and are known copyists for Bach.

2.2 BWV 539/2

BWV 539 is a Prelude and Fugue in D minor for organ. The Prelude is new musical material, but the Fugue is an arrangement of the G minor Fugue, transposed from G minor to D minor. This arrangement is considered independent of the BWV 1000 arrangement of the same fugue for lute.[142] Dietrich Kilian's 1978 *Critical Report* accompanying *NBA* IV/5 and 6 (a joint critical report) still presents the current state of research on BWV 539.[143]

Bach P 166' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung). Extracts in the "BWV 120a Part" column are from Johann Sebastian Bach, 'D-B Mus.Ms. Bach St 43' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung).

[139] The Bach-digital database indicates a clear trail of provenance: J. S. Bach–C. P. E. Bach–G. Poelchau (1805)–Berlin, Königliche Bibliothek (now the Staatsbibliothek) (1841) [accessed 3 December 2022]. The title page in Bach's hand provides details of the orchestra's instrumentation: "Bey der Rats-Wahl | 1731 | Wir dancken dir, Gott, wir dancken dir | à 4 Voci | 3 Trombe | Tamburi | 2 Hautbois | 2 Violini | Viola | e | Continuo | con | Organo obligato | di | Joh: Seb: Bach". See entry on D-B Mus.ms. Bach P 166 on Bach-digital (bach-digital.de) for further details.

[140] Scribes also include J. L. Krebs, J. L. Dietel, J. G. Haupt and S. Kittler. See Fröde (1994), pp. 26–31 for further details.

[141] Entry on manuscript D-B Mus.ms. Bach St 106 on Bach-digital (bach-digital.de) [accessed 3 December 2022].

[142] Hartwig Eichberg and Thomas Kohlhase, *Kritischer Bericht*, Neue Bach-Ausgabe, V (Bärenreiter, 1982), X.

[143] Dietrich Kilian, *Kritischer Bericht*, Neue Bach-Ausgabe, IV (Bärenreiter, 1978), V–VI.

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BWV 539

Praeludium+Fuga                           Nur Fuga
                                            [A]

    [W.F.E.Bach?]

                             B 4                      B 105
                             P 213                    Am.B.606
                          (Westphal,                  Anon.429
                             Voß)

                  B 13      B 169            B 187
                  P 282     Wien             Salzburg
                 (Gähler)  (Brahms)          Mederitsch

                               B 22
                               P 304
                            (Fischhof)
B 37        B 162
P 517       Oxford
(Voß)   (Mendelssohn)
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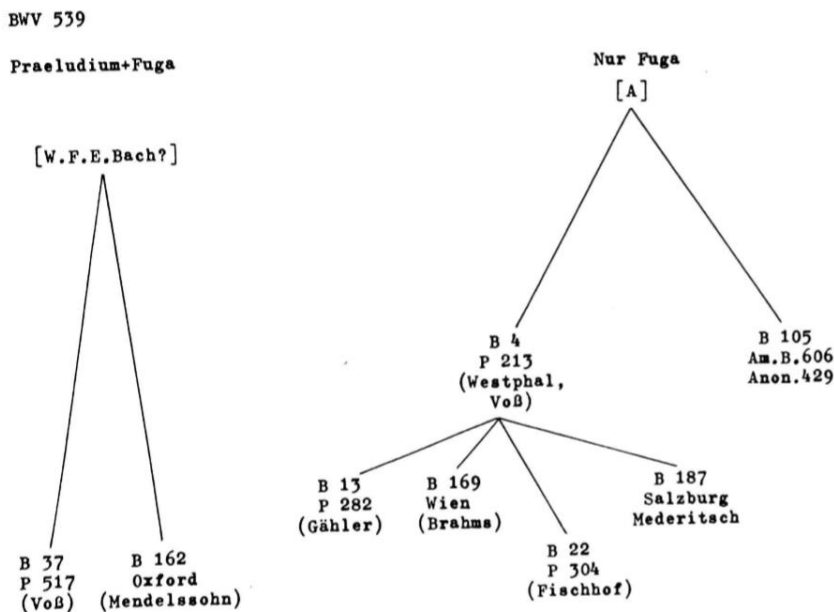
Figure 3. Stemma of sources for BWV 539.[144] (Nba)

Although no Bach autograph manuscript is found for BWV 539, various sources corroborate the work. The stemma in Figure 3 shows different source trees for the Prelude and the Fugue: sources in the left tree contain both the Prelude and the Fugue together, whereas sources in the right tree contain the Fugue only. There is insufficient information on dates to put these sources in date order, so I discuss each below briefly according to source dependence.

In the left tree are P 517 (Mus. ms. Bach P 517) and the Oxford-Mendelssohn manuscripts (GB-Ob MS. M. Deneke Mendelssohn c. 70). The stemma indicates that they are both independent copies from a common lost source, possibly written down by Wilhelm Fredrich Ernst Bach (1759–1845), a grandson of J. S. Bach through J. C. F. Bach.

P 517 at the Staatsbibliothek is from the manuscript collection of Otto Carl Friedrich von Voß (1786–1864), which contained many works by J. S. Bach and C. P. E. Bach copied by an unknown scribe. It contains a remark in Voß's hand that it was "from the Music Director [August Wilhelm] Bach, as a gift in return for the Peccavi von Caldara, obtained in July 1829".[145] His son donated these to what is now the Staatsbibliothek in 1851.[146]

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[144] Ibid. p. 716.
[145] Kilian (1978), p. 75: "*Vom Musikdirektor Bach, als Gegengeschenk für das Peccavi von Caldara, erhalten im July 1829.*" Kilian (1978) also suggests that "Bach" here refers to August Wilhelm Bach (1796–1869).
[146] The Bach-digital database traces the following provenance: ?–(A. W. Bach?)–O. C. Ph. Voß (June) (1829)–Voß-Buch–Berlin, Königliche Bibliothek (now the Staatsbibliothek) (1851). See entry on D-B Mus.ms. Bach P 517 on Bach-digital (bach-digital.de) [accessed 3 December 2022].

The Oxford-Mendelssohn manuscripts at Oxford's Bodleian Library is a mixed collection of Bach work copies by various copyists: BWV 541, 578, 566/1–2 (in E), 539 and 533. The Bach-Archiv database identifies the copyist for the BWV 539 section as Fanny Hensel, the sister of Felix Mendelssohn. The *Critical Report* notes that an English copyist had probably made a copy of this copy, repeatedly marking "done" in pencil. According to the Bach-Archiv database, this collection first belonged to Felix Mendelssohn, then to the Mendelssohn family estate, before being passed to the Deneke family and then to the Bodleian Library in 1973. (The significant contribution by the Mendelssohn family to nineteenth-century Bach reception is discussed in Chapter Three.)

Am. B. 606 at the Staatsbibliothek's Amalienbibliothek is a mixed collection containing BWV 951a, 951, Anh. 177/2, 580 (Anh. II 42), 539/2, 733, 535/2 and 944/2. The scribe for the BWV 539/2 section is unknown.[147]

The *NBA* publishes BWV 539 as a genuine Bach work. However, Kilian is less ready to ascribe the arrangement to Bach in his *Critical Report*. He incorporates comments by two other scholars in arguing his view. Hermann Keller (1948) notes that unlike the violin original, the organ arrangement does not explore the technical limits of the organ. Ulrich Siegele (1975) notes several points. First, the arrangement is academic rather than artful. Second, the pedal range's upper limit of a^0 is unusual for Bach. Third, in three of the four fugal *theme statements* in the pedal, the pedal line intersects with the lower manual. On Siegele's part, these observations led him to question whether the arrangement was by Bach himself. Although Kilian stops short of denying Bach's hand outright, he likewise entertains the possibility that the arrangement may be by another, albeit skilled, hand.[148]

However, Kilian also gives a potentially positive note. In introducing BWV 539's sources, he dismisses as "sicher falsch" (most likely wrong) Paul Kast's determination that P517 was probably by Wilhelm Friedrich Ernst Bach.[149] Subsequently, there has been little further scholarship on the subject, and both Schmieder's *BWV-2* and Dürr and Kobayashi's *BWV-2A* accepts the whole of BWV 539 as a genuine Bach work.[150]

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[147] The Bach-digital database indicates the following provenance: C. A. Hartung–J. P. Kirnberger–Amalien-Bibliothek Berlin (Joachimsthalsches Gymnasium) (1788)–Deutsche Staatsbibliothek, Amalienbibliothek (1914). See entry on Am. B. 606 on Bach-digital (bach-digital.de) [accessed 3 December 2022].

[148] Kilian (1978), pp. 355–356 and Ulrich Siegele, *Kompositionsweise und Bearbeitungstechnik in der Instrumentalmusik Johann Sebastian Bachs* (Hänssler, 1975), III, p. 87.

[149] Kilian (1978), p. 75 and Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek*, 2–3 (Hohner, 1958), p. 35: "*wahrscheinlich W F E Bach*".

[150] The BWV-2 catalogue by Schmieder (Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach. 2., überarbeitete und erweiterte Ausgabe* (Breitkopf & Härtel, 1990)) and BWV-2a catalogue by Schmieder, Dürr and Kobayashi (Wolfgang Schmieder, Alfred Dürr, and Yoshitake Kobayashi, *Bach-Werke-Verzeichnis: nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe* (Breitkopf & Härtel, 1998)).

As there is no preferred manuscript source, the critically edited *NBA* edition is used here as the basis for studying BWV 539.

2.3 BWV 964 AND 968

BWV 964 is a sonata in D minor for solo harpsichord, an arrangement of the four movements of the A minor Sonata BWV 1003. BWV 968 is a single-movement Adagio in G major for solo harpsichord, an arrangement of the first movement of the C major Adagio BWV 1005/1. There is no record of a similar arrangement for the other three movements of the C major Sonata. In both cases, the arrangements transpose the original material down by a fifth.

Musicologists often discuss BWV 964 and BWV 968 together as they have been passed down through the same manuscript source, Mus. Ms. Bach P 218. Although the closest source, it is not in Bach's own hand but in that of Johann Christoph Altnickol (1720–1759), who was close to Bach in several respects. Bach testified Altnickol as a satisfactory student, a year after which Altnickol married Bach's daughter Elisabeth Juliane Frederica. It was to Altnickol that Bach dictated his last chorale from the deathbed, and upon Bach's death, Altnickol was entrusted with distributing the estate as trustee.[151] Factual information presented here is based on Ulrich Bartels and Frieder Rempp's 2006 *Critical Report* accompanying *NBA* V/12, after which there has been no further scholarship on BWV 964 or 968.[152]

Housed in the Staatsbibliothek, P 218 contains seven works including BWV 964 and BWV 968. These two seem grouped together in the manuscript, with no title or even blank page separating the two. "Fine" marks the end of BWV 964 on the page "17" in the manuscript, and BWV 968 immediately occupies the next two pages. The title page ("5") contains "SONATA | per il | CEMBALO SOLO", and in smaller letters on the right, "del Sigr J. S. Bach". This designation appears in the same hand again in the top right corner of the first score page. These designations' handwriting is important, as they are not Altnickol's but Johann Gottfried Müthel's, who studied with Bach only during his last three months before being taken on by Altnickol. The Bach-Archiv database dates the manuscript to around 1750, tracing its provenance from Altnickol to Müthel, then to Georg Poelchau (1806?) before being transferred to the Staatsbibliothek (1841).[153]

The stemma in Figure 4 shows the dependence of sources. Both the BWV and the *Critical Report* regard the Altnickol manuscript as the only relevant source. B1 and B2, also at the Staatsbibliothek, are scribed by

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[151] Walter Emery and Andreas Glöckner, 'Altnickol [Altnikol], Johann Christoph', *Grove Music Online*, 2001.
[152] Ulrich Bartels and Frieder Rempp, *Kritischer Bericht*, Neue Bach-Ausgabe, V (Bärenreiter, 2006), XII.
[153] Entry on manuscript D-B Mus.ms. Bach P 218 on Bach-digital (bach-digital.de) [accessed on 3 December 2022].

Georg Bünte in the second half of the 19th century. B1 is a copy of BWV 964 transposed back to the original key of A minor; B2 is a copy of BWV 968 likewise transposed back to C major. The *Critical Report* further notes that both B1 and B2 are undoubtedly based on Altnickol's manuscript and do not have independent value as sources. Furthermore, Bartels notes that due to the lack of corrections and drafting marks, Altnickol's manuscript is probably a copy of yet another source that has yet to be found.[154]

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        ┌ ─ ─ ─ ─ ─ ─ ─ ─ ┐
        ¦  [Lost source?]   ¦
        └ ─ ─ ─ ─ ─ ─ ─ ─ ┘
                  ┊
                  ▼
        ┌─────────────────┐
        │ Source A         │
        │ (Altnickol):     │
        │                  │
        │ P 218            │
        └─────────────────┘
         ╱                 ╲
        ▼                   ▼
┌──────────────┐   ┌──────────────┐
│ Source B1     │   │ Source    B2  │
│ (Bünte):      │   │ (Bünte):      │
│               │   │               │
│ P 1197        │   │ P       1197  │
│ (BWV 964      │   │ (BWV   968    │
│ in A minor)   │   │ in C)         │
└──────────────┘   └──────────────┘
```
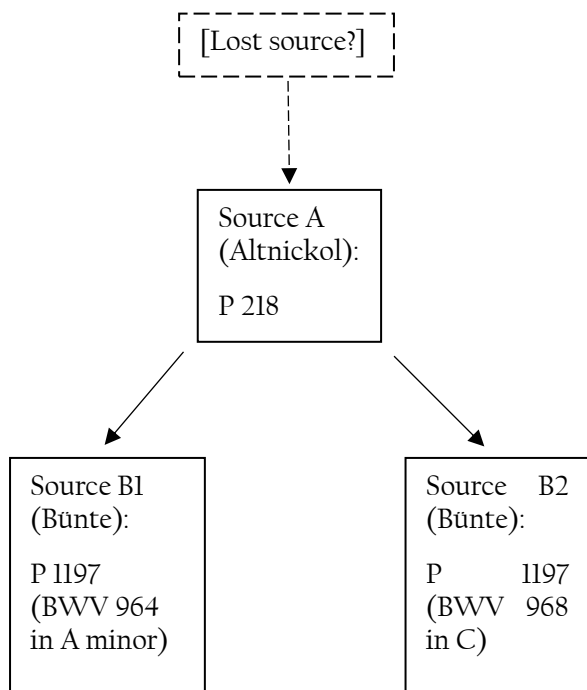
Figure 4. Stemma of sources for BWV 964 and 968. (Mw-Nba)

The extended debate about the arranger's identity is now sketched out in some detail. These arrangements are so creative that if they are indeed by Bach, this would indicate Bach took a highly liberal approach to his own music. The process of sketching out this debate also provides an opportunity to explore some of the important elements in the harpsichord arrangement of the C major Adagio BWV 968, the most unusual of all the arrangements studied in this chapter. Finally, it illustrates how scholars have taken the fact that BWV 964 and BWV 968 share the same manuscript as an axiom to their conclusions. Our stance on this question as performers today might determine whether we study these arrangements with a similar approach.

The arranger's identity has been questioned for some time, as these arrangements contain significantly different harmonies, newly added voices and, particularly in BWV 968, bold chromaticism. These unusual attributes served as stylistic evidence for both sides of the debate. For example, Philip Spitta (1889) wrote that "the wonderful genius displayed in the arrangement leaves no room for doubting that it is from the composer's

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[154] Bartels and Rempp (2006), pp. 99–100.

own hand". He especially regarded BWV 968 as the proper manifestation of "one of the most marvellous productions of Bach's genius", partly because "[e]ven with the most perfect performance the intention of the composer can never be realised on the violin".[155]

However, several later scholars thought otherwise. Johannes Schreyer (1910) questioned the left hand's large jumps in BWV 968.[156] Norman Carrell (1967) speculated that the arranger of BWV 964 got bored as the arrangement progressed through the movements, leading to a last movement that is "merely a laying out of the notes for two hands".[157] Ulrich Siegele (1975) did not conclude on whether Bach was the arranger, but pointed out that the attribution to Bach on the manuscript title page had not been by Altnickol himself, and that amongst other things, he considered the harmonies in BWV 968 to be over-expansive.[158]

Arguments against Bach as arranger remained thin and not substantive until Hartwig Eichberg launched an extended and pointed style critique in a 1975 article.[159] He focused initially on the more unusual BWV 968. His subsequent critique on BWV 964 relied on the assumption that the two works share the same arranger. The *Critical Report* distils Eichberg's detailed stylistic critique on BWV 968 into seven points, such as the character being disturbed by an added quaver accompaniment; addition of a *semiquaver line* independent from other voices (this is studied in this chapter's case study in Section 3.4 (*The "semiquaver line"*); this addition's consequences to pre-existing rhythmic motifs and cadences; and chromatic lines blurring pre-existing contours and musical structures. As this section aims to contextualise the main research question rather than to engage deeply in the debate, I refrain from going into all seven points in detail. With reference to two of his points, I demonstrate briefly how Eichberg constructs his argument against Bach being the arranger.

The first point is the disruption of character caused by the quaver accompaniment added to BWV 968 which, as noted earlier, is an objection Schreyer had raised many years earlier. Presumably, the character being disrupted is one of tranquillity, created horizontally by the longer overarching crotchets and vertically by the slow, barwise addition of voices (Example 17). On the other hand, the harpsichord arrangement has leaping quavers that bisect the crotchet beats, which "imposes a restlessness that is only mitigated by a slower tempo" (Example 18).[160]

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[155] Philip Spitta, *Johann Sebastian Bach*, 3 vols (Novello, 1873), II. p. 81.

[156] Johannes Schreyer, *Beiträge zur Bach-kritik* (Holze & Pahl, 1910), II, p. 70.

[157] Norman Carrell, *Bach the Borrower* (Allen & Unwin, 1967), p. 54.

[158] Siegele (1975), p. 88.

[159] Hartwig Eichberg, 'Unechtes unter Johann Sebastian Bachs Klavierwerken', *Bach-Jahrbuch*, 61 (1975), 7–49.

[160] Eichberg (1975), p. 31. "*Dadurch entsteht eine Unruhe, die nur durch langsameres Tempo zu mäßigen ist.*"

Example 17. C major Adagio, bars 1–6. (Ms)

Example 18. Adagio in G from the C major Adagio, BWV 968, bars 1–4. (Ms)

The second point is the addition of a *semiquaver line* unrelated to and independent from any motifs in other voices, which has invited a damning assessment by Eichberg of "a meaningless, merely pedestrian bass voice" (Example 19).[161] Eichberg claims that there are no harpsichord works from Bach's mature creative period that has a line like this, which speaks against it being by Bach.

Example 19. Adagio in G from the C major Adagio, BWV 968, bars 19–22. (Ms)

As a result of such objections, Eichberg concludes that the arrangements cannot be by J. S. Bach, with the most likely candidate being his eldest son Wilhelm Friedemann. First, the high quality of the arrangements suggests the arranger was a Bach student. Then, Eichberg eliminated other Bach students for stylistic reasons, including Müthel, Kittel, Nichelmann, Kirnberger, Goldberg, Krebs and C. P. E. Bach.

Harpsichordist Andreas Staier countered these criticisms (as well as Eichberg's other ones) in an article in 2000.[162] He made an arrangement of the other three movements of the C major Sonata (in complementary style) to add to BWV 968 and recorded them. In countering Eichberg, Staier takes the perspective of the arranger's craft and employs two main strategies. The first argues that the passages Eichberg objected to are not only viable but the arranger's best available solution to the problem in hand. The second

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[161] Eichberg (1975), p. 33. "[…] *unbedeutenden, lediglich mitlaufenden Basstimme*."
[162] Andreas Staier, 'Reinken, Bach und…: Zu BWV 964, 965, 966, 968 (und 954).', in *Provokation und Tradition: Erfahrungen mit der Alten Musik*, Metzler Musik, 2000, pp. 269–86.

provides counterexamples to Eichberg's arguments. I illustrate these strategies by explaining Staier's responses to the two Eichberg points above, before moving on to discuss them briefly.

Staier employs the first strategy against Eichberg's point of quavers in the accompaniment, arguing that it is the arranger's simplest possible option. For Staier, the only conceivable alternative is Example 20, which is not optimal for more large-scale reasons. First, the movement would run continuously in semiquavers from beginning to end, making a fatiguing and banal listening experience. Second, the increase in rhythmic density from quavers to semiquavers at around bar 15 adds drama and direction to the music—characteristic of Bach's other keyboard works. For example, in both the Allemande of the *Fourth Partita* and the Aria of the *Goldberg Variations*, the accompaniment's motion steps up from crotchets to quavers.

Example 20. Andreas Staier's "only alternative" to the quaver accompaniment.[163] (St)

Against the second point of the free semiquaver voice, Staier gives two counterexamples from the *Art of Fugue*. First, Bach prefaces Contrapunctus 10 with a new exposition in preparing for publication. He adds a continuous bassline to conceal the newly created seam—one unconnected to surrounding motifs with far-reaching arpeggios. Second, in the three-part playing fugue and its version "à 2 Clav.", an added voice navigates through the various layers freely. This is similar to the "meaningless and pedestrian bass voice" to which Eichberg objects.

Amidst such debates, the question of arranger identity will likely not close until a Bach manuscript is discovered. First, there is room for further consideration of these arguments. Challenging Staier, the "only alternative" he proposes in Example 20 is certainly not the only option as he claims. For example, the Aria of the *Goldberg Variations* he cites begins with slow-moving crotchets, and likely this is the sort of accompaniment that Eichberg and Schreyer would prefer over the quavers at the beginning of BWV 968. But challenging Eichberg, the fundamental assumption that both BWV 964 and 968 share the same arranger is not sufficiently well-established for him to be able to rely on it as heavily as he does. In fact, he himself notes that Müthel's designation of J. S. Bach as author could just as well designate the composer as the arranger.[164] Likewise, the

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[163] Staier (2000), p. 283. *"Die einziger Alternative."*
[164] Eichberg (1975), p. 31.

fact that Altnickol wrote it down is not concrete proof that he did not copy two arrangements done by two arrangers onto the same manuscript, perhaps even in the same sitting. If this is true for whatever reason, parts of Eichberg's argument against Bach as arranger for BWV 964 would break down badly.

Second, the Pandora's box Eichberg opened in earnest is a stylistic debate, and unusual stylistic traits can serve as evidence for either argument. Bartels's conclusion of the *Critical Report* is correct: ". . . on a stylistic basis, it is not possible in this case to deny Bach of the works with sufficient certainty".[165] However, the other side of the coin is also true: we cannot affirm Bach as arranger with certainty. Therefore, conclusions drawn in relation to BWV 964 and 968 should not depend on the assumption that Bach was the arranger.

Revisiting the introductory chapter to this dissertation, this extended discussion is an illustration of the practical difficulties to the orthodox historical performance programme that seeks to re-create "authentic" performances. The same stylistic features can be cited as evidence in support of multiple propositions (here, whether the arranger was Bach), and substantial inferences can hang precariously on assumptions that are difficult to affirm (here, whether sharing a manuscript means the two arrangements were originally arranged by the same person). However, from a creative perspective, multiple possibilities are a gift as they inspire rather than constrain.

2.4 BWV 1000

BWV 1000 is a single-movement arrangement of the G minor Fugue. Although we do not have Bach's autograph manuscript, the arranger's identity as Bach has never been questioned. Furthermore, the nature of the manuscript source makes it certain that the lute is the intended instrument.

The source's circumstances are unusual, partly because Bach was not a lutenist. Other lutenist-composers at the time (such as Silvius Leopold Weiss) composed in tablature form, but Bach composed his lute works in two-stave notation form. As lutenists were more accustomed to playing from tablature, they would intabulate the work in preparation for performance. However, for BWV 1000, Bach's stave-form manuscript is lost. Our closest source is therefore the tablature by lawyer and lutenist Johann Christian Weyrauch (1694–1771), Bach's private music student.[166] Bach gave him a shining testimonial that he "masters various instruments", "has given many examples of his skill", and "[Bach] can show upon request what he has

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[165] Bartels and Rempp (2006), p. 105: "*Allein auf stilistischer Basis ist es in diesem Fall aber nicht möglich, Bach die Werke mit hinreichender Sicherheit abzusprechen*".

[166] Johann Christian Weyrauch, 'D-Lem Becker III.11.4, Faszikel 1' (Leipzig, Städtische Bibliotheken, Musikbibliothek).

done in the art of composition".[167] Later Bach became godfather to Weyrauch's son, Johann Sebastian Weyrauch.[168] The combination of Bach's respect for and closeness to Weyrauch suggests the legitimacy of Weyrauch's tablature as a good source, and the Bach-Archiv database traces the provenance from J. C. Weyrauch through C. F. Becker (more below) to the Leipzig, Städtische Bibliotheken, Musikbibliothek, where it is now housed.[169] So far, it has not been possible to date this work.

Figure 5 illustrates source dependencies. Accompanying Weyrauch's tablature is an attempted translation back into stave-form notation form by one of the manuscript's proprietors Carl Ferdinand Becker (1804–1877), which the *Critical Report of NBA V/10* calls Source A2. In turn, an unknown scribe later copied Source B from Becker's A2. This dependence relationship is clear from the characteristics and errors that have been copied from Source A2 to Source B.
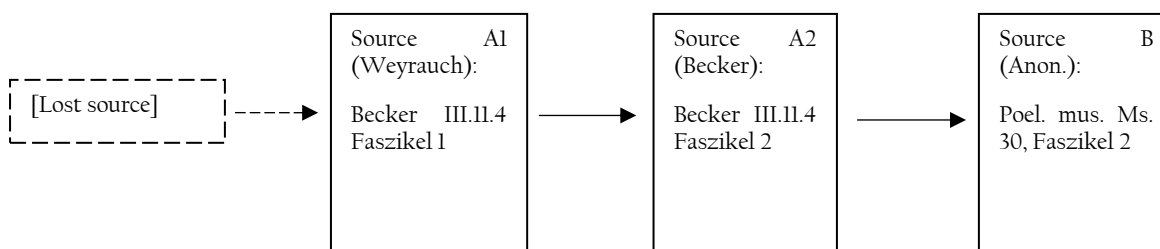
Figure 5. Stemma of sources for BWV 1000. (Mw-Nba)

Despite the nature of the tablature source, scholars have not questioned Bach as the original arranger for two reasons. First, Weyrauch had also intabulated other Bach lute works, for example, the Suite of BWV 997. Second, the *Critical Report* summarises the general opinion that the quality of the arrangement testifies to Bach being the only possible arranger, and that this arrangement is independent of the organ arrangement BWV 539/2.[170] For example, it refers to Ulrich Siegele, who praises the arrangement's concentration and wealth of relationships, and that the arrangement reveals the real design of the fugue only implied in the violin original.[171] (Unfortunately, however, Siegele does not detail the relationships and design to which he refers.)

From a practical point of view, however, Weyrauch's intabulation and Becker's notation are processes that leave influences of agency regardless of not having Bach's original stave-form arrangement. One way this

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[167] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (W. W. Norton & Company, 2001), pp. 327–328 and *The New Bach Reader*, ed. by Hans T. David, Arthur Mendel, and Christoph Wolff (W. W. Norton & Company, 1999).
[168] Wolff (2001), p. 505 note 78.
[169] The Bach-digital database indicates a trail of provenance: J. C. Weyrauch–Breitkopf–C. F. Becker (see below)–Stadt Leipzig (1856)–Leipzig, Musikbibliothek der Stadt Leipzig (1954)–Leipzig, Stadt- und Bezirksbibliothek (1973)–Leipzig, Städtische Bibliotheken, Musikbibliothek (1991) [accessed on 3 December 2022]. See entry on manuscript D-LEm Becker III.11.4, Faszikel 1 and Faszikel 2 on Bach-digital (bach-digital.de).
[170] Eichberg and Kohlhase (1982).
[171] Siegele (1975), p. 87

causes practical difficulty is note length. For example, Becker translates the circled notes, which are quavers in the tablature (as indicated by arrows in Example 21), into crotchets in the notational translation (Example 22). The *NBA* edition has the advantage of concurrently showing both the tablature and a critically edited notational translation (Example 23).
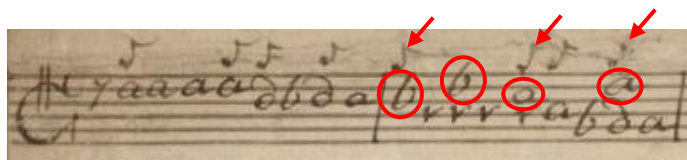
Example 21. Fugue in G minor, BWV 1000, bars 1–2 in Weyrauch's tablature.[172] (Ms)
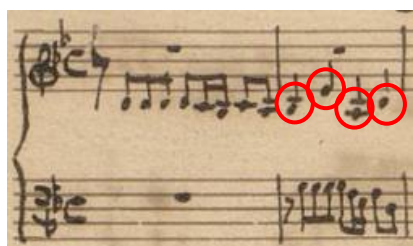
Example 22. Fugue in G minor, BWV 1000, bars 1–2 in Becker's notational translation.[173] (Ms)

Example 23. Fugue in G minor, BWV 1000, bars 1–2.[174] (Nba-Sc)

Such decisions on note lengths are partly due to a lutenist convention of holding down left-hand fingers until they are needed elsewhere, enabling notes to ring for as long as possible.[175] However, caution is necessary when drawing inferences based on note length, which would depend on fingering possibilities, open strings and scordatura. These instrument-specific aspects add colour to the introductory chapter's discussions on the limitations of score study, as the semantics of notation in lute scores can depend on the lute's particularities. These considerations are also essential for the next work, BWV 1006a.

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[172] Johann Christian Weyrauch, 'D-Lem Becker III.11.4, Faszikel 1' (Leipzig, Städtische Bibliotheken, Musikbibliothek).
[173] Becker III.11.4 1.
[174] *NBA* V/10.
[175] My consultation with Jakob Lindberg, 18 March 2019.

2.5 BWV 1006A

BWV 1006a is a six-movement suite in E and an arrangement of the complete E major Partita. The BWV and *NBA* have both assigned the work for lute, though only after much debate about instrumentation. I shall outline this debate after briefly introducing the manuscript source. Factual information presented here is based on the 1982 *Critical Report* accompanying *NBA* V/10 by Hartwig Eichberg and Thomas Kohlhase, which integrates parts of Kohlhase's 1972 doctoral dissertation written under Georg von Dadelsen.[176] Scholarship on BWV 1006a after this report has been scarce, though lutenists have also contributed to the instrumentation question through their performance decisions, and this continues to be of great relevance to performance practice today.

The only relevant source is manuscript J-Tma Littera rara vol. 2–14 at Tokyo's Musashino Academia Musicae.[177] This is a Bach autograph and he is unquestionably the arranger. As customary for Bach's lute works, it is written in two-stave notation form. Watermark analysis by Wisso Weiss dates this manuscript to between 1736 and 1749. The Bach-Archiv database dates it at around 1740/1742.[178] A cover page by an unknown hand was added in the nineteenth century, indicating the harpsichord as its intended instrument: "Suite pour le Clavecin composé par Jean Sebast. Bach. Original".
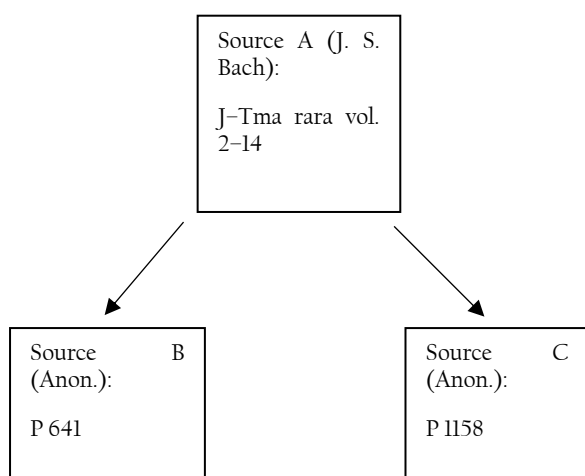
Figure 5. Stemma of sources for BWV 1006a. (Mw-Nba)

The stemma shows two copies at the Staatsbibliothek with unknown scribes. Source B is from around 1800 and source C can only be dated generally to the 19th century. These two copies are independent from each other because of the independence of the errors each contains. However, source C must be later than source B

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[176] Thomas Kohlhase, 'Johann Sebastian Bachs Kompositionen für Lauteninstrumente: Kritisce Edition mit Untersuchungen zur Überlieferung, Besetzung und Spieltechnik' (unpublished PhD thesis, 1982).

[177] Johann Sebastian Bach, 'MS J-Tma Littera Rara Vol. 2–14' (Musashino Academia Musicae, Tokyo).

[178] Entry on manuscript MS J-Tma Littera rara vol. 2–14 on Bach-digital (bach-digital.de) [accessed 3 December 2022]. This entry also traces the manuscript's extended provenance: J. S. Bach–?–F. Hauser–(on loan to C. F. Peters)–O. Scherzer–A. Klinckerfuß, Stuttgart–M. Klinckerfuß–Antiquariat Schneider, Tutzing–Tokyo, Musashino Academia Musicae (1967).

because it copies a title page that was added to Source A after source B was created. The *Critical Report* views these sources as unimportant considering the Bach autograph we already have.

The lack of indication of instrumentation in the autograph manuscript had led to debates about this aspect from the very start. In Wilhelm Rust's 1861 letter where he certified the manuscript as "a J. S. Bach autograph throughout, as real as any", he questioned the assignment to the harpsichord on the later-added cover page.[179] He wondered whether "since the indication 'harpsichord' is missing, Bach did not have another instrument, for example the lute, in mind".[180] He went on to note that the range of the music was low for a keyboard, but within the comfort zone of a lute.[181]

However, this analysis does not seem to consider how a lute is tuned. In an 1889 letter from Philip Spitta to the then-proprietor of the manuscript Otto Scherzer, Spitta refrained from an exact conclusion on its instrumentation but thought the keyboard a more likely candidate than the lute. Claiming that lutes were tuned in D during Bach's time in the "Old German" tuning as shown in Example 24 (an over-simplified assumption), Spitta reasoned that playing music in E major would be unidiomatic on the lute. For example, the squared passage in Example 25 requires an open A string, but the relevant open string in Spitta's "Old German" tuning is a tone lower at G (circled in Example 24). Concurring with Spitta's opinion, Ernst Naumann published it as a keyboard work in the *Bach-Gesellschaft Ausgabe* in 1894 (Volume 42), two years after Rust died. Indeed, of over 100 lute sonatas by Silvius Leopold Weiss, not a single one is in E major.

Example 24. German tuning cited by Spitta.[182] (Nba)

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[179] "[...] *durchweg ein J. S. Bach'sches Autograph, so echt, wie nur irgendeines.*" Rust's letter is copied out in a note that now serves as the cover of the manuscript J-Tma Littera rara.
[180] " [...] *da die Angabe 'Cembalo' fehlt ob Bach nicht ein anderes Instrument, z. B. die Laute, im Sinne gehabt hat*."
[181] Rust's letter is copied out in a note that now serves as the cover of the manuscript.
[182] Eichberg and Kohlhase (1982), p. 168.

Example 25. Prelude from E major Suite, BWV 1006a/1, bars 63–68.[183] (Ms)

However, the *NBA* ultimately published BWV 1006a as a lute work over three editions in 1976, 1983 and 2007. The *Critical Report* disagrees with Spitta's assessment in several ways. First, they note that lutes in Bach's time were not tuned to Spitta's "Old German" tuning but the so-called "New French" tuning, which indeed has an A at the right place (f', d', a, f, d, A).[184] Second, echoing Rust's worry, the pitch range neglects the upper octave of keyboards in Bach's time.[185] Third, the playing figures of the Prelude are not very apt for the keyboard, and the lower voices never have any prominent role beyond mere rhythmic and harmonic support. Furthermore, also similarly because of tonal range, Hans Joachim Zingel's suggestion of the harp is dismissed. On the other hand, the *Critical Report* notes that BWV 1006a lies in a similar pitch range as Bach's other lute works, namely BWV 995, 997 and 998.

All of this, however, does little to allay the worry that the suite is not transposed into a friendlier key for the lute. Bach himself often transposed his arrangements to suit the instrument. The E major Prelude is a good example: BWV 29/1, in Bach's handwriting, transposes it into D major. As such, the *Critical Report* struggles to justify its conclusion, as even the New French tuning is not ideal for E major. Initially, it argues that it is possible for a lute with special scordatura to play the suite, with Narciso Yepes's lute recording being an example. However, in an addendum, the authors had to qualify the strength of this example. André Burguéte (1976) held that Yepes's tunings would have been impossible during Bach's time for historical and instrumental construction reasons.[186] This led to the uncomfortable conclusion that BWV 1006a may have to have been for

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[183] J-Tma Littera rara.
[184] Eichberg and Kohlhase (1982), p. 94.
[185] Eichberg and Kohlhase (1982), p. 168.
[186] André Burguéte's 1976 admission work to the Staatliche Hochschule für Music, Weimar, "*Die Lautenkompositionen Johann Sebastian Bachs. Beitrag zur kritischen Wertung aus spieltechnischer Sicht*". Republished in modified form as André Burguéte, 'Die Lautenkompositionen Johann Sebastian Bachs: Ein Beitrag zur kritischen Wertung aus spielpraktischer Sicht', *Bach-Jahrbuch*, 63 (1977), 26–54.

the lute-harpsichord, known only from writings and of which no example survives. Unfortunately, there is no record of pitch range of the Hildebrand lute-harpsichord associated with Bach.

Therefore, the instrumentation for BWV 1006a is a matter of choice of the least bad of options. Indeed, Burguéte assigns the work to the lute-harpsichord.[187] However, it would be extraordinary for the *NBA* to attribute a work to a theoretical instrument on such a speculative basis. Furthermore, caution may turn out to be fruitful as lutenists continue to innovate and find solutions. For example, Jakob Lindberg recorded BWV 1006a in E using a scordatura by Esaias Reusner (1636–1679).[188] Therefore, the question of instrumentation of BWV 1006a is still ever-evolving. As recently as 2007, the *NBA* continued to include the work in its third edition of lute works.

2.6 LISTING OF MAIN SOURCES

Unless stated otherwise, the remainder of the chapter refers to the following sources:

- the *Solos*: MS D-B Mus.Ms. Bach P 967 (Bach);

- BWV 29/1: MS D-B Mus.Ms. Bach P 166 (Bach);

- BWV 539/2: *NBA* IV/5;[189]

- BWV 964 and 968: MS D-B Mus.Ms. Bach P 218 (Altnickol);

- BWV 1000: *NBA* V/10;[190] and

- BWV 1006a: MS J-Tma Littera rara vol. 2–14 (Bach).

Three of these arrangements modify the length of the movement. The BWV 539 organ arrangement of the G minor Fugue adds one bar to the fugue's exposition, taking advantage of the added capabilities of pedalling to state the fugal theme one more time. It does this again at BWV 539's bar 30, adding another bar. Similarly, the BWV 1000 lute arrangement of the G minor Fugue adds two bars to the fugue's exposition, again taking advantage of the instrument's extended lower range. On the other hand, the BWV 968 harpsichord arrangement of the C major Adagio is one bar shorter than the violin original, whose bar 17 is cut out. Where relevant in the chapter, the correct bar count is clarified.

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[187] Burguéte (1977), p. 52.
[188] Jakob Lindberg, *J. S. Bach, Suite in E, BWV 1006a* (BIS, 1994).
[189] Johann Sebastian Bach, *Präludien, Toccaten, Fantasien und Fugen I*, ed. by Dietrich Kilian, Neue Bach-Ausgabe, IV (Bärenreiter, 1972), V.
[190] Johann Sebastian Bach, *Klavier- und Lautenwerke 10: Einzeln überlieferte Klavierwerke II – Kompositionen für Lauteninstrumente*, ed. by Hartwig Eichberg and Thomas Kohlhase, Neue Bach-Ausgabe, V (Bärenreiter, 1982), X.

Finally, this chapter also occasionally refers to various commonly known editions and recordings. These are not selected due to popularity but because their inherent interpretive choices interact directly with interpretations and performance possibilities discussed in this chapter. These include the edition of the *Solos* by Carl Flesch,[191] pedagogical material by Stanley Ritchie,[192] as well as recordings (in date order) by Menuhin (1936), Heifetz (1952), Grumiaux (1961), Szeryng (1967), Milstein (1973), Podger (1997–99), Kuijken (1999), Kremer (2005), Faust (2012) and Tetzlaff (2017).[193] I cite them only as useful reference points to bring interpretative possibilities to light, and the inclusion or exclusion of various recordings do not indicate any judgment of merit or historical value.

I now proceed to the first main study of the dissertation, demonstrating the use of eighteenth-century arrangements as a creative tool for performance.

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[191] Johann Sebastian Bach, *Sonaten und Partiten für Violine Solo*, ed. by Carl Flesch (Edition Peters, 1930).

[192] Ritchie (2016).

[193] Johann Sebastian Bach, *Sonatas and Partitas for Solo Violin*, Yehudi Menuhin (HMV, 1936); Jascha Heifetz (RCA, 1952); Arthur Grumiaux (Philips, 1961); Henryk Szeryng (DG, 1967); Nathan Milstein (DG, 1973); Rachel Podger (Channel Classics, 1997–99); Sigiswald Kuijken (BMG Deutsche Harmonia, 1999); Gidon Kremer (ECM, 2005); Isabelle Faust (Harmonia Mundi, 2012); Christian Tetzlaff (Ondine, 2017).

3. COMPARATIVE STUDY AND INTERPRETATIONS

This section forms the main study of the chapter, a comparative study of the violin original and arrangements of it attributed to Bach. I present observations under five themes: voicing strategies; rhythmic strategies; harmonic strategies; an interweaving "*semiquaver line*" accompaniment (discussed in Section 2.3.3 (*BWV 964 and 968*)); and ornamentation. Under each theme, I present examples in order of complexity. These examples are carefully selected for their potential and illustrative value, but they are of course not exhaustive.

3.1. VOICING STRATEGIES

The solo violin is not the instrument best suited to Bach's polyphonic style. More polyphony-friendly instruments, such as keyboard or lute, invariably offer the arranger more freedom in how voices of the same music can be brought to life. How the arranger exercised this increased freedom is highly indicative of how the arranger conceived the music. This subsection demonstrates how insights from studying voicing modifications can generate new interpretations.

I discuss three main types of voicing observations: simple separation of voices; separation of voices for harmonic emphasis; and continuation of voices. Each type falls under its own subheading below, containing two to three examples.

3.1.1 Simple separation of voices

In the first type of voicing strategies, the notes of a line belonging to a single voice in the violin original are distributed across two or more voices in arrangement. This often provides critical information about how the arranger sees the makeup and structure of a line, suggesting a new interpretation of a passage.

For example, an arrangement (especially one by Bach himself) can reveal that a simple line in the violin original is in fact made up of two voices speaking together. This enhances the violinist's understanding of each note's role in the passage and suggests bringing out these notes to reflect these different roles. I start with an example whose arrangement is in Bach's hand, E major Gavotte. In the violin original (Example 26), this passage appears to be a single voice with chords accompanying the cadence. However, in the lute arrangement (Example 27), the passage separates into two voices after the vertical line, each with its own direction. The top voice is a simple dotted rhythm melody (circled) and the lower voice an unremarkable and rather standard bassline forming a perfect cadence (squared).

Example 26. E major Gavotte en Rondeaux, bars 38–40. (Ms)

Example 27. Gavotte from Suite in E, BWV 1006a/3, bars 38–40. (Ms)

Revisiting the violin original (Example 28), this understanding clarifies the role of each note. The first beat's first and fourth quavers belong to the top voice (bar 39, circled) and the middle two quavers to the lower accompanying voice (squared). Furthermore, the first circled quaver (the B) in the violin original is a dotted crotchet in the arrangement, forming an important part in the top voice's melody. From this perspective, the violin original's circled notes represent the melody and the squared notes the accompaniment. The violinist can explore this by, for example, finishing the first quaver (B) in a way that anticipates the melody continuing onto the fourth quaver (E), and playing the middle two quavers with less emphasis as an accompanying consequent of the first quaver. Furthermore, the dotted rhythmic motif in the melodic voice provides guidance on phrasing.

Example 28. E major Gavotte en Rondeaux, bars 38–40, showing separation of voices. (Ms)

In another example—a rather extraordinary example from a rather ordinary-looking passage—one line splits into three voices. This multiple split gives a real hierarchy of roles for notes, providing discussion as to possible interpretations. The example is in a fourteen-bar semiquaver episode in the A minor Fugue. In the violin original (Example 29), the passage looks to belong to one voice. However, this simple picture is countered spectacularly by the harpsichord arrangement, which separates this passage into not just two but three voices. In Example 6b, the top voice is denoted by the circles, the second voice by squares, and the third voice by triangles.

Example 29. A minor Fugue, bars 111–115. (Ms)
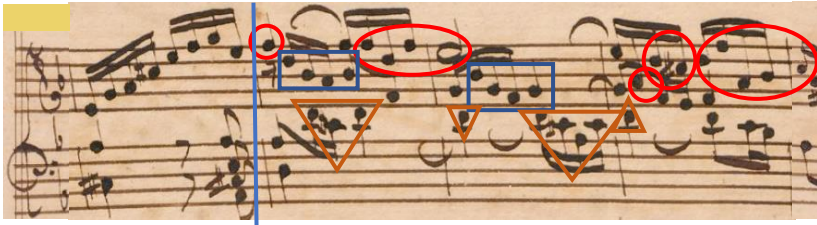
Example 30. Thema Allegro from D minor Sonata, BWV 964/2, bars 111–115. (Ms)

The interaction between voices that make up the violin line is complex here. The first circle in Example 30 is the first note after the vertical line in the violin original. The next notes in the violin original are the four squared notes that follow, shown as being in a second (lower) voice by its different stemming. Meanwhile, however, the top voice continues the F with a tie that holds the note above the four notes in the second voice, before taking up the violin line again in the second set of circled notes. The first three notes of the second set of circled notes, however, are one octave higher in the arrangement than in the violin original, keeping its place as the top voice rather than joining the register of the second voice. Much the same happens again in the next bar at 113, though now at a yet lower level between the second and third triangles. The main difference here is that in the third triangle, not only is a G held over in the second voice, but an E is also held over in the top voice, forming a major sixth while the third voice takes over and completes the seventh chord in A major. The first two triangles in the example illustrate the origin of the third voice, which had started well before that point.

An insightful question is why the second set of circled notes is taken up the octave by the top voice and not continued in the same register by the second voice. The arrangement prioritises the preservation of voice-hierarchy over the preservation of the bar's unbroken phrasing. It also clarifies the basic phrasing unit as a four-note motif starting on the second semiquaver of a beat. These four-note units are revealed poignantly when the voice separations are mapped onto the violin original (Example 31).
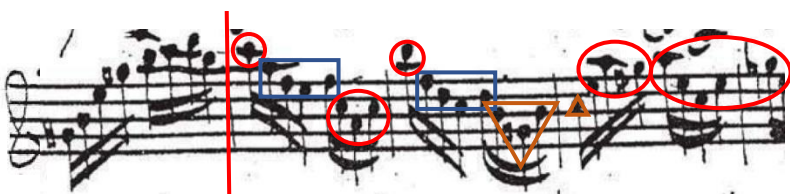
Example 31. A minor Fugue, bars 111–115. (Ms)

This understanding opens up numerous possible interpretations. The three illustrations below have thick black lines underneath to indicate the phrasing discussed. The first (Example 32) illustrates what this understanding does not support: barwise phrasing, which may have appeared evident looking at the violin original alone. This phrasing disregards the separation of voices after the fifth semiquavers of bars 112 and 113. Furthermore, unlike the previous two bars, bar 114 begins with the lowest note of the bar as part of an upward line, so the violinist would have to work against the violin to emphasise it over the naturally louder E string notes that follow.

Example 32. Phrasing I for A minor Fugue, bars 111–115. (Ms)

The second (Example 33) illustrates a phrasing scheme divided into the basic four-note phrasing units. It takes real advantage of the voicing hierarchy. For example, the violinist may consider the general scheme of playing the circled notes strongly as the top voice, the squared notes less prominently as the second voice, and the triangled notes less strongly still as the lowest voice. This would be compensated by a less strong entry of the fourth circled set of notes to prevent an unnaturally jarring entrance. Another alternative is to give the triangled notes a different added weight to reflect the lowest voice speaking. There are many permutations and many continuous possibilities between these. However, this scheme must be well thought out to avoid sounding disjointed.

Example 33. Phrasing II for A minor Fugue, bars 111–115. (Ms) (Illustration on SoundCloud.)

The third (Example 34) envisions a more integrated phrasing scheme in keeping with the understanding in the second. It effectively pairs the four-note phrasing units into stronger and weaker pairs. Rather than adhering to the voicing hierarchy note-by-note, it uses the voicing observations discussed to guide the direction within each pair. For example, the first five notes are a "pair" (the first circle containing just one note) and the violinist may start strongly and fall away over the next four notes. As discussed, the notes in the second circle are taken up an octave in the arrangement. As a continuation of the top voice, they can be phrased

accordingly into the third single-note circle. That B is the focal point of that phrasing pair, not only because it is followed by notes in a lower voice, but also because it is tied over for the whole bar in the arrangement. The third phrasing pair begins with the triangle notes in the third voice. The options are similar to those in the second phrasing scheme: to begin softly as the third voice and grow into the circled notes in the top voice, or to play them with weight but differently to reflect the lowest voice in action.
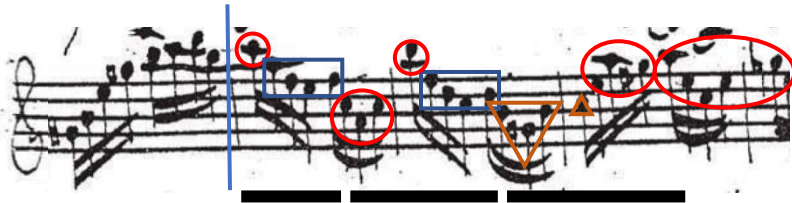
Example 34. Phrasing III for A minor Fugue, bars 111–115. (Ms) (Illustration on SoundCloud.)

The concepts of musical motion and vitality dynamics also provide a helpful angle for looking at these phrasing schemes. Example 33's Phrasing II presents more rapidly changing vitality dynamics, quickly juxtaposing phrasing units—some surging, some falling, or whatever vitality the performer wishes to adopt for each unit. Phrasing II provides more opportunities for contrast. On the other hand, Example 34's Phrasing III has phrasing units that share a cresting vitality, which is a different musical preference altogether. Although these are not the only possible phrasing schemes, this discussion illustrates how experimentation around musical insights gained from the arrangement can inspire innovative interpretations.

3.1.2. Separation of voices for harmonic emphasis

In a second type of voicing strategies, the kind of voice separation above can be directed towards emphasising harmonic progressions. This can be done by transferring harmonically emphasised notes to another voice, sometimes furthering such emphasis by lowering the register. These emphasised notes are thereby given a different, more important role than those surrounding them. New interpretation possibilities arise from exploring possibilities that direct phrasing around these notes.

A simple but effective example comes from the E major Prelude. This movement may be a *perpetuum mobile*, but its harmonic rhythm varies throughout the movement. After a six-bar build-up from bars 87–92, the passage in Example 35 is a kind of climactic release where harmonic tension is relieved through three bars of rapid harmonic changes. The lute arrangement (Example 36) separates the harmonically significant notes into a different voice (circled), making apparent the rapid crotchet-wise harmonic rhythm. The same harmonic cycle is repeated, dropping down by a third each time. These notes have also been put down an octave relative

to the other notes, increasing emphasis. (The last two notes in the third circle (E#, F#) return to a higher octave to facilitate voice leading later.)

Example 35. E major Prelude, bars 94–96. (Ms)
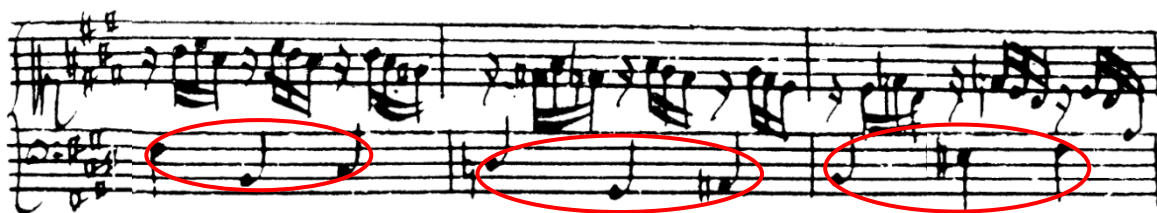
Example 36. Prelude from Suite in E, BWV 1006a/1, bars 94–96, showing separation of voices. (Ms)

In articulating this passage, this understanding aids the violinist greatly by providing not just one but two levels of guidance. First, it suggests emphasising the first semiquaver of each beat to bring out the harmonic rhythm, as shown in the circles in Example 37. Second, the separation in the arrangement also requires the violinist to consider the separated bassline's phrasing in its own right, perhaps emphasising the first beat in each bar (taking the squares as the larger units) and decaying in energy across the overall phrase. Therefore, the violinist's overall phrasing is also guided by a bassline made up of the circled semiquavers.
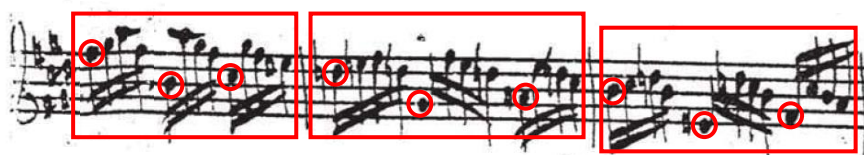
Example 37. E major Prelude, bars 94–96, showing two levels of phrasing. (Ms)

The G minor Fugue contains an example inviting a more multifaceted approach. Even though rhythmic and harmonic strategies have not yet been introduced in this chapter, these play a part in this example. The interaction between these result in detailed suggestions as to new interpretations. The example is an episode of semiquavers after the movement's short six-bar fugal exposition, between the two vertical lines in Example 38. The organ arrangement (Example 39) invites three layers of observations. First, the circled notes are separated into a different voice and take on a longer value of a quaver. Second, the arranger has added in a continuo part as shown by the large squares, illustrating Bach's underlying harmonic strategy. Third, in terms of rhythm, the continuo part has two rhythmic motifs labelled α and β. These harmonic and rhythmic strategies

are noted here to recognise the interaction of themes, which will receive more detailed discussion in later subsections.

Example 38. G minor Fugue, bars 5–11. (Ms)

Example 39. Fugue from BWV 539/2, bars 6–14, showing α and β units. (Nba)

This combination of observations informs how this passage works, and each circled note in Example 39 is important for different reasons. The first circled note begins the whole semiquaver passage. After that, the semiquavers are not the passage's focus but arpeggiated decorations upon the harmonic structure. The units of structure are of two types, illustrated as α and β. The passage begins with two α units, three pairs of quaver-and-rests that start on the third beat of a bar and span the bar line. The second and third circled notes in Example 39 demarcate where the two α units begin. The fourth circled note signals the change from motif α to motif β, which consists of consecutive quavers changing the bassline by one step.

The significance of the change from motif α to motif β is that it marks a change in harmonic rhythm. Although the α units technically contain a chord change, overall it acts as a V-I progression within the local harmonic context, causing it to be heard as a bar-long single harmonic unit. However, this is no longer the case with the β units. These contain marked harmonic changes within, doubling the harmonic rhythm speed to half bars in approaching the harmonic destination of the dominant as the episode ends. Therefore, although the

circled notes in the violin original had seemed just ordinary semiquavers, Example 40 shows them as signalling notes integrated as part of a larger harmonic operation.

Example 40. G minor Fugue, bars 5–11, showing α and β-units. (Ms)

     This understanding adds depth and detail to performance interpretation. Motif α's structure suggests that the third and fourth beats together form an upbeat to the next bar. In vitality terms, energy picks up from the beginning of the motif, through the third and fourth beats and resolves across the bar. Although motif β seems relatively simple with only an upbeat and a downbeat, the first half of bar 9 is interesting (Example 40's thick horizontal black line). This is the transition between motifs α and β. Musically, a variety of possibilities are available in deciding exactly where and how this happens. For example, one possibility is to follow the exact demarcation between the two motifs given by the squares and treat the whole of the second beat of bar 9 as the upbeat into the third. Another is to consider the exact separation of voices in the organ arrangement, treating the first seven notes of bar 9 as one gesture and playing the eighth semiquaver (triangled) with a renewed character, both as an upbeat and to begin the motif β section. The triangled note then serves as a turning point in pace and vitality. The violinist's choice here may also influence how the other β unit is phrased.

     However, this second suggestion of separating the triangled semiquaver is not to be confused with Stanley Ritchie's suggestion in *The Accompaniment in Unaccompanied Bach*, which applies this effect widely and almost indiscriminately.[194] As indicated by the commas and stem separations in Example 41, Ritchie separates out the last semiquaver from the second beat of each bar and incorporates it into the next gesture. Doing so pervasively fails to consider the boxes and the differentiation between α and β motifs as discussed above.

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[194] Ritchie (2016), p. 20–21.
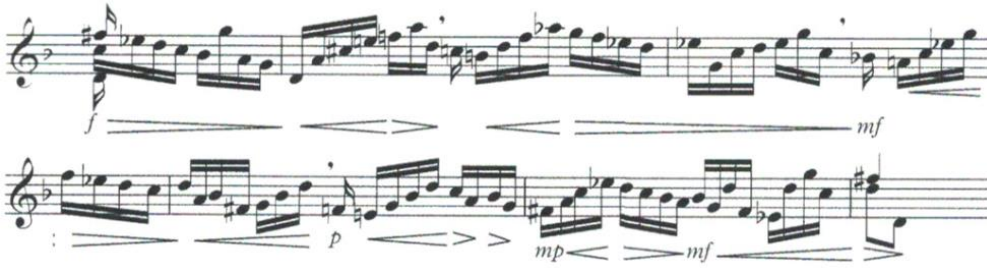
Example 41. Ritchie's phrasing divisions for G minor Fugue, bars 6–11. (Rt)

Ritchie's reasoning comes from an intention to take a melodic approach to the episode, under the guidance of various melodic fragments as shown in Example 42. These melodic fragments are in turn derived (somehow, on which more later) from his analysis in Example 43. Therefore, these two illustrations must be discussed together, and the numbering of notes marked by circles is shared across the two.

Example 42. Ritchie's guiding melodic fragments, bars 6–11. (Rt)

Example 43. Ritchie's harmonic and voice leading analysis, bars 6–11.[195] (Rt)

Although Ritchie stresses the importance of voice leading, he gives no indication of how his analysis in Example 43 leads to the melodic fragments in Example 42. This lack of rigorous rationale is the first

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[195] Ritchie's diagram omits a flat accidental on the lower stave's E at the beginning of bar 8.

troublesome aspect. Notes 1 and 3 are included in the underlying melody fragment in Example 42, presumably on the basis that they act as passing notes to improve voice leading. However, the application of voice leading is incorrect in both cases. For note 1, the preceding D it leads from belongs to the second voice in Ritchie's analysis, whereas the note it leads to (note 2) belongs to the fourth—a different voice. For note 3, the C it leads from belongs to the second voice, whereas the note it leads to (note 4) again belongs to the bass voice. The bar containing note 5 is perhaps the worst offender, with the melodic fragment first coming from the second voice, then the tied value of the top voice (note 5), then jumping down to the bottom voice on a short semiquaver. A correct application of a passing note to connect a skip is note 6, as both the note before and after it are in the same voice.

Furthermore, Ritchie's analysis in Example 43 is inadequate if not mistaken. The organ arrangement BWV 539/2 indicates that note 2 belongs to a G major harmony, not a diminished seventh on B♮. Likewise, note 4 would belong to an F major harmony in the arrangement, not a half-diminished seventh on an A. Regardless of whether Bach is the arranger, BWV 539/2 provides a far more convincing harmonic understanding. The sequence of local V-Is explains the evolution of harmonic rhythm that is naturally heard, whereas Ritchie's analysis provides no such contribution to a wider harmonic understanding. As such, Ritchie's suggestion lacks a rigorous understanding of the music.

3.1.3. Continuation of voices without separation

The third type of voicing strategy occurs when although a voice appears to pause or terminate in the violin original, that voice continues in the arrangement. Being more polyphony-friendly, the arrangement's instrument can often hold notes concurrently in a way that the violin cannot. Such insights encourage the violinist not to treat apparent discontinuations as terminations, but to play and depart from them in a way that implies more to come.

An instructive example comes from the A minor Andante. This movement conveys the effect of a solo violin playing two distinct voices. However, the harpsichord arrangement magnifies this, suggesting that up to four voices are at work in Example 44, with some extending beyond what the original violin indicates. This reading suggests many details to new possible interpretations. For example, the circled notes are only a semiquaver or quaver long in the violin original but are extended in the arrangement. It also shows the influence of *style brisé* on the harpsichord, where chords are arpeggiated and broken to broaden the texture and make elements less regular and repetitive. This style takes advantage of the resonance of held keys—freed from damping—on the harpsichord to sustain harmonies.

Example 44. A minor Andante, bars 6–8. (Ms)

The notes circled in Example 44 are also circled in Example 45. The arrangement demonstrates that the voices continue rather than terminate at these points, clarifying the structure of musical lines. The first circled note does not terminate in mid-air as it appears to in the violin original. It connects to the third beat by a tie, which continues the voice's line while activity shifts to the second voice below. At the second circled note, the same happens to the second voice, extending the circled note by a crotchet while the activity shifts back to the top voice. With the third circled note, the top voice indeed ends, but is a full crotchet long rather than the violin original's quaver. Although the fourth circled note is merely a semiquaver in the violin original, it is harmonically separated into another voice (as in the harmonic type of separation discussed in Section 3.1.2 (*Separation of voices for harmonic emphasis*)). By having its length increased eight-fold to a minim, it now anchors the bar's remaining two beats. Overall, this understanding suggests that in each of the four cases, the circled notes musically continue beyond the length notated in the violin original.

Example 45. Andante from D minor Sonata, BWV 964/3, bars 6–8. (Ms)

For the first three circled notes, violin technique can enable them to be the last note standing by the end of the first quaver. The first circled note (G) can outlast the two semiquaver Ds on the A string if the G is held on the E string while the bow makes a second contact with the A string for the second semiquaver. The bow can depart the A string for the second time before departing the E string. The same is applicable to the third circled note (F) as it shares the same technical situation. Although the second circled note (C) is only a semiquaver in the violin original, the violinist can still experiment with the same suggestion by reversing the suggestion's string order. It would be the A string that is held with the C while the bow touches the E string for the second semiquaver E.

If the violinist wishes to exercise further artistic licence, it is possible to take yet another step towards the arrangement by repeating each of the three circled notes again as illustrated in Example 46. For the fourth circled note, however, a technical obstacle precludes a similar suggestion. A minor second separates the circled

semiquaver (B) and the next note (C) while the D string is occupied by the G. It is not possible to play all three of these notes simultaneously. Therefore, this understanding can only be conveyed through phrasing across the second and third beats of bar seven.

Example 46. A minor Andante, bars 6–8, shown with prolonged voices. (Ms) (Illustration on SoundCloud.)

Despite this, however, the phrasing on the fourth circled note is more sophisticated than upon first examination. While it may be tempting to *crescendo* from it into the four-note chords in the third beat of bar 7, two details in the arrangement caution against exaggerating this effect. First, the four note chords may be a choice of technical necessity on the violin rather than a real indication of increased dynamics. The desired effect in the arrangement is highlighted in Example 45 (squares): lowering the bassline's register to broaden the chord's range. Note that it does not, as in the violin original, add two more notes to the chord. Following this understanding, the ideal would be for the violin original to have only the notes squared in Example 46 on those two beats: the Gs on the G string and the line on the E string. However, it is technically impossible to play the G and E strings without passing through the middle strings. Therefore, to achieve the broadening of harmony, the violin original must fill the middle strings with notes belonging to the harmony, at the price of the louder dynamics four strings would generate. A second detail supports this understanding: the arrangement notates the fourth circled note as a minim rather than repeated shorter notes. On a keyboard instrument, the note decays over time, so by the time the performer reaches the third beat, the sound of that note is weaker than when initially struck in the second beat (if not fully decayed).

Thinking about the fourth circled note with these two details in mind provides at least two phrasing possibilities. The first possibility, inspired by anchoring the second and third beats upon the fourth circled note, is to play the second beat more strongly than the third. The violinist can give dynamic or time emphasis on the fourth circled note, then adjust the dynamics to be quieter when playing the four-note chords. Harmonic direction also inspires a second and possibly finer possibility. The phrase can indeed grow from the second beat to the third, not because of the two middle notes in the four-note chords but because the harmony broadens into the cadence's resolution. The violinist can control the volume played across the strings by varying the time the bow spends on each string, here spending the most time on the G and E strings and passing through the middle strings quickly. Timing of bow pressure variation further enhances this control.

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The lute arrangement of the G minor Fugue BWV 1000 presents a very similar continuation of voices, but in a way that challenges the relationship between Weyrauch's tablature and Becker's stave notation. The first and second squares in the staves of Example 48 are crotchets tied to the first semiquaver of the next beat. This suggests that the corresponding notes in the violin original in Example 47—similarly to Example 44 and Example 45 in the A minor Andante above—do not end as their notation indicates. Rather, they continue throughout the beat while the other voice plays actively, eventually leading to an explicit dissonance between the third square (A) and the triangle (G). There is also a separation of voices to enable this device, as shown by the pair of upper and lower stemming that is absent in the violin original. However, the tablature does not indicate any of these aspects. First, the circles in Example 48 show that the notes corresponding to squares are notated as simple semiquavers. Second, the tablature lacks stemming, an important indicator of voicing.

Example 47. G minor Fugue, bars 11–14. (Ms)

Example 48. Fugue in G minor for lute, BWV 1000, bars 14–15. (Nba-Sc)

Notwithstanding the impossible task of recovering Bach's original intentions through reverse engineering, from a creative perspective Becker's stave translation presents a similar interesting interpretation as in the A minor Andante discussion above. Revisiting the violin original, the first and second squared notes can be played to sound for as long as practicable, to give the impression that the voice is continuing until being picked up again a beat later. As the dissonance between the squared and triangled notes in beat three forms the focus of the larger downward run, the most important voice to sustain in the violin original is the second squared note—the G on the D string. An additional device that can encourage that note to continue ringing

(and this may be the natural technique for some violinists anyway) is for the left hand to hold the G while playing the other notes on the G string. This allows the dissonance to be implied as strongly as possible.

Continuing the fugal trend, this subsection's last example comes from the A minor Fugue. As illustrated in Example 49 and Example 50, the final note of the fugal subject is a quaver in the violin original, but a crotchet in the harpsichord arrangement. Although deceptively simple at first, this has a profound and pervasive effect, suggesting a new phrasing model for the whole movement.
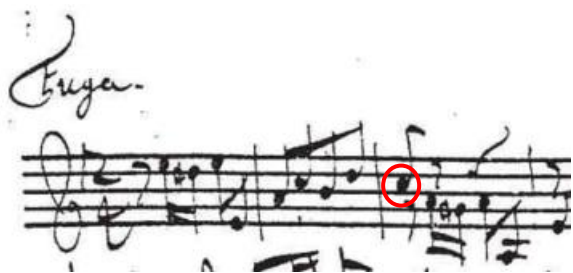
Example 49. A minor Fugue, bars 1–4. (Ms)
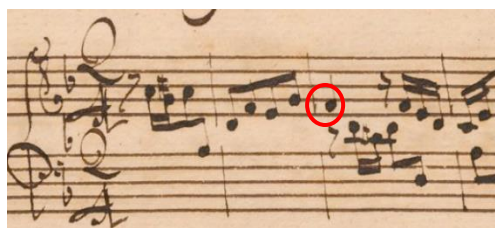
Example 50. Thema Allegro from D minor Sonata, BWV 964/2, bars 1–4 (with a longer note). (Ms)

This observation occurs many times throughout the movement. For example, Example 51 and Example 52 represent a particularly high concentration, with five instances in seven bars.

Example 51. A minor Fugue, bars 61–69. (Ms)
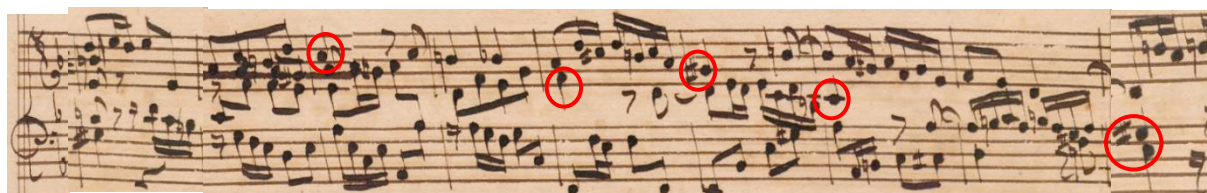
Example 52. Thema Allegro from D minor Sonata, BWV 964/2, bars 61–69. (Ms)

The seemingly small difference between a quaver and a crotchet represents a major insight: with very few exceptions, successive fugal *theme statements* almost always overlap one another in the harpsichord arrangement. This means there is no break of sound between *theme statements*. In contrast, the lack of such

overlap between *theme statements* in the violin original leaves room for a "box" interpretation model: each *theme statement* is treated as its own discrete separated phrasing unit, each demanding a strong entrance to identify and declare itself. For example, Henryk Szeryng's 1968 recording treats each *theme statement* as a separate box as shown in Example 53, separating them by a strong accent on the first note of each box instead of an emphasis on the point of arrival.[196]

Example 53. A minor Fugue, bars 1–7, with the "box" interpretation. (Ms)

Aside from not being compatible with the arrangement's understanding, this "box" interpretation model is subject to a further objection. The fugal subject begins on an anacrusis, automatically making the semiquaver pair a weaker gesture. Combined with the original observation on the overlapping of successive *theme statements*, this suggests a different model of phrasing that is continuous rather than discrete.

One possible manifestation of a "continuous" interpretation model is the following. The semiquaver pair beginning the fugal theme can be "tucked under" the ending of the previous statement, with the fugal theme's gravitational centre being the downbeat quaver of the second bar (that is, the fugal theme's fifth note). Example 54 shows a relatively simple suggestion exploring this model. The initial subject begins with a medium dynamic. The *theme statement* grows into the fifth note on the downbeat (the A in the first case). Having reached that central point of gravity, the phrase falls away naturally to the end of the *theme statement*. The final note of the *theme statement* (the C in the first case), now back to a medium dynamic, does not end leaving a terminating pause before the next *theme statement*. Rather, within the same downbow and without stopping the bow, it subsumes the first two semiquavers of the next theme entrance within the energy of the initial downbow stroke of the last note of the previous statement. (In Example 54, the blue and red colours differentiate *theme statements* for clarity.)

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[196] Henryk Szeryng (DG, 1967).

Example 54. A minor Fugue, bars 1–7, with possible dynamics under continuous phrasing model. (Ms)

Although so far the above has argued for a continuous model of phrasing across *theme statements*, the continuous model also applies at the more macro level of fugue sequences and sections. As illustrated in the numerous instances in Table 5, a cadence that ends a fugue sequence often has at least one note tying and connecting into the next new sequence, preventing the performer from being able to break the sound at the transition. There are nuances within these examples. For instance, Example C has an octave leap in the bass within the time of the circled crotchet. The new start this creates is a recognition of the ending of a section in the movement's relative major (C major) spanning bars 87–103.

The nuances within this table enable an interesting observation. Examples A, D and X are endings to episodes. Example A is harmonically unstable: a dominant seventh chord in first inversion. The harmonic force acts like a vitality surge, pushing the music forward into the next fugal section and deterring the performer from resting on that episode's ending. Example D is the second episode's ending—a Phrygian cadence. Being a half cadence, this also conveys an understanding of continuing into the fugal section and is not a point of change in vitality. Example X, however, is one of few places in the arrangement where all the notes finish at the same time and the harpsichord is allowed a momentary break (hence an out-of-order letter name, as it is not a continuation like the other examples). This is the end of the movement's last episode, which starts at least as early as bar 205. By this point, however, strict fugal activity has already been relatively sparse since bar 166, and bars 166–221 can be seen as an extended theme development. Example E falls within this section, and with the left hand's crotchet tied to the next semiquaver to connect the next beat as well, the arranger makes an additional effort to ensure the continuity of the music. All this makes the clean break in Example X all the more eventful; it is the end of a long development, after which fugal activity resumes.

Ex #	Bar #	Violin original, BWV 1003/2	Harpsichord arrangement, BWV 964/2
A	60–61		
B	80–81		
C	102–103		
D	124–125		
E	188–189		
X	220–221		
Ex #	Bar #	Violin original, BWV 1003/2	Harpsichord arrangement, BWV 964/2
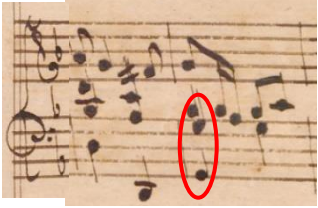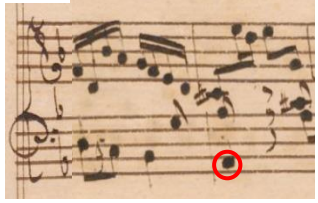
F	231–232		
G	261–262		
H	279–281		

Table 5. Examples of sequence- and section-level overlaps suggesting continuity. (Ms)

These examples show that even in transitions at these larger fugue sequence and section levels, sound is continuously being sustained throughout the movement. While the violin original ends the cadences with quavers, the harpsichord arrangement has a longer note in at least one voice that sustains through the commencing semiquaver pair of the next *theme statement*. This makes the sequences and sections inseparable from each other, with continuity tying them together into a whole unified fugue movement.

3.2 RHYTHMIC STRATEGIES

In rhythmic strategies, the keyboard and the lute present different possibilities. First, not being restricted to four strings allows the arranger to add accompaniment parts, which often contain rhythmic motifs that occur throughout a movement. Example 38 and Example 39 above had already touched on this aspect. Second, and more subtly, voices are no longer governed by the fact that all strings must speak with the same bow stroke. This allows the arranger to give each voice different rhythmic structures, increasing the complexity of interaction between voices. The resulting freedoms open up a wide range of new possible interpretations, from rhythmic emphasis to the general direction of phrasing.

In this respect, the organ and orchestra BWV 29/1 arrangement of the E major Prelude is rich in insights. This discussion considers the movement's unmistakable rhythmic motif: a quaver rest, a pair of off-beat

semiquavers followed by four quavers. It is clearly very important as it not only begins the movement (see square in Example 55) but also features heavily in the orchestral accompaniment, especially during the climactic moments towards the end. It is with this motif that the trumpet triumphantly announces the movement's finishing straight (Example 56).

Example 55. E major Prelude, bars 1–2. (Ms)

Example 56. Trumpet part (from score) for Sinfonia, BWV 29/1, bars 108–111, showing fanfare rhythm. (Ms)

The motif is thought-provoking because what would have been the strong beat of the bar, the first beat, is a rest. The two semiquavers then serve as an upbeat for the second beat. This effectively makes the second beat the gravitational point of the bar (circled in Example 55). A fruitful route is to explore this phrasing shape where this motif occurs in the accompaniment—a luxury newly available due to the orchestral arrangement.

Example 57. BWV 29/1, bars 121–126, showing motif being passed to different parts. (Ms)

A good example is bars 123–126 (Example 57), where the motif is passed between the upper strings. Integrating the phrasing suggestion above leads to the interpretation in Example 58. Phrasing is organised around the gravitational centre of the second beat (the squares). The preceding semiquavers pair, the upbeats in the rhythmic motif, grow into the downbeat of the second beat as an upbeat naturally does. After the second beat is initiated, the phrase decays through the weaker third beat, leaving dynamic room for the next cycle. The interpretation is as natural and organic as it is innovative.

Example 58. E major Prelude, bars 123–126, example violin phrasing. (Ms)

An interpretation incompatible with this understanding is that of Carl Flesch, a distinguished pedagogue at the turn of the twentieth century who was hugely influential in the foundations of modern violin technique. In his Peters edition (Example 59), he adds accents to the notes triangled in Example 58. Presumably, the rationale is that the triangled notes are the highest notes in each bar. Unfortunately, it also robs the passage of the rhythmic motif's power: the accents fall during the quaver rest silence and just before the motif's upbeat semiquavers. If the objective were to negate the influence of the motif, the accent could hardly be better placed.

Example 59. E major Prelude, bars 123–126, Flesch edition with misleading accents.[197] (Fl)

Now taking a wider view, rhythmic motifs can also inform the movement's larger structures. For example, bars 83–96 (between the vertical red lines) form the lead-up to the climactic release discussed earlier in Example 37, which begins at marker γ in Example 60. Approaching it from bars 83–86, marker α at bar 87 encourages a different vitality in the violin original. The circled notes are leaps by a tenth, radically differing from the passage before, which had progressed by small steps with the odd leap of a sixth. These leaps also arrive on the E string, which has a brighter timbre that cuts through with a more prominent sound. On the violin, all this naturally suggests a switch into a more animated and energetic vitality dynamic at marker α. Marker β is yet again of a different pattern: the E♯s added to the pre-existing four sharps is undoubtedly a tension build-up to what is to come. A phrasing strategy is to allow energy and volume to come out at marker α, then come down at marker β (suddenly or through a quick diminuendo) to create room to grow towards marker γ.[198]

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[197] Bach ed. Flesch (1930), p. 95.
[198] For two of many examples, see mainstream performer Henryk Szeryng (1967) and historical performer Rachel Podger (1997–99).

Example 60. E major Prelude, bars 81–98 . (Ms)

However, Example 61 shows that the orchestral accompaniment Bach added makes no distinction at marker α: the strings simply continue the motif of a quaver rest and five quavers of the same note. Similarly, the continuo remains calm as ever, playing only a single note on the first beat of each bar. As the organ lacks the power boost from the violin's E string, no strength is added to the accompaniment at marker α. It is not until marker β that tension is increased through orchestral texture, when the strings hold the top three notes of a seventh chord on B and the five-quaver motif moves to the dynamo of the continuo to increase its pace.

Contrary to the initial understanding of the violin original, this understanding suggests there is no distinct vitality change at marker α. Although the stepwise climb over the next three bars undeniably grows towards something, this growth is subsumed under (and only a part of) a very prolonged build-up, arguably stretching as far back as bar 79. The first melodic group spans four bars (79–82), as does the second melodic group (83–86), with exactly the same material but now a step higher. The pace of stepwise elevation increases at marker α to a step per bar, then from marker β the melodic material rises by a third per bar, before hitting the climax at bars 93–94. The growth of the music from marker α is part of a much larger line of growth, and marker α is not a point of discontinuation from the vitality and energy before. In this way, a movement-wide study of rhythmic motifs in added accompaniment parts can shed light on a movement's larger and structural aspects.

Example 61. Sinfonia, BWV 29/1, bars 81–98, *Bach-Gesellschaft Ausgabe* edition, showing sections α, β and γ.[199] (Parts not included here are silent.) (Bga)

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[199] Johann Sebastian Bach, *Bach-Gesellschaft Ausgabe*, ed. by Wilhelm Rust, 5 (Breitkopf & Härtel, 1855), I, p. 283

The A minor Fugue's BWV 964/2 arrangement also employs much rhythmic strategy. The one discussed here is subtle but significant. Syncopation is created by modifying an existing voice—an effect employed as early as the fourth bar in the harpsichord arrangement. These syncopations suggest two things directly relevant to performance: agitation provided by off-beats and continuity of sound. Furthermore, the way syncopation is implemented provides insights into that moment's musical character. The passage in Example 62 is particularly concentrated in examples. Although only seven bars long, its arrangement contains various types of syncopation devices used throughout the movement.

Example 62. A minor Fugue, bars 137–145. (Ms)

The harpsichord arrangement uses three kinds of syncopation in Example 63, labelled α, β and γ. In α and γ, the syncopation lies within a single voice: the middle voice in α and the top voice in γ. In β, surrounding voices combine to contribute to a more complex effect. Here, it appears that syncopation β occurs when the fugal theme is inverted.

Example 63. Thema Allegro from D minor Sonata, BWV 964/2, bars 136–149. (Ms)

Syncopation α is the basic and most pervasive kind employed in this movement. Indeed, this kind of syncopation is the one first employed in the movement (bar 4). Several musical observations can be made. First, the circled notes in Example 63 intercept the quavers in the *theme statement*, adding off-beat agitation. The first

circled note injects energy from as early as during the first quaver of the bar, and the second and third circled notes maintain energy by providing forward motion. Second, both the tied note and the second circled note span the *theme statement*'s note changes, keeping a note sounding continuously between the second and third quavers and between the third and fourth quavers. This prevents a gap in sound between those note changes. Third, the third circled note (G#) comes a semiquaver later. As the G# increases harmonic tension by creating a diminished fifth with the D in the *theme statement* above it, the delay of the G# delays the tension point and extends the more harmonious setup before.

Syncopation β increases the complexity of syncopation α. It contains the syncopation α device within it, so it achieves all the rhythmic effects of syncopation α. In addition, the first note in each of the β squares (circled) span the first and second quavers of the *theme statement*, providing continuity across that note change as well. Although syncopation γ is simpler, it is also highly informative. The location of the single syncopation (circled) suggests the prime importance of continuity between the second and third quavers, that is, between the two main beats of the bar.

The second halves of the two β bars may seem different, but in fact this is to preserve a similar effect. The top voice in bar 140 (the first β bar) ends with a quaver and semiquaver, but the voice playing the same role in bar 142 (the bottom voice) ends with a semiquaver and a quaver. Similarly, the middle voice in bar 140 has two quavers in the second half of the bar, but bar 142 has a dotted rhythm there instead. The key to the rationale is the dissonant interval between the triangled notes. This dissonance of a ninth would have manifested if the D in the bottom voice did not make way quickly for the C#. This would have created harmonic disturbance exactly where the previous syncopated bars had avoided harmonic tension by postponing the tension note by a semiquaver. As if to compensate for this rhythmically, turning the second half of bar 142 into a dotted motif provides the semiquaver note strike that had been removed by the rhythmic adjustment. The end goal in these β semiquavers appears, then, to be preserving the premise of having a note struck at every semiquaver point, while maintaining continuity through other held notes in a way that does not upset harmonic balance.

Revisiting the violin original, Example 64 identifies the α, β and γ sections. The overarching principle to keep in mind here is continuity, and that in between many of the notes there is a syncopated or tied note in the arrangement spanning the note change with unbroken sound. For example, in γ, the tie between the two crotchet beats in the arrangement suggests the violinist not to be tempted to leave a gap in preparing the bow

for the second beat's three-note chord. Instead, it suggests playing the preceding two-note quaver as if leading into the three-note chord, leaving the bow on the string during the transition and using the A string to roll over to the D string, enabling the violinist to start the three-note chord without break from before.

Example 64. A minor Fugue, bars 137–145. (Ms)

Within this overarching principle of continuity, however, is a contrast between the α/γ and the β sections. The added continuity across the β sections' first and second quavers suggests these are more subdued and perhaps lyrical in nature. This also fits with the earlier observation that the β sections coincide with the inverse *theme statement* occurrences, which go down rather than up. On the other hand, the lack of a third voice in the arrangement during α's second semiquaver makes more prominent the energy injection it provides. Finally, γ is perhaps the most energetic of all, with all being in semiquavers in the arrangement other than the tie across the two beats. This fits with the violin original having three voices and the arrangement having four within that bar, one more than the previous three *theme statements*.

Two issues arise from this understanding. First, the slurring in the violin original's second β section suggests renewed articulation at the second crotchet, contrary to the continuity suggested at that point in γ. However, two comments are also relevant and notable. First, the slurs support the understanding that the β sections are more lyrical. Second, as a point that will be explored further in the discussion of ornamentation later, manuscripts can also be records of performance. This may reflect the way Bach wanted to change the colour of that particular *theme statement* at that moment to subdue it and make it more connected.

The second issue arises from considering another way of understanding this passage that initially seems to present an alternative to the above. This passage contains four *theme statements*, and one possible interpretation is to pair them up. The second statement can be the answer to the first, and the fourth an answer to the third. The pairs delineate themselves by the vertical line in Example 64, which divides the two lyrical β sections that share the more subdued and relaxed vitality (according to the arrangement's understanding discussed above). However, this need not be incompatible with the arrangement's understanding. An energetic question can have a lyrical response, and a lyrical question can have an energetic response. Furthermore, this

approach encourages a more continuous interpretation across the passage, with one overarching perspective that at the same time allows contrast within it.

Finally, the notewise continuity here directly connects with that discussed in Example 49 and Example 50. There, the arrangement suggests an understanding of continuity between *theme statements*, *theme statement* sequences and larger sections of the movement. Here, the same suggestions are found from phrase pairings down to the level of individual notes within *theme statements*. These discussions combine to form an interesting approach to understanding and performing this complex fugue that is full of potential for colour and drama.

3.3 HARMONIC STRATEGIES

Some arrangements modify harmony, often with interesting effect that suggest new interpretative possibilities. Though sometimes this is enabled by the removal of violinistic constraints, some appear to be harmonic amendments made upon revisiting the music. These modifications draw our attention to specific parts of the music in various ways. For example, note-level modifications can create harmonic differentiation for notewise emphasis. Unusual musical features can also be brought out through harmonic strategies. Such observations provide additional information to contribute to innovative interpretations.

The G minor Fugue has a clear and simple example of note-level harmonic modification. The passage in Example 65 is particularly full and zealous, containing the only moments in the movement with consecutive four-note chords. At the notes circled in Example 65, the BWV 539/2 organ arrangement in Example 66 turns the violin original's consonant harmonies into diminished chords. It changes two notes within the first circle and the C♯ in the second circle. These jarring dissonances form very effective emphases without increasing the volume of those notes. Indeed, the arranger may have been working with the organ's limitations on volume.
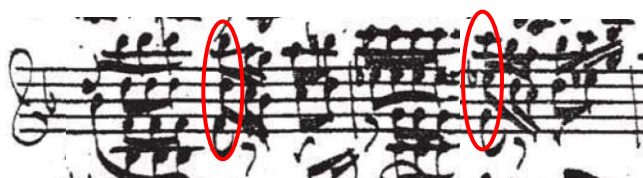
Example 65. G minor Fugue, bars 58–59. (Ms)

Example 66. Fugue in D minor, BWV 539/2, bars 60–61, showing enhanced harmony notes. (Nba)

At first glance, a curious observation may seem unfavourable to this understanding: the circles in Example 65 show the relevant chords only have three notes in the violin original, one fewer than in the preceding chords. However, the arrangement provides a strong clue as to why. The squared notes in Example 66 clarify a significant harmonic change that had not been clear in the violin original. Taking bar 60 in the arrangement as illustration, the key is F major following a modulation to the major three bars earlier. The first two beats are in the tonic, but the squared C is a shift to the dominant in a I–V progression. This now reveals why the bass note of the circled chord is an F in the violin original, up a fifth from the B♭s before. Therefore, the arrangement preserves this functional understanding, while the diminished chords in the higher voices act as harmonic ornaments to the fundamental harmonic progressions underneath. The simpler lute arrangement of the fugue supports the same harmonic understanding. In Example 67, the two squares demonstrate plainly that they are I-V progressions.

Example 67. Fugue in G minor for lute, BWV 1000, bars 58–63. (Nba-Sc)

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The more conventional way of bringing out these emphases on the violin is simply to play these notes more broadly. However, there is a more adventurous and controversial possibility, which is nothing short of using the organ arrangement to revise the violin original. This is technically achievable on the violin, as shown in Example 68. Although this relegates the harmonic insight above by replacing the bass note, two arguments can be made in support. First, while the difference between the I and V chords is significant from a theoretical point of view, in practice that difference is lost in the violin original. At performance tempo, it is almost impossible for the ear to differentiate between the circled notes in Example 65 and their immediate predecessors as originally written. Second, the diminished chord modifications are so distinctive and effective that it may not be preferable to forgo them to retain a I–V difference that can hardly be heard. It is a binary choice: the violinist cannot preserve the explicit expression of the I–V progression while also revising the violin original to play the diminished chords. It is not a technical possibility on the violin.

Example 68. Revision of violin original of G minor Fugue, bars 58–59, according to the BWV 539/2 arrangement. (Mw) (Illustration on SoundCloud.)

A second outcome of the above discussions is clarifying the gravitational centre within the fugal theme. The location of the diminished chord ornament leaves little doubt that the fourth note is understood as the *theme statement*'s focal point. With that in mind, the fugal theme's general phrasing can be organised around this gravitational point. As illustrated in Example 69, the notes before the gravitational point can grow into it, and the notes after it can fade.

Example 69. G minor Fugue, bars 1–2, with suggested phrasing. (Ms)

On the other hand, this understanding is again incompatible with the "box" interpretation discussed in Example 53 from the A minor Fugue. Declaring each *theme statement* with a strong or accented first note undermines the centrality of the fourth note. It is interesting to have now arrived at a similar conclusion as the

A minor Fugue for phrasing style and continuity, albeit from a different starting point and through a different argument.

Harmonic strategies also bring out unusual features of the music. Example 70 from the A minor Grave has an unusual interrupted cadence. Bar 10 starts a cadence towards E minor at the beginning of bar 12. The end of bar 10 could have proceeded straightforwardly to bar 12. Instead, however, it is interrupted by the circled notes in dramatic fashion, unapologetically holding out a diminished fifth for a full quaver.

Example 70. A minor Grave, bars 10–12. (Ms)

The harpsichord arrangement does something even more unusual. It adds an accompanying voice in the bass to form parallel sixths with the first four notes of the ornamental run, but using only notes that are included in the remainder of the run. However, this run does not adhere to any diatonic or modal tonality. The resulting sound stands out amidst the surrounding passage, adding even more drama.
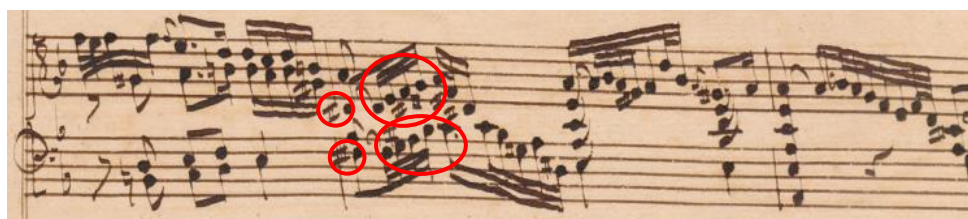
Example 71. Adagio from D minor Sonata, BWV 964/1, bars 10–12, showing parallel run. (Ms)

Similarly to the previous discussion of Example 69 from the G minor Fugue, there are conventional and adventurous possibilities. The conventional possibility is to do everything possible to exaggerate the dramatic effect of the interruption short of revising the notes. For example, real weight can be put onto the diminished fifth, holding both notes of the interval for full duration rather than releasing the E string early. The violinist can also increase the drama of the build-up to the interruption, perhaps even slowing slightly leading up to the interruption to make it sound more expansive.

The adventurous possibility is to implement at least part of the harmonic addition on the violin—again likely to be controversial. The addition's full implementation is technically possible on the violin with a trick: a unison on the first note, as illustrated in Example 72. The added voice (circled) is played by the first finger on the A string, creating a unison that enables the bow to cross two strings to reach the E on the E string.

Example 72. Illustration of A minor Grave, bar 11 with full implementation with fingerings.[200] (Mw) (Illustration on SoundCloud.)

If this is too much, another possibility to explore may be to use a hint to encourage the listener's mind to fill in implied harmonies without actually sounding them. The listener's imagination is initially encouraged by the first added sixth, but the parallel sixths that follow are not actually played until the next beat, where the listener is reminded by the added G below the E (Example 73).

Example 73. Illustration of A minor Grave, bar 11 less explicit implementation.[201] (Mw) (Illustration on SoundCloud.)

Perhaps the most remarkable and contentious arrangement of all is the BWV 968 arrangement of the C major Adagio. This discussion explores some of the arrangement's extensive harmonic modifications, which lead to performance insights about phrasing and movement structure.

As part of the earlier debate on authorship (Section 2.3 *BWV 964 and 968*), the character and vitality dynamic of the opening of the C major Adagio was described there as one of tranquillity, created horizontally by the longer overarching crotchets and vertically by the slow, barwise addition of voices. Expanding this description with more detail, here I consider the harmonic and violinistic features of the first few bars (Example 17 is reproduced in Example 74 for ease of illustration). The first bar introduces the slow and simple dotted motif that forms the subject of the whole movement—the movement's only motif-bearing bar without any accompanying voices. The next bar introduces an accompanying voice of crotchets at an interval of a major second, almost as narrow an interval as possible. It provides no clue as to harmonic direction, giving a sense of uncertainty. The third and fourth bars then each add a voice successively. It is natural for the violin to play these progressively broadly, as more time is needed for the bow to arpeggiate across three, and then four, strings.

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[200] The notational complexities of the illustrations in Example 72 and Example 73 exceed the capabilities of the score setting software available to this dissertation.

[201] See *supra* footnote 200.

Each of these strings also contributes to the overall volume of the chords. Even if the chords are played with arpeggiation, the fingers need to stay on the string most of the time for the next chord, which maintains the resonance of notes even after the bow has left the string.

Harmonic tendencies do not begin to emerge until the third bar, which has a different harmonic setup on each beat, all determined by the middle voice. It starts with a diminished chord on B, but the F♮ that makes the diminished interval is released in the second beat. However, the arrangement introduces a darker affect much earlier. As early as in the second and third bars, it adds E♭s (A♭s in the violin original) as shown in the circles in Example 75. These form a diminished seventh chord on C with the dotted quavers. The prolonged unresolved dissonance adds a sense of agitation and unease.

Example 74. C major Adagio, bars 1–6. (Ms)
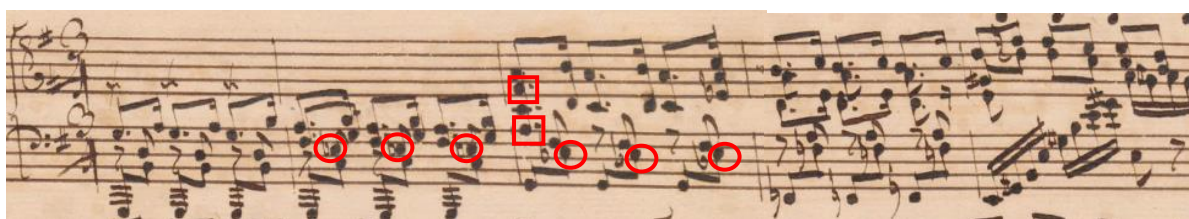
Example 75. Adagio in G, BWV 968, bars 1–5. (Ms)

This "agitation" understanding of the opening passage is not easily conveyed on the violin. The major seconds and thirds in bar 2 of the violin original do not share the agitation in the arrangement's diminished chords. A violinist's attempt at expressing agitation by dynamics and attack on a major second would more likely sound like anger on the violin. However, the more audacious idea of changing the notes in the violin original to reflect the arrangement's harmony comes with a heavy price. Example 76 shows that it is technically possible, by replacing violin original's G string notes with A♭s as circled. Unfortunately, it breaks the pedal-point idea maintained by the Cs in the violin original's second bar, which (as originally written) continues to descend chromatically to an A in bar 5. As both the A♭ and the C can only be played on the G string, the violinist must make a mutually exclusive choice between the violin original's pedal-point interpretation and the arrangement's "agitation" interpretation—a choice that is ultimately an artistic one.
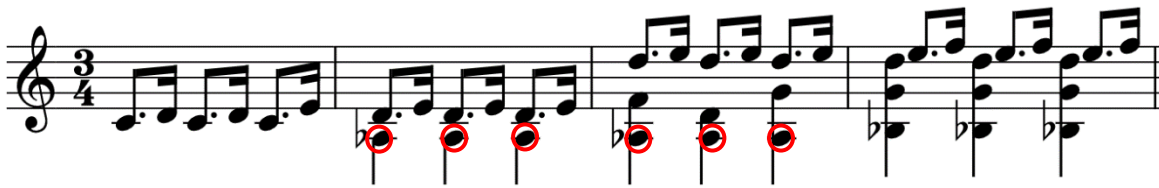
Example 76. Implementation of arrangement's harmony in C major Adagio, bars 1–4. (Mw)

3.4 THE "SEMIQUAVER LINE"—AN INTERWEAVING ACCOMPANIMENT

This section continues the discussion on the C major Adagio above. After the first quarter section of the movement, the arrangement adds an accompanying line of semiquavers throughout the movement (hereafter the "*semiquaver line*"). This accompaniment runs entirely consistently for eleven bars starting from bar 19 of the arrangement, and more or less consistently until the very end. This makes 27 bars of a 46-bar movement (or 47 bars in the violin original). An interesting question is why at bar 19, and what does this tell us about performance? Answering this question requires us to consider the *semiquaver line*'s role.

The main principle to focus on is the harpsichord's inability to control its volume by varying the striking force of a key. This leads to two consequences for the performer. First, other than playing more keys at once, another way of making a passage more energetic and louder is to increase the frequency of key-playing. The *semiquaver line* similarly has this effect, with every semiquaver injecting energy afresh into the music. Second, every such injection of energy is an opportunity to adjust the music's vitality dynamics. The variation comes not from volume but from the minutiae of timing. For instance, the slightest delay can give the feeling of expansion. Therefore, increasing the frequency of key playing is analogous to increasing the pixel count of a digital photograph: each time the key is struck, the performer has an opportunity to adjust the timing and manner of the strike, increasing the music's detail and "resolution" in vitality dynamics.

However, the performer is not the only one using semiquavers to vary vitality dynamics; the composer (or in this case, the arranger) also does the same. Every semiquaver in the *semiquaver line* is a juncture where the arranger must decide what the next note should be, whether it should go up or down, and whether it should be within the harmony. For example, there is a marked difference between the three formulations in the next three examples. (Example 78 and Example 79 are hypothetical for illustration purposes.)
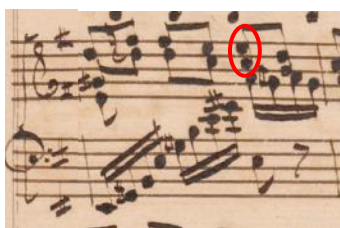
Example 77. Adagio in G, BWV 968, bar 5. (Ms)

Example 78 (first bar). Hypothetical illustration: *Semiquaver line* goes downwards after fifth semiquaver. (Mw)

Example 79 (second bar). Hypothetical illustration: *Semiquaver line* goes downwards after fourth semiquaver. (Mw)

In the first two cases, the bar climbs to the circled note. In the first case (Example 77 from the arrangement itself), the *semiquaver line* rises until the first semiquaver of the third beat of the bar, building tension at every step up both through the rise of pitch and through the decrease in distance with the upper voices. As the semiquaver before that is a G♯, that naturally leads into the next semiquaver, the A in the right hand. The bar's phrasing therefore grows towards that point. In the second case (Example 78), the *semiquaver line* rises until (and through) the first semiquaver of the second beat. By a similar argument, the bar's phrasing grows towards the second beat (third quaver) and then subsides with the downward trajectory of the semiquavers. The rising vitality dynamic continues through the circled (fifth) semiquaver. In the contrasting third case (Example 79), the bar's phrasing begins to subside as early as the third quaver. The semiquaver on that note is already lower than the E before, and the downward trajectory takes the *semiquaver line* back to where it had started in the bar. Furthermore, the harmonic tension between the fourth semiquaver and the F in the top voice finds relief in the fifth semiquaver's B. Therefore, that fifth semiquaver becomes a local turning point of vitality dynamic. A rising vitality dynamic is turned into a subsiding one at that point.

With around 280 semiquavers, this movement's *semiquaver line* can be studied *ad infinitum*. Here, it suffices to illustrate that all three forms in Example 77, Example 78 and Example 79 are found. For instance, in bar 20 of the arrangement (Example 80), the bar grows towards the second beat (circled). Interestingly though, the harmony is renewed when the low F is revisited at the third beat (squared), re-emphasising the seventh in the harmony. This suggests an interpretation where the bar does not grow through the second beat, leaving

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room for energy to be renewed at the third beat as an upbeat to the next bar's C major harmony (F major in the violin original).
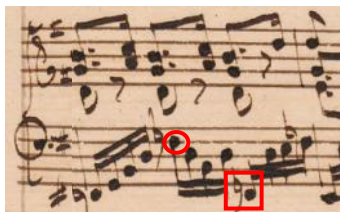
Example 80. Adagio in G, BWV 968, bars 20–21. (Ms)

Example 81 contains multiple illustrative examples. The arrangement's bar 24 is analogous to Example 79, with the semiquavers going on a downward trajectory at the circled note. The violin original itself also indicates a more relaxing vitality here. As the bass voice drops off for the second and third beats of the bar, any accumulated tension unwinds before the next bar builds again. The arrangement's bar 25 offers yet another phrasing model. The *semiquaver line* grows until the sixth semiquaver (squared in Example 81), almost exactly at the middle of the bar and situated in the textural apex of a five-part chord. In terms of phrasing, after the energy dissipation over the previous bar, the arrangement's bar 25 now grows again through the middle of the bar before subsiding in anticipation of the falling top voice.

Interestingly, this suggests an interpretation where the high E (first triangle, A in the violin original) is already in a subsiding part of the phrase. This can be understood in the context of the next bar, where the phrase subsides even earlier and the semiquavers already start falling at the second beat of the bar. If the arrangement's bar 25's subsiding part starts only on the third beat, it makes that beat a rather short diminuendo and first beat of bar 26 a rather short *crescendo* in the context of the long phrases of this movement.
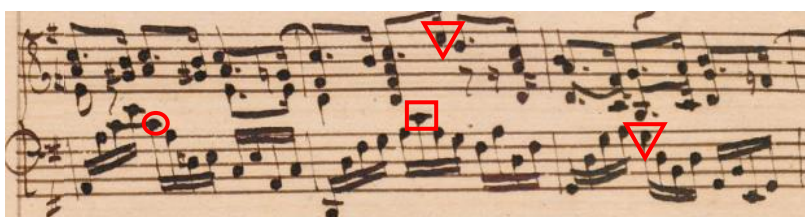
Example 81. Adagio in G, BWV 968, bars 24–26, showing features of the *semiquaver line*. (Ms)

For all its constraints in playing polyphonic music, the violin is supreme in making gradations of volume and colour within long notes. It is privileged with the ability to modify the sound at any moment, and with the guidance of a *semiquaver line* full of musical information, it would be a pity not to make full use of this luxury on the violin.

3.5. ORNAMENTATION

In putting existing music into a new form and for a new instrument, an arrangement presents the arranger with an opportunity to recast the music, including adding ornaments and other modifications of an ornamental nature. Other than the immediate new interpretations this uncovers for the violinist, evidence from within the *Solos* internally and these eighteenth-century arrangements confirms that musicians in Bach's time adopted a flexible approach to ornamentation. This means that notational indications of an ornamental nature should be taken as suggestions rather than prescriptions, even if one takes a literal stance to score reading.

After setting this out, observations on ornamentation are presented in two subsections: French- and Italian-style ornamentation. For contextualisation, each of these subsections begins with a brief sketch of relevant aspects of Baroque ornamentation. These sketches are intended to introduce features with a view to explore new musical possibilities they open up, rather than to establish rules for a performer to follow.[202] Therefore, as well as to provide a considered picture, sources are cited to inspire creative interpretation rather than to reconstruct the past.

3.5.1. Internal evidence as to approach to ornamentation

Even within the eighteenth-century arrangements studied in this chapter, evidence strongly suggests that Baroque musicians, including Bach himself, did not take a prescriptive approach to ornamentation. First off, the proposition that the *Solos* form a static musical work with immutable notes is disproved by BWV 1006a. This arrangement of the E major Partita is full of added ornamentation, and there is no doubt as to Bach's authorship of this arrangement.

Notwithstanding whether Bach himself arranged BWV 964 and BWV 968, these arrangements indicate the approach the arranger took towards the violin original and the approach the arranger expected the harpsichordist to take. Certainly, the arrangements could not have been meant as prescriptive instructions for the harpsichordist. For example, staccato markings on the two pairs of quavers in a 289-bar fugue do not appear anywhere else in BWV 964 or BWV 968. There is no logic to explain why these particular quavers are special in some way.

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[202] See Section 4.2 of Chapter One for further discussion on this dissertation's approach to unwritten Baroque performance conventions.

Example 82. Thema Allegro from D minor Sonata, BWV 964/2, bars 225–228. (Ms)

Similarly, Example 83 and Example 84 show two turns within thirteen bars of each other. They do not occur anywhere else in the fugue. This is also already past the movement's halfway point, and nothing particularly distinguishes these thirteen bars that explains the unique ornamentation marking. These articulation and ornamentation markings are not guided by a wider musical logic or principle. Indeed, these markings seem more like records of on-the-spur artistic decisions undertaken during a performance.
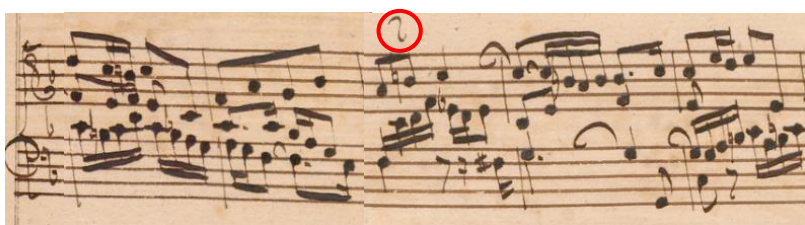
Example 83. Thema Allegro from D minor Sonata, BWV 964/2, bars 162–166. (Ms)

Example 84. Thema Allegro from D minor Sonata, BWV 964/2, bars 174–178. (Ms)

Furthermore, these arrangements appear to expect performers to use initiative to fill in what would have been customary and obvious at the time. In Example 85, BWV 968 notates mordents for the first bar only. There are no indications for these mordents to continue, even though the same motif runs through almost every beat of the remainder of the movement. It would make little musical sense for the arranger to have meant for the performer to only ornament the first bar. The lack of even a simple a written indication to continue the ornament (such as "*simile*") demonstrates that the performer is expected to go beyond the page and take on the responsibility to implement what is sensible in the music.
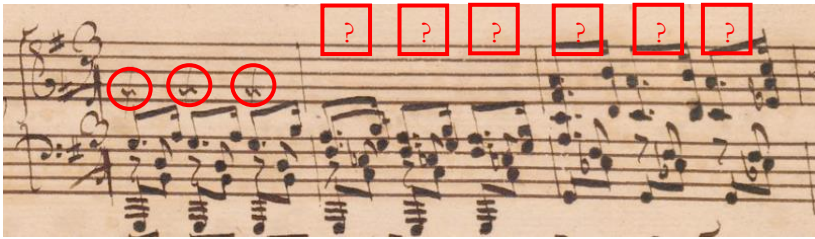
Example 85. Adagio in G, BWV 968, bars 1–3, showing missing *simile*. (Ms)

Just as the arranger expected the harpsichordist to exercise freedom in ornamentation, the arranger had done this himself when arranging from the *Solos*. A clear example is BWV 964/1. The violin original has trills throughout the movement, and Bach's manuscript of the violin original indicates the locations of these trills clearly. However, the harpsichord arrangement modifies the locations of these trills, putting some in and taking some away. Example 86 comes from the first two bars of the movement. Squares indicate where a trill is added relative to the violin original, and circles indicate where they have been removed.

Example 86. A minor Grave, bars 1–2, showing locations of ornaments. (Ms)
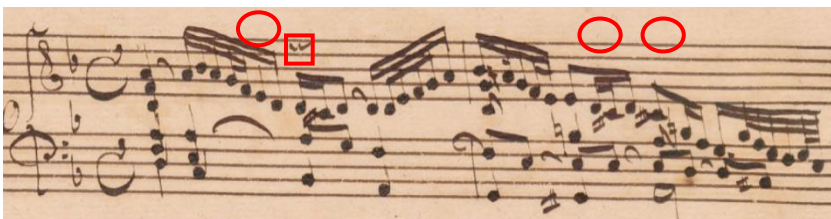
Example 87. Adagio from D minor Sonata, BWV 964/1, bars 1–2, showing locations of ornaments. (Ms)

This practice is also present in other arrangements confirmed to be Bach's own. Example 88 is from Bach's autograph of the *Harpsichord Concerto No. 3*, BWV 1054, his arrangement of the *Violin Concerto in E major*, BWV 1042. Just as in the previous Example 86, the slow movement here relocates its ornaments. Squares denote where trills have been added in the arrangement. The circles denote where an appoggiatura has replaced a trill.

Example 88. Adagio, *Violin Concerto in E major*, BWV 1042/2, bars 19–20, showing locations of ornaments.[203] (Ms)

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[203] Johann Sebastian Bach, 'D-B Mus.Ms. Bach P 252' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung).
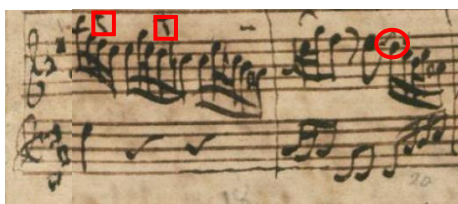
Example 89. Adagio e piano sempre, *Harpsichord Concerto No. 3*, BWV 1054/2, bars 19–20, showing locations of ornaments.[204] (Ms)

The arranger probably did not think these various trills should be moved exactly so and the performer must follow prescriptively. More likely, trills and other ornaments were marked at various locations to indicate the sort of circumstances where they might be added. Therefore, ornaments in these eighteenth-century arrangements are suggestive rather than prescriptive, even within the score's own contextual horizon.

3.5.2. French-style ornamentation

An overarching observation is that within this chapter's arrangements of the *Solos*, the kind of ornamentation employed in the dance suite (BWV 1006a) is different from that in the sonata movements (all the other arrangements in this chapter). BWV 1006a is ornamented in a French style, with short graces pervasively ornamenting individual notes but without much modification to the melody. The sonata movements are ornamented in a more Italian fashion, where the melodic line is modified or ornamented as part of a more *cantabile* style. This is perhaps not entirely surprising: the dance suite genre originated in France and the sonatas in the *Solos* were modelled after the Italian *sonata da chiesa*, a slow-fast (fugal)-slow-fast structure that had become standard by the time of Corelli's 1700 Op. 5 sonatas.[205]

Small-written grace notes (hereafter *petites notes*) form the vast majority of ornaments added in BWV 1006a. As such, they form the focus of the study of this subsection, which explores the musical implications of the added *petites notes* on the musical environment. However, the controversial academic discourse on before or on the beat appoggiaturas is out of the scope of this study.[206] (An exception is made for the discussion of Example 99, which only deals with evidence internal to the music without relying on the academic discourse.) This is because this study does not focus on recreating a historical performance. Rather, it documents the insights yielded from my interaction with these arrangements, which naturally brings with it my perspective and experience of performing French Baroque music.

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[204] Johann Sebastian Bach, 'D-B Mus.Ms. Bach P 234' (Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung).

[205] Sandra Mangsen, 'Sonata Da Chiesa', *Grove Music Online*, 2001.

[206] For example, the monumental study that is Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach* (Princeton University Press, 1983) has a strong agenda to question (and argue against) prevailing practices of ornamentation, such as the widespread practice of playing grace notes on the beat and taking value from the note following rather than the note before. A more balanced and classic account is given in Walter Emery, *Bach's Ornaments* (Novello, 1953).

My perspective of French Baroque style as relevant to Bach starts with the two ornament tables in his hand, the "Explication" from the *Clavierbüchlein vor Wihelm Friedemann Bach* (1720) and the copy of d'Anglebert's table (ca. 1710), which was part of a manuscript where he copied French keyboard music (primarily de Grigny's *Premier livre d'orgue*).[207] From a chronological point of view, the *Clavierbüchlein*'s date of 1720 is promising—the same as the *Solos*. However, neither table provides much guidance on *petites notes*. To the extent that there is helpful guidance, the solid squares in Example 90 and Example 91 suggest the on-beat execution of appoggiaturas that take up half the value of a crotchet. But other than the fact it is not notated as a *petite note*, its application is limited to crotchets, or duple-valued notes at best. It would be challenging to imagine how it would apply to, say, a dotted crotchet. Furthermore, the information given in the more complete table from d'Anglebert shows no preference as to whether interval-filling ornaments take time from the note of origin or note of destination. This is shown in the dashed square in Example 91, which indicates several "*autre*" permissible styles of filling in an interval.
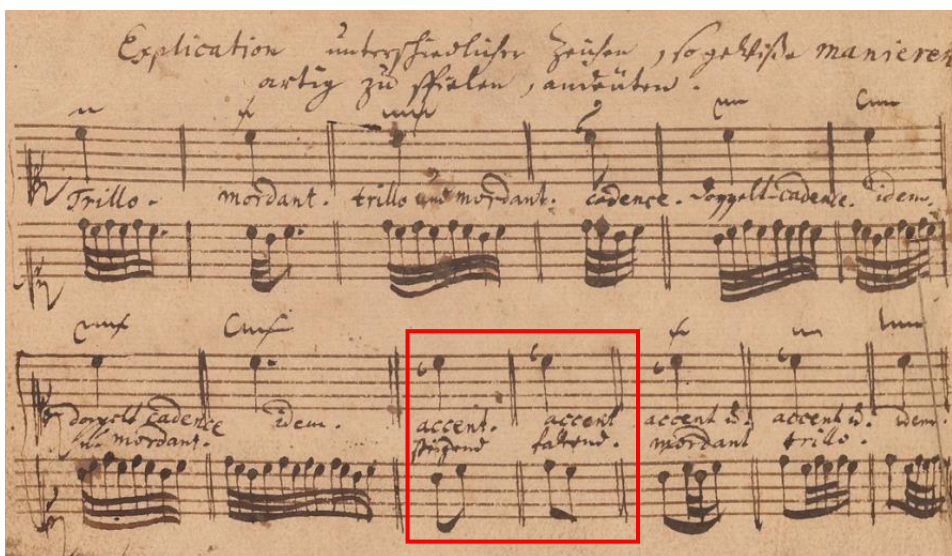
Example 90. "Explication" from the *Clavierbüchlein vor W. F. Bach*. (Ms)

[207] Johann Sebastian Bach, 'US-NHub Music Deposit 31 [Klavierbüchlein Für W. F. Bach]' (Beinecke Rare Book and Manuscript Library, Yale University, New Haven CT, USA). Nicolas de Grigny, 'D-F Mus.Hs. 1538', 1710.
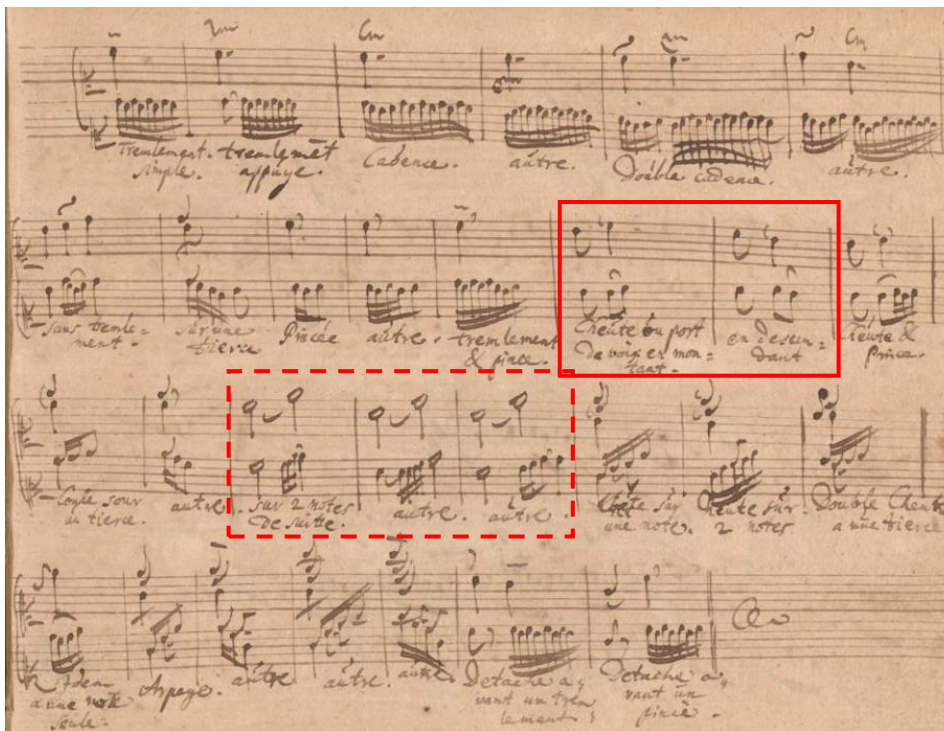
Example 91. Bach's copy of d'Anglebert's table of ornaments. (Ms)

More guidance may be deduced from the two major treatises published around the death of Bach: Quantz's *On Playing the Flute* (1752) and C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* (1753). When read in relation to Bach's music, the reliability of these sources is questionable. On one hand, treatises tend to summarise performance practices observed in the years before, and this might be particularly valuable in the case of C. P. E. Bach as Sebastian's son. On the other hand, both Quantz and C. P. E. Bach were part of the court of Frederick the Great, where musical tastes had moved towards the *galant* style. Therefore, reliability can be improved through cross-corroborating Quantz's and C. P. E. Bach's observations with earlier sources, which tend to be less comprehensive but often no less detailed.

In relation to *petites notes*, Quantz observes two types of appoggiaturas: accented and passing.[208] Accented appoggiaturas, found on downbeats, are akin to those described in Bach's tables: "*accent*" in the Explication (square in Example 90) and "*cheute ou port de voix en montant*" in the d'Anglebert table (solid square in Example 91). They take a significant portion of the value of the note to which the *petite note* is attached. Passing appoggiaturas are played short and are, for Quantz, before the beat. They often occur in passages of descending thirds (see the illustration in Quantz's treatise in Example 92). Although C. P. E. Bach vehemently objects to such pre-beat appoggiaturas as "repulsive", he admits they were "so extraordinarily popular".[209]

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[208] Quantz trans. by Reilly (2001), p. 93.
[209] C. P. E. Bach trans. by Mitchell (1949), p. 98 (paragraph 25).

Regardless of whether C. P. E. Bach advocates such appoggiaturas as a matter of taste, not even he could deny that both accented and passing appoggiaturas were prevalent in practise. Quantz goes on to say that to confuse the two "would be opposed to the French style of playing, to which these appoggiaturas owe their origin".[210]

Passing appoggiaturas[4] occur when several notes of the same value descend in leaps of thirds (see Tab. VI, Fig. 5).

When performed they are expressed as illustrated in Fig. 6.

Example 92. Quantz's passing appoggiaturas in descending thirds.[211] (Qz)

Examination of earlier French sources not only corroborate this, but also defines into named categories *petites notes* occurring in different contexts. As Bach copied d'Anglebert's ornaments table, the first port of call is de Saint-Lambert's *Les principes du clavecin* (1702), whose section on ornamentation takes various elements of d'Anglebert's table and brings them to life by explaining their proper execution in detail. Of particular interest to the study of BWV 1006a are the *port de voix* and the *coulé*. Both are ornaments between two notes that serve to link them for lyrical effect. The *port de voix*, originating from singing, is effectively an elision when the music rises or falls by an adjacent distance (semitone or tone). D'Anglebert's table appears to interpret this as an appoggiatura (solid square in Example 91), but de Saint-Lambert explains what this really means for the harpsichordist is to hold the first note until the second note is struck before releasing the first.[212] As for *coulés*, the type relevant to string players are those in the dashed square in Example 91—*coulés* between two successive single notes.[213] De Saint-Lambert notes that the "borrowed notes" in between must be released by the arrival of the destination note (the second main note), which receives its full length value.[214]

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[210] Quantz trans. by Reilly (2001), p. 94.
[211] Ibid.
[212] Michel de Saint Lambert, *Les principes du clavecin* (Paris, 1702), p. 49: "*une liaison qui signifie qu'il faut couler ces Notes-là; c'est-à-dire qu'il ne faut pas lever les doigts en les touchant, mais attendre que la seconde des deux Notes soit touchée, pour lever le doigt qui a touché la première*". Although the issue of before or on the beat execution is not within the scope of this dissertation, it is interesting to note that here De Saint-Lambert disagrees with d'Anglebert's illustration of an accented appoggiatura: "*mais je trouve qu'il y a peu d'occasions où elle soit propre aux Pièces, & que celle qui prend cette seconde Note sur la précédente, est beaucoup plus convenable*" (ibid.).
[213] It can be seen in Example 91 that d'Anglebert's resolution of the two coulé examples left of the dashed square is impractical for string players, as it requires holding down an interval of a second.
[214] de Saint-Lambert (1702), p. 52: "*les doigts qui on touchez les Notes empruntées A, B* [which refer to an illustration], *se doivent trouver en l'air à la fin du Coulé; & l'on ne doit reste que sur la Note C* [the second, destination main note], *autant que sa valeur le demande*".

Putting this in more idiomatic terms for the violinist, de Montéclair articulates the *port de voix* and *coulé* in terms of *petites notes* (squares in Example 93). Himself a string player and a highly regarded pedagogue who taught the daughters of François Couperin, he wrote two significant treatises: the *Nouvelle méthode pour apprendre la musique* (1709) and the *Principes* (1736). They agree on matters of ornamentation despite being almost thirty years apart, which speaks for the longevity of French ornamental practice throughout the late Baroque. Example 93 illustrates a *port de voix* as the music arrives on a strong beat from a rising semitone, and a *petite note* of the first note's pitch is attached to the second note. On *coulés*, it recommends linking descending thirds (text in dashed square), as illustrated by the *petites notes* circled. The text at the top of Example 93 also notes that such notes have no practical length. In Quantz's language, these are unaccented appoggiaturas. To the extent that C. P. E. Bach admits the prevalence of the practice of *tierces coulées* (linked thirds), he instructs that such linking notes must be played quickly and rapidly—"very short so that the principal tone . . . loses little or nothing of its value".[215]

Example 93. de Montéclair on the *coulé* and the *port de voix*.[216] (Im)

The scope of a *coulé* exceeds linking thirds. An example comes from Loulié's *Eléments ou principes de musique* (1696), a well-cited treatise on general musical theory. A theorist and musical inventor, he was a close friend of Sébastien de Brossard, the author of the *Dictionnaire de musique* (1703).[217] As shown in Example 94, Loulié's *coulés* apply to intervals as large as a falling seventh. Particularly in the examples in the marked square, the *petite note* in between functions to soften the landing of the large intervals. Loulié's text makes it clear that *coulés* are quieter and weaker than the dominant notes, again falling under Quantz's category of passing appoggiaturas.

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[215] C. P. E. Bach trans. by Mitchell (1949), p. 92 (paragraph 14).

[216] Michel Pignolet de Montéclair, *Nouvelle méthode pour apprendre la musique* (Paris, 1709), 55.

[217] Albert Cohen, 'Loulié, Étienne', *Grove Music Online*, 2001. As a musical inventor, he invented the *chronomètre* as a predecessor to the metronome and the *sonomètre* to assist keyboard tuning. Both inventions were approved by the French Académie des Sciences.

Example 94. Loulié (1696) on *coulés*.[218] (Im)

Although the above illustrates how different various views can be, it is not the purpose of this brief exposition to draw conclusions about what is correct or incorrect. Evidently, a variety of views co-existed at the time, which has the benefit of providing a variety of possible interpretations. As de Saint-Lambert puts it, "*le bon goût* is the only rule one must follow".[219]

Bach would likely have been familiar with such French musical practices. He spent seven youthful years in Lüneburg, which had a French duchess in Eléonore d'Olbreuse presiding over a francophile court. A *Ritter-Academie* attached to Bach's school was tasked with teaching noblemen French customs. He also had "the opportunity to go and listen to a then famous band kept by the Duke of Celle, consisting for the most part of Frenchmen; thus he acquired a thorough grounding in the French taste".[220] Finally, the Thuringian Francophile organist Georg Böhm influenced Bach's early years, and this can be seen through the inclusion of one of Böhm's keyboard suites in the Andreas Bach Book and the Möller Manuscript that documented the music of the young Bach. Christoph Wolff credits Böhm for playing "a major role in shaping Bach's background by introducing him to the genre of stylized dance in general, and to French music and performance practices in particular".[221]

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[218] Étienne Loulié, *Éléments ou principes de musique* (Christophe Ballard, 1696), p. 68.
[219] de Saint-Lambert (1702), p. 42: "*le bon goût est la seule loy qu'on y doit suivre*".
[220] David et al. (1999), p. 300 (item 306, Bach's Obituary by C. P. E. Bach and Agricola).
[221] Wolff (2001), p. 62. Also see 57–62 for Bach's time in Lüneburg.

The richest concentration of *petites notes* is in the E major Loure, whose arrangement BWV 1006a/2 adds *petites notes* to more than half of the bars. For example, the first two bars of Example 95 alone provide four examples of *tierces coulées*. Experimenting with these *petites notes* presents no additional technical impediment on the violin. With a couple of exceptions elsewhere in the movement, they can simply be played as written.

Example 95. E major Loure, BWV 1006/2, bars 1–2. (Ms)

Example 96. Loure from E major Suite, BWV 1006a/2, bars 1–2. (Ms)

It is interesting to observe that the triangled note in Example 96 is not a *coulé*. A *coulé* operates as a passing note between a higher note and a lower note, and the *petite note* in the triangle is preceded and followed by notes lower than itself. However, the preceding note is in fact just one degree lower than the following *G♯*, making a *port de voix* possible. But Bach does not do this. As if playing around with his own music, he chooses a *petite note* from above instead, and this can be differentiated from the others in performance. This was also taken up from the beginning of the historical performance movement. A creativity-enabling proposition came from the historical performance pioneer Arnold Dolmetsch, who thought that different *petites notes* can be played very differently despite sharing the same musical environment. Example 97 shows Dolmetsch's interpretation of the opening of the Aria of the *Goldberg Variations* BWV 988. He suggests that the circled *petite note* is short because its function is to fill a falling third on a weak beat, but the squared one is long because "it comes before a long note on an accented beat".[222] Although it is not clear what Dolmetsch means by the second beat being "accented", the triangled note in Example 96 falls on the fourth beat of the bar, its halfway point. This may

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[222] Dolmetsch (1915), pp. 153–4.

suggest the violinist to explore leaning into the triangled *petite note* with more length, then playing the next one lightly and quickly to fill the third (G♯ and E).

Example 97. Dolmetsch's interpretation of the Aria in the *Goldberg Variations.*[223] (Dm)

The next passage for study, also from the E major Loure, is as insightful as it is puzzling. It constitutes internal musical evidence pertaining to the execution timing of *petites notes* which, given that Bach is doubtlessly the arranger of the movement, is particularly significant. The square in Example 98 contains an unusual dotted rhythmic figure that does not occur anywhere else in the movement, or indeed, anywhere else in the *Solos*. At first glance, the violin original suggests that first circled note (B) and the triangled note (G♯) are the "good" notes on the beat. This encourages phrasing that emphasises those notes over the others in the group.

Example 98. E major Loure, BWV 1006/2, bars 9–10. (Ms)

However, in Example 99, Bach's arrangement turns the B into a *petite note.* This reveals that note's true identity as the *coulé* between the *tierce* created by the C♯ before and the A♯ after it. The new interpretation this opens up for the violinist is to treat the A♯ as the main note of bar 10's first beat instead, relegating the first circled B as a *petite note* functioning as a *coulé* and playing it lightly as a result (hereafter the *single-coulé understanding*). Furthermore and most interestingly, the unusual rhythmic figuration in the violin original suggests how Bach might have envisaged the *coulé* to be executed: on the beat.

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[223] Ibid. 153.

Example 99. Loure from E major Suite, BWV 1006a/2, bars 9–10, showing different configuration of rhythm. (Ms)

It is tempting to go further. The second circled note (F#) is yet again a third below the A# that is now the main note of the first beat, and unlike in the violin original, this note is now on the beat in the arrangement. All this seems to suggest the main notes of the figure are not B and G# as indicated by the violin original, but A# and F# as indicated in red in Example 100. In this understanding (hereafter the *double-coulé understanding*), these notes form the structure of two consecutive thirds, between which the B and the G# merely function as *coulés* between the *tierces*. Likewise, the interpretation suggested here develops these ideas further, giving almost no duration to the B and the G# even if played on the beat.
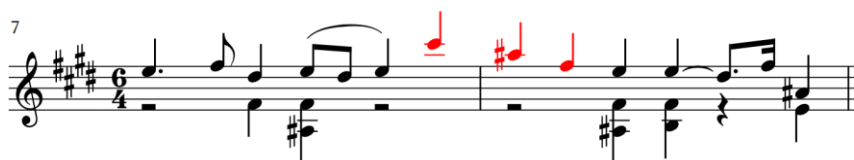
Example 100. Illustration of the structural schema of consecutive thirds treating the A# and F# as main notes. (Mw)

Unfortunately, however, this cannot be. A puzzling notational error in the arrangement's manuscript must be corrected. The triangled note in the arrangement's manuscript (G# in Example 99) looks like it should have been a semiquaver, but the little horizontal line that would have denoted it as such is missing, such that it appears as a quaver. This mistake causes the bar to be too long by one semiquaver. Therefore, this must be corrected to a semiquaver, which has been done in the Bach-Gesellschaft Ausgabe edition in 1894 by Moritz Hauptmann (the triangle in Example 101).[224]

Example 101. Corrected semiquaver in the first printed edition, Loure from the E major Suite, BWV 1006a/2, bars 10–11.[225] (Bga)

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[224] Eichberg and Kohlhase (1982), pp. 160.
[225] Johann Sebastian Bach, *Clavierwerke. Band 5*, ed. by Moritz Hauptmann, Bach-Gesellschaft Ausgabe, 42 (Breitkopf & Härtel, 1894).

However, this correction presents a paradox with respect to the *double-coulé understanding*. The triangled G# is now a semiquaver before the beat. If it is understood as a *petite note* in a *double-coulé understanding*, then this constitutes evidence for executing *petites notes* before the beat. This goes against the evidence from the violin original in Example 98, which was interpreted as supporting on-beat execution. By contradiction, the *double-coulé understanding* cannot stand.

The final example shows how ornamentation can inform wider considerations of structure. In the E major Minuet I, Bach adds descending *petites notes* to the first notes of various bars. Example 102, which is identical in bars 1–2 and 27–28, shows an example of such an addition in the *petite note* circled in the second bar of Example 103.

Example 102. E major Menuet I, bars 1–2 (identical to bars 27–28). (Ms)

Example 103. Minuet I from E major Suite, BWV 1006a/4a, bars 1–2 (identical to bars 27–28). (Ms)

The salient observation is that this only happens in even-numbered bars: 2, 8, 10 and 28. Those added to 2 and 28 form *tierces coulées* (circled in Example 103) and the one added to bar 8 is an ordinary *coulé* between adjacent degrees (first circle in Example 104). The addition in the second circle in Example 104 is similar to the descending grace note in bar 12 (squared) that had already existed in the violin original.

Example 104. Minuet I from E major Suite, BWV 1006a/4a, bars 6–13. (Ms)

These added *petites notes* have the effect of bringing adjacent bars closer together. As discussed in Example 95, *coulés* have a linking function—found in bars 2, 8 and 28. Complementing this, the descending *petites notes* in bars 10 and 12 reduce the distance of the downward leaps, as if cushioning the landings to the low notes. On the other hand, no contradictory evidence is found. There is no grace note at the beginning of any even-numbered bar that increases the pitch distance with the previous odd-numbered bar. Yet this movement does have such *petites notes* added elsewhere. For example, the triangled grace notes in Example 103 and Example 104 create distance with the previous note, giving the effect of added brilliance.

This phenomenon of adding descending *petites notes* to even-numbered bars is not a coincidence. The steps to a Baroque minuet follow a six-step pattern. Meredith Little, co-author of two treatises on Baroque dance, shows the steps of two popular variants of the Minuet in Figure 6.[226] Neither variant has the fourth step as a strong step. Indeed, for both variants, the fourth beat is a mere *pas marché*—a passing step. Baroque dance specialist Wendy Hilton confirms this as circled in Figure 7.

Figure 6. Little on steps in two variants of the minuet.[227] (Lt)

Figure 7. Hilton on the steps of the minuet.[228] (Ht)

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[226] Meredith Little, 'Minuet', *Grove Music Online*, 2001. The two treatises Little co-authored are Meredith Little and Carol G. Marsh, *La danse noble: An Inventory of Dances and Sources* (Citeseer, 1992) and Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach* (Indiana University Press, 2001).
[227] Ibid.
[228] Wendy Hilton, *Dance of Court and Theater: The French Noble Style, 1690–1725* (Princeton Book Company, 1981), p. 191.

As the fourth step is an ordinary step, there is little reason for emphasis on that beat's music. Matching this with the earlier musical observation leads to a revelation: the fourth step is in fact the first beat of all the even-numbered bars in a minuet, as the music has three beats per bar. Therefore, the *petites notes* added to the first beats of even-numbered bars contribute to a linking function similar to that of a passing *pas marché*. This encourages thinking of the minuet movements in two-bar units as shown in Example 105 rather than in barwise units as illustrated in Example 106.

Example 105. E major Minuet 1, BWV 1004/4a, bars 1–8. First illustration: two-bar unit interpretation. (Ms) (Illustration on SoundCloud.)

Example 106. E major Minuet 1, BWV 1004/4a, bars 1–8. Second illustration: bar-wise unit interpretation. (Ms)

Indeed, Hilton comments that in the minuet, the dance is in units of six upon the music's units of three. She illustrates this in Figure 8, noting that the dance accents made by the bending and rising steps are on the first and third beats of the six-beat unit.

Figure 8. Hilton on the interaction between dance steps and music in the minuet.[229] (Ht)

After setting up the context through an introduction of Baroque ornamentation with a focus on *petites notes*, these discussions have illustrated how indications of ornamentation can provide important musical insights contributing to new interpretations. The last discussion of the E major Minuet I is an excellent example, demonstrating how something as seemingly minor as a *petite note* can inform how an entire movement is approached.

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[229] Ibid.

3.5.3. Italian-style ornamentation

In contrast to the E major dance suite arrangement BWV 1006a, all the other arrangements attributed to Bach are sonata movements, which as mentioned earlier are modelled after the Italian *sonata da chiesa*. The Italian-style ornamentation displayed in these arrangements is characterised by florid elaborations of a melodic line. Building upon the earlier practice of diminutions (whereby longer notes were ornamented by dividing and varying them), singers sought to increase expressivity by means of extensive embellishment.

The sources of Italian ornamentation experienced an unexplained and abrupt stop in the first quarter of the seventeenth century, leading to Neumann's comment that "[r]egrettably, we have for the greater part of the 17th century and for the beginning of the 18th century practically no Italian theoretical sources that discuss ornamentation".[230] Italy experienced an early flowering of musical discourse, during which the *Seconda Pratica* (as epitomised by Giulio Caccini's 1602 *Le nuove musiche*) freed music from the strict constraints of species counterpoint. However, upon the establishment of the new musical revolution, it was as if everyone dedicated themselves to making music rather than to writing texts to record their practices. The last treatise with detailed guidance on ornamentation is Francesco's Rognoni's *Selva de varii passaggi* (1620), after which Italy produced no written treatises until three years after Bach's *Solos* manuscript, the *Opinioni de' cantori antichi e moderni* by the castrato singer Pier Francesco Tosi (1723).[231] However, although the *Opinioni* is structured as commentary on various types of Italianate ornamentation, its content strongly focuses on singing training and technique, such as the interaction between the "chest voice" (*voce di petto*) and the "head voice" (*voce di testa*).[232] It contains no musical examples and very little discussion with any practical precision that can be used by a violinist.

In contrast, Rognoni is overwhelmingly dominated by musical examples. Also useful is Aurelio Virgiliano's incomplete treatise *Il Dolcimelo*, which is prefaced by ten rules on diminution from around 1600—the clearest guidance of its kind.[233] Although the practice of diminution stemmed from such early times, it remained relevant beyond 1720 when the *Solos* were written. In France, de Bacilly (1668) devotes an entire

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[230] Neumann (1983), p. 29.

[231] Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato* (Bologna, 1723). Tosi's *Opinioni* has a complex reception. In 1743 its English translation by Johann Ernst Galliard was published. 1757 saw the publication of Johann Friedrich Agricola's *Anleitung zur Singkunst*, which is both a German translation of the *Opinioni* and chapter-by-chapter commentaries that are far more extensive than the *Opinioni* itself. Although Agricola had been J. S. Bach's student in his youth, he moved to Berlin and became under the personal and artistic control of Frederick the Great, and his commentaries cannot be seen as representative of the time or performance practice of Johann Sebastian. For further discussion, see Julianne Baird's introduction to her translation of Agricola's *Anleitung* (Agricola 1757 trans. Baird 1991).

[232] Tosi (1723), paragraph 18 onwards in Chapter One, "Observations for the Singing Teacher".

[233] Aurelio Virgiliano, *Il Dolcimelo* (MS, *ca.* 1600).

chapter on passages and diminutions, though mainly focusing on how to place words in singing diminutions.[234] Evidence of such cross-cultural pollination continued as diminution is again mentioned in Loulié (1696) and de Montéclair (1736), which illustrate short examples without detailed guidance.[235]

Aside from this relatively thin base of relevant written sources, much of what we know is from what is preserved in musical score. The 1710 Estienne Roger third edition of Corelli's Op. 5 set of twelve sonatas (1700) is a remarkable and critically important record of ornamentation practices in Italy around that time.[236] As well as the music written by Corelli, the edition also includes an extra stave notating what purports to be a record of Corelli's own ornamentation in performance. This was done for the first six sonatas, and Figure 17 shows an example from the third sonata, with the middle line being the violin part as written and the top line being the embellishment attributed to Corelli himself.

Example 107. Corelli (1700), Op. 5 No. 3/1. (Im)

As the Corelli Op. 5 sonatas were so widely published, Bach's own violin writing was likely influenced by the Italian style transmitted by these sonatas. For example, the opening of his violin sonata BWV 1023 (Example 109) resembles the opening of the first sonata of Corelli's Op. 5 collection (Example 108). The Corelli extract shows that after a brief melodic phrase, the violin has a cadenza-like passage of semiquavers accompanied by a constant continuo. Bolder in his composition, Bach has gone straight for a cadenza section in the same style. Expanding the idea much further, this 29-bar cadenza passage lasts for a whole minute of playing.

Example 108. Corelli, Op. 5 No. 3/1 (first edition).[237] (Im)

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[234] Bénigne de Bacilly, *Remarques curieuses sur l'art de bien chanter* (Paris, 1668), Chapter XIII.
[235] Loulié (1696), p. 76 and Michel Pignolet de Montéclair, *Principes de musique* (Paris, 1736), p. 87.
[236] Corelli (1710), Estienne Roger's edition.
[237] Arcangelo Corelli, *Sonate a violino e violone o cimbalo, opera quinta* (Gasparo Pietra Santa, 1700).

Example 109. Bach, Sonata for Violin in E minor, BWV 1023 (ca. 1714–1717).[238] (Nba)

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It is not surprising, therefore, that the arrangements of the *Solos*'s *sonata da chiesa* movements are likewise influenced by Italian styles of embellishment. Example 110 is from the A minor Andante. The second beat of bar 9 is an ascending flourish of broken thirds towards the end of the movement's first section. As it stands in the violin original, it is already the most decorated flourish in the movement. However, the arrangement makes it even more elaborate. As shown in the circled notes, the eight demisemiquavers in the violin original have become twelve through dividing some of the demisemiquavers into two—the Italian technique of diminution.

Example 110. A minor Andante, bars 8–9. (Ms)
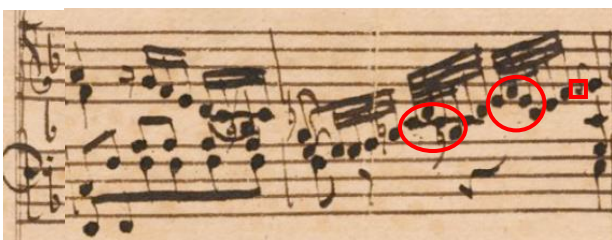
Example 111. Andante from D minor Sonata, BWV 964/3, bars 8–9. (Ms)

An interesting observation is that this flourish appears to take on French influence while adhering to Italian practice. The newly created figures circled in Example 111 resemble *tours de gosier* (similar to modern-day turns), with a similar pattern to the circled notes in de Montéclair's illustration (Example 112), which agrees

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[238] Johann Sebastian Bach, *Kammermusik 1: Werke für Violine*, ed. by Rudolf Gerber and Günter Haußwald, Neue Bach-Ausgabe, VI (Bärenreiter, 1958), I.

with Loulié's but is much clearer.[239] The circled figures in Example 111, then, are like *tours de gosier* on a C and an E. All this is accompanied by a *port de voix* on the last beat (squared). At the same time, this flourish proceeds stepwise without exception, adhering to Virgiliano's top diminution rule: proceed with variations by step gradients as far as possible.[240]
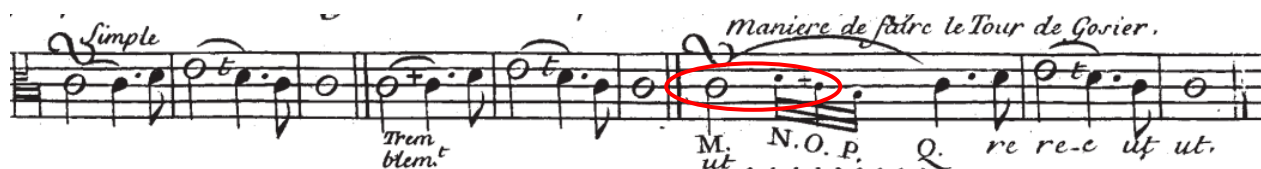
Example 112. de Montéclair on *tours de gosier*. (Im)

Therefore, it appears that the arranger made a deliberate effort to combine these styles, achieving a French effect with Italian diminution technique. If the arranger were to go for a purist textbook Italian solution, Rognoni provides plenty of suggestions capable of generating other performance possibilities. Example 113 alone provides nine possible diminutions for a rising fifth, the interval spanned by the ornamental run.[241] In particular, the fourth possibility (squared) preserves the violin original's broken thirds structure while dividing each note. This is illustrated in the notes circled in Example 114, which replaces the original run with Rognoni's diminution. The circles mark the notes in the violin original, and this shows how well this diminution preserves it. From a creative point of view, it may be an option worth experimenting with, though the final drop of a fourth arguably causes it to sound like it comes from a different, earlier, time. An alternative that alleviates that oddity is Example 115, which raises the final G to an E and preserves the spirit of Rognoni's example.

Example 113. Diminution choices for specified interval by Rognoni. (Im)

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[239] de Montéclair (1736), p. 86. Loulié (1696), pp. 73–74.
[240] Virgiliano (c. 1600), p. 1.
[241] Francesco Rognoni Taegio, *Selva di varii passaggi* (Milan, 1620).

Example 114. Illustration of implementing Rognoni's diminutions at A minor Andante, bar 9. (Mw)

Example 115. Illustration of alternative to Rognoni's version at A minor Andante, bar 9. (Mw)

Other possibilities can be inspired by the ornamentation that Estienne Roger's Corelli sonatas edition attributes to Corelli. Some of the flourishes therein span a wider interval range, such as that in bar 16 of the first movement of the fourth sonata (Example 116). Example 117 is one way of adapting this to the context of the A minor Andante. Other flourishes explore wider leaps and break Virgiliano's stepwise rule, which has a practical purpose of ease of singing that no longer applies in the case of the violin. An example is bar 25 of the first movement of the sixth sonata, where the flourish ends with a brief visit to the adjacent lower string (Example 118). Example 119 is an adaptation of it, which the violinist can also explore as a performance possibility.

Example 116. Corelli, Op. 5 No. 4/1, bars 15–16. (Roger edition) (Im)

Example 117. Alternative for A minor Andante bar 9, inspired by Corelli Op. 5 No. 4/1 bar 16. (Mw)

Example 118. Corelli, Op. 5 No. 6/1, bars 23–16.[242] (Im)

Example 119. Alternative for A minor Andante bar 9, inspired by Corelli Op. 5 No. 6/1 bar 25. (Mw)

The next example in Example 120 comes from the G minor Fugue and its organ arrangement BWV 539/2. In some ways, it could also have been discussed under "Rhythmic Strategies" earlier in the chapter, because the ornamental elements also embody rhythmic aspects. At the same time, these modifications are undeniably ornamental in nature and purpose, and similar modifications are pervasive across both arrangements of both the G minor and A minor Fugues. It is therefore discussed here under ornamentation.

Example 120. G minor Fugue, bars 29–32. (Ms)

It is clear from looking at the organ arrangement's top voice in Example 121 that it is an ornamented version of the more basic version in the violin original. Unlike in the previous Example 110, there is not a trace of French influence in these ornamental modifications—no dainty grace notes or turns but downright divisions of quavers into semiquavers. These are diminutions, done at a small scale at a time but pervasively across both fugue arrangements.

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[242] Corelli (1710), Estienne Roger's edition.

Example 121. Fugue in D minor, BWV 539/2, bars 32–34, showing ties.[243] (Nba)

The melodic origins of Italian ornamentation suggest a more melodic attitude towards this section. Deliberately or not, these modifications again follow almost religiously Virgiliano's top diminution rule of proceeding by step. This rule makes the arrangement's modifications friendly for singing, and the smoothness here makes it more melodic to the ear. However, violinistically, playing this passage melodically is challenging because the bow must constantly return to the lower strings for the three- and four-note chords. The disruption is increased if the performer adopts the Baroque practice of arpeggiating chords, as more notes are spent travelling across the lower notes than keeping the continuity of the melody. Therefore, this understanding encourages a more melodic approach, by spending less time on the bowing mechanics of chord playing and more focus on sustaining the continuity of the top line.

Furthermore, the circled ties in Example 121 suggest a structure to the continuous phrasing. Recalling Example 63, these ties are similar to the γ-syncopations in that example. Ties between two beats require the performer to consider the two beats together rather than separately, connecting them to achieve greater continuity. Here, the tied beats correspond to the rising and falling of the top line in the violin original, as denoted by the circles and vertical lines in Example 122.

Example 122. G minor Fugue, bars 29–32, showing "tied" units. (Ms)

The violinist can explore this by sinking into the first beat of each pair, with a view of setting up the bar so that the second beat is a consequent to it. One possibility is to allow the first beat to be slightly more arpeggiated than the second. However, it is important that this device is used to shape the phrasing rather than

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[243] *NBA* Präludien, Toccaten, Fantasien und Fugen I, IV/5, (1972)

to break it up. The violinist would benefit from exercising considerable musicality to avoid a stodgy performance that sounds the same at the beginning of every pair.

Finally, the harpsichord arrangement sheds light on one of the most enigmatic ornament markings in the whole of the *Solos*: the double wiggling marking on both voices (hereafter the *double wave*) at the end of the A minor Grave in Example 123, leading to a "tr" marking on the top voice (circled). The *double wave* does not exist anywhere else in the *Solos*, or indeed, in any other Bach violin work. The location of "tr" is unclear, as it lies awkwardly on the right rather than on top of the intended note.

There are several possibilities of interpreting this strange gathering of signs. The "tr" marking can be read to clarify that the *double wave* before means trills in both voices. Alternatively, the combination can be read as doing the *double wave* (whatever its meaning) across the third and fourth beats, before adding a trill at the end which then leads into the final note of the movement.

Example 123. A minor Grave 22–23. (Ms)

The variety of solutions adopted by performers throughout the recorded age demonstrates how vexed this passage's conundrum is. Some recordings execute this as a double double-trill, that is, a trill on both notes within each double-stop for both double-stops.[244] Some recordings trill only the top note but still across both beats (Milstein adds a grace note leading up to the last note).[245] Henryk Szeryng and Rachel Podger do not ornament the third beat at all and trill only the top note of the fourth beat, and here a non-historical performance player and a historical performance player arrive at the same decision.[246] Sigiswald Kuijken and Isabelle Faust play a bow-vibrato on the third beat and trill only the top note of the fourth beat.[247]

It appears that the last interpretation is the closest to any written source, as the 1736 de Montéclair treatise in Example 124 gives the wave the meaning of a *balancement*, which de Montéclair admits is in fact the Italian ornament *tremolo* (otherwise known as *trillo* in various Italian treatises).[248] This is a bow vibrato unlike the modern left hand one on the violin, achieved purely by undulating volume and not pitch, by varying pressure

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[244] Jascha Heifetz (1952); Gidon Kremer (2005); Christian Tetzlaff (2017).
[245] Yehudi Menuhin (1936); Arthur Grumiaux (1961); Nathan Milstein (1961).
[246] Henryk Szeryng (1967); Rachel Podger (1997–99).
[247] Sigiswald Kuijken (1999); Isabella Faust (2012).
[248] de Montéclair (1736), p. 85.

or bow speed while keeping the left hand still. But while de Montéclair generally represents other French treatises well, on this occasion it is unusual in its use of the wave sign. For example, Loulié in Example 125 uses a bracket, which is not the same as Bach's *double wave*.[249]

Example 124. de Montéclair on *balancement*. (Im)

Example 125. Loulié on *balancement*. (Im)

In the context of such confusion, the harpsichord arrangement appears to provide great deliverance in Example 126. First, it clarifies the position of the trill, which is squarely on the fourth beat (see square). Second, it suggests much more freedom in interpreting the *double wave* than the above recordings have done. The third beat has been turned into an Italianate flourish of a chromatic run (circled). Turn- and *petite note*-like ornaments decorate the end of each of the two beats (triangled). It is elaborate, not unlike a cadenza in the Italian concerto style, even though it is not quite *ex-tempore*. Bach has other evidence welcoming this kind of flourish at appropriate musical junctures. In the first movement of his *E major Violin Concerto*, BWV 1042/1 (Example 127), bar 11 ends the opening musical segment with a crotchet beat and a crotchet rest. Bach's own harpsichord arrangement into his *Third Harpsichord Concerto* (Example 128) adds a rapid two-octave flourish to ornament that ending.
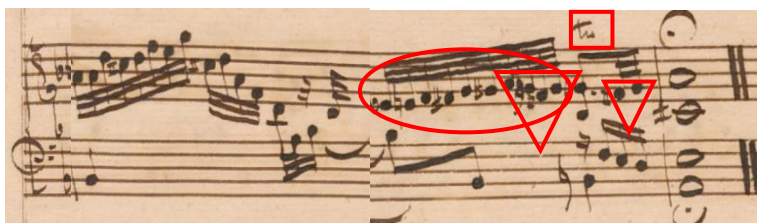
Example 126. Adagio from D minor Sonata, BWV 964/1, bars 22–23. (Ms) (Illustration on SoundCloud.)

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[249] Loulié (1696), p. 73.

Example 127. Allegro, Violin Concerto in E, BWV 1042/1, bars 10–12.[250] (Ms)

Example 128. Allegro, Harpsichord Concerto No. 3 in D, BWV 1054/1, bars 10–12.[251] (Ms)

Revisiting the violin original, this understanding encourages the violinist to explore much more elaborate improvisations than in the recordings discussed above. Chromatic runs, turns, trills and *petites notes* can all be elements of improvisation. Without discounting less elaborate options, however, the *balancement* itself is also a possible interpretation. This complements with an interesting hypothesis: that the florid run in the arrangement is written to compensate for the harpsichord's inability to play a *balancement*.

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[250] Bach (P 252).
[251] Bach (P 234).

4. CONCLUSION

This chapter demonstrated the use of Bach-attributed arrangements as a creative tool for the violinist. My examination of these eighteenth-century arrangements from the angles of voicing, rhythm, harmony and ornamentation led to the detailed study of eighteen passages, each of which led to musical interpretations of these passages that were new to me. In each case, musical principles were first discerned, which were then applied to the violin original, generating new interpretations. This process of score study functioned as a creative tool. Different violinists undertaking this process will not only reach different interpretive outcomes; they will likely also find a different set of musical passages to study.

Particular to this chapter is the characteristic that these arrangements are either by Johann Sebastian or by those in his circle from his time. Therefore, these arrangements provide valuable insight into how Bach's music was approached by those who were close to him. Although the arrangements that we know undoubtedly to be Bach's own (for example, BWV 1006a) may be less imaginative than some others (for example, the new *semiquaver line* in BWV 968), it is certain that in Bach's time none of these arrangers took a rigid or prescriptive approach to written music. They took the liberty to explore everything from subtle harmonic changes to adding entirely new voices. This context informs our engagement with the *Solos* as violinists—a real contribution to performance practice today.

After Bach's time, the *Solos* were not taken up as concert repertoire for almost a century. The next chapter moves onto the next stage of reception of the *Solos*, looking at the piano accompaniments of the *Chaconne* by Felix Mendelssohn, Robert Schumann and Franz Wilhelm Ressel. These are interesting as creative tools, as the violin original is kept entirely, and the accompaniments act like commentaries on Bach's music by the pioneers of the German Bach revival.

CHAPTER THREE:

ARRANGEMENTS OF THE CHACONNE BY THE "REDISCOVERERS"

1. INTRODUCTION

We now depart from Bach's time. Before embarking on the chapter's main study, this introduction first places this chapter's study within the dissertation's broader project. Then, it provides some historical background on how these arrangements came about, as well as a brief discussion on the chaconne as a genre. Finally comes a musical introduction to Bach's *Chaconne*, identifying structural and other musical features to help orientate and provide reference points for the main study.

For clarification, this introduction is not designed to assist any effort to read these arrangements as reception history. Rather, this introduction serves creative ends. Contextual information on how these arrangements were conceived can help explain musical features found in the arrangements that emerge from the main study. The discussion on the chaconne genre also assists in explaining musical features and informs our engagement with the original version of the *Chaconne* in the *Solos*.

1.1 CONTEXT WITHIN THE PROJECT AND THE RESEARCH QUESTION

This chapter focuses on piano accompaniments to the *Chaconne* written by Felix Mendelssohn, Robert Schumann and Franz Wilhelm Ressel (the *Rediscoverers*) published between 1845–1853. As explained below, these arrangements mark the first time any movement of the *Solos* received substantial public attention after a century-long hiatus. Therefore, this chapter continues the narrative from the previous chapter, which had studied arrangements by Bach or those in his close circle.

The central question of this chapter is: how can the study of the *Rediscoverers'* piano accompaniments serve as a creative tool for the performer, and what new performance interpretations does it yield? Although the question's wording is familiar from the previous chapter, there is an important difference in the kind of knowledge this chapter yields. Arrangements after the eighteenth century do not inform us as to how the *Solos* might have been understood in Bach's time. While an arrangement like BWV 1006a for lute (which has an autograph source in Bach's hand) can genuinely provide new information about Bach's approach to the violin original, this sort of authority is no longer available here from these nineteenth-century sources. However, the

existence of multiple arrangements of the same movement provides a more varied source of creative inspiration. Multiple interpretations of a musical passage enable an additional dimension of comparative analysis.

1.2 HISTORICAL CONTEXT OF THE REDISCOVERERS' ARRANGEMENTS

To provide an overview of the conditions of Bach reception around the time of the *Rediscoverers*, I first sketch out the much-studied German Bach revival, which culminates in Mendelssohn's Berlin performance of the *St. Matthew Passion* in 1829. Following this, I present what is known about how the arrangers came to write these arrangements. I also present some general information about the little-known arranger Ressel.

1.2.1 The decline and revival of Johann Sebastian Bach upon his death

Bach's music declined in popularity as the *galant* style emerged.[252] Not one to accept period demarcations readily, Friedrich Blume writes: "[h]istory does not organise itself; it is the historian who builds dams in the flowing stream".[253] However, here even he is tempted to build his own dam, attributing Bach's decline as an inevitable symptom of a major change beyond the musical realms: the arrival of the Enlightenment.[254] Burkholder explains the effect of the Enlightenment on musical tastes. Just as the wider intellectual climate rejected the supernatural in favour of reason, art rejected complexity in favour of natural expression without the need for intellectual mediation.[255] In 1737, the journal *Critischer Musikus* founded by J. A. Scheibe published a piece that included a paragraph criticising Bach for "darkening beauty by an excess of art" and allowing turgidity to lead him "from the natural to the artificial".[256] Representing the new generation, Scheibe thought music should be led by melodies that move the audience naturally, rather than by artful and turgid counterpoint.[257]

Philip Spitta had read this passage as Scheibe being vindictive against Bach with jealousy, as Bach was on a judging panel for an organist post Scheibe did not win.[258] However, George Buelow questioned whether

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[252] Carl Philipp Emanuel puts it another way: "Our forefathers were more concerned with harmony than melody and played in several parts most of the time" (C. P. E. Bach trans. by Mitchell (1949), p. 42 (paragraph 6)).

[253] Friedrich Blume, *Renaissance and Baroque Music: A Comprehensive Survey (1963)*, trans. by M D Herter Norton (W. W. Norton & Company, 1967), p. viii.

[254] Friedrich Blume, *Two Centuries of Bach: An Account of Changing Taste (1947)*, trans. by Stanley Godman, First English edition (Geoffrey Cumberlege/Oxford University Press, 1950), p. 12.

[255] J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music: Tenth International Student Edition* (W.W. Norton & Company, 2019), p. 461.

[256] David et al. (1999), p. 338. Beverly Jerold questions the widespread assumption that Scheibe is the author. See Beverly Jerold, 'The Bach-Scheibe Controversy: New Documentation', *BACH: Journal of the Riemenschneider Bach Institute*, 42.1 (2011), 1–45.

[257] Blume (1950) notes Scheibe declared elsewhere that "the sweet pleasantness of melody" must be revived (see p. 14). Schulenberg notes Scheibe preferred the easier style of Telemann, Hasse or Graun See David Schulenberg, *Bach* (Oxford University Press, 2020), p. 272.

[258] Spitta (1889) III, p. 252–253.

Scheibe had such motives.[259] The critical paragraph in question was a small part of a long anonymous letter evaluating twelve contemporary composers who are not named, in which the part identified as describing Bach was already relatively favourable.[260] Nonetheless, however, this sparked a famous controversy. J. A. Birnbaum (a professor of rhetoric) and L. C. Mizler (editor of *Musikalische Bibliothek*) defended Bach through publication.[261] Well over 100 pages of ink were spilt in this increasingly bitter discourse.[262] For Blume, this controversy is no less than a manifestation of the larger division between the rules of God and the reason of man, which he deems "the most violent breach that had ever split the history of European culture in two".[263] On the other hand, David Schulenberg writes in milder terms: the date of Bach's death, 1750, gives us the illusion that the kind of Baroque style as exemplified by Bach and Handel lasted up until that time, whereas change had already begun decades before and more gradually. By 1750, composers such as Bach's own sons, Gluck, and even Haydn had already started their careers.[264] Notwithstanding the respect they had for their father, all of his sons adopted the newer style in their own compositions. Regardless of whether we agree with the severity of Blume's diagnosis, it is undeniable that Scheibe represented changing currents that abandoned the cerebral counterpoint of Bach in favour of a melodic approach designed to please the senses more naturally. For Scheibe, composers like Hasse and Graun were the future.[265]

However, several close circles of Bach enthusiasts remained, particularly centred on Berlin. As Bach's music was not published for public dissemination in the way that some others were (Christoph Wolff described the dissemination of Bach's music after his death as "almost desultory"), it was largely preserved by manuscripts or handwritten copies.[266] In Berlin, there was a concentration of such manuscripts and Bach expertise due to the presence of Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach and Johann Philipp Kirnberger. This triumvirate of Johann Sebastian Bach's pupils helped to establish Berlin as Europe's strongest

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[259] Buelow (1974), p. 89.

[260] Jerold (2011), pp. 3 and 43. Michael Maul (2013) had identified all twelve composers based on entries noted by Johann Gottfried Walther.

[261] Mizler, having translated Fux's *Gradus ad Parnassum* into German, would naturally have been an advocate of Bach's counterpoint.

[262] The exchanges stretched from 1737 to at least 1739, with excerpts printed in David et al. (1999). Jerold (2011), p. 3 and Buelow (1974), p. 88 also describe the extent of this exchange.

[263] Blume (1950) 15.

[264] David Schulenberg, *Music of the Baroque* (Oxford University Press, 2001), p. 307.

[265] George J. Buelow, 'In Defence of J. A. Scheibe against J. S. Bach', in *Proceedings of the Royal Musical Association* (Cambridge University Press, 1974), CI, p. 98. Schulenberg also notes that in the anonymous letter, Hasse and Graun were the only composers given praise (see Schulenberg (2020), p. 270).

[266] Wolff (1991), p. 371. Wolff cites in comparison Palestrina, Monteverdi, Praetorius and Schütz, who published almost all of their works within their lifetimes. Also see Rudolf Rasch, 'Corelli's Contract: Notes on the Publication History of the" Concerti Grossi… Opera Sesta" [1714]', *Tijdschrift van de Koninklijke Vereniging Voor Nederlandse Muziekgeschiedenis*, 2, 1996, 83–136, for an article detailing the printing and mass distribution of Corelli's Op. 6 *Concerto Grossi*. Frank Kidson, 'Handel's Publisher, John Walsh, His Successors, and Contemporaries', *The Musical Quarterly*, 6.3 (1920), 430–50, an early article, also documents the operations of Walsh in publishing Handel's music.

centre of Bach tradition.[267] As a champion of Johann Sebastian's works, Carl Philipp Emanuel was perhaps the most important, having seen his father's *Art of Fugue* to posthumous publication in 1751.[268] Carl Philipp Emanuel was employed by Frederick the Great as a court musician for thirty years, serendipitously nurturing a second circle of enthusiasts that eventually travelled to Vienna.

This second circle centred on Baron Gottfried van Swieten, the Dutch-born Austrian diplomat to Prussia. He had encountered Johann Sebastian's music in Berlin and became captivated by it. It was, after all, his job to spend time at Frederick's court, where Emanuel happened to be employed. When his post finished, van Swieten took back to Vienna some manuscripts of Sebastian's music. This included at least the *English Suites*, the *French Suites*, and probably the *Italian Concerto* and a violin sonata.[269] Wishing to continue hearing Johann Sebastian's music, he had weekly salons at his home where Mozart, Haydn and Beethoven all became acquainted with the music.[270] Mozart wrote to his father in 1782 that he went "every Sunday at noon to Baron van Swieten's house where nothing is played but Handel and Bach" and that he was "collecting at the moment the fugues of Bach".[271]

In van Swieten's salon setting, however, the exploration of Bach's works was largely confined to keyboard music. The revival of larger-scale works came through a third circle: the Mendelssohn family.[272] This ultimately led to the performance of the *St. Matthew Passion* on 11 March 1829 by the Berlin *Singakademie* under the direction of Felix, widely regarded as the singular watershed moment of the German Bach revival. Initially, though, it was the women in the family who really took the lead. Felix's maternal great-grandfather Daniel Itzig, Frederick the Great's court banker, had many connections. Wilhelm Friedemann taught Daniel's daughter Sara Itzig Levy harpsichord. She was a particularly fine harpsichordist, being the only regular student Wilhelm Friedemann kept during his Berlin years. She became known as a Bach specialist and a leading collector of music of the Bach family.[273] She was also an important patron of Emanuel, commissioning works from him. Kirnberger taught Daniel's other daughters Fanny Itzig von Arnstein (after whom Felix Mendelssohn's sister

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[267] Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford University Press, 2006), p. 7.

[268] David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Boydell & Brewer, 2014), p. 60.

[269] Donald W. MacArdle, 'Beethoven and the Bach Family', *Music & Letters*, 1957, 353–58, p. 354.

[270] Blume (1950), pp. 27–30. Celia Applegate, 'Bach in Berlin', in *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St Matthew Passion* (Cornell University Press, 2005), p. 204.

[271] Wolfgang Amadeus Mozart, 'The Letters of Mozart and His Family', in *The Letters of Mozart and His Family*, trans. by Emily Anderson (MacMillan, 1966), p. 800.

[272] Details of the narrative in this section come from Stinson (2006), pp. 7–17, Applegate (2005), pp. 14–16 as well as R. Larry Todd, *Mendelssohn: A Life in Music* (Oxford University Press, 2003), pp. 8–10, 38–39 and 44–45.

[273] Applegate (2005), p. 14; Stinson (2006), pp. 7–8. Peter Wollny, 'Sara Levy and the Making of Musical Taste in Berlin', *The Musical Quarterly*, 77.4 (1993), 651–88, compiles an inventory of what we know of Sara Itzig Levy's collection of music, which included a selection of Sebastian's solo harpsichord works, organ trios and sonatas for violin and harpsichord, as well as copies of music of other members of the Bach family.

was named) and Bella Itzig Salomon, Fanny and Felix's maternal grandmother. Therefore, the Mendelssohn family had already been steeped in Bach's close circle at least two generations ahead of Felix. Indeed, it was Bella who would later in 1824 give Felix a manuscript copy of the *St Matthew Passion*, which was the inspiration and catalyst for Felix's famous 1829 Berlin performance.

Kirnberger's influence continued to extend down the generations. Bella's daughter and Felix's mother, Lea Salomon Mendelssohn, also learned with Kirnberger. For Fanny's and Felix's education in composition, the Mendelssohn family chose Carl Friedrich Zelter, whose musical education from C. F. C. Fasch was heavily based on Kirnberger's *Die Kunst des reinen Satzes in der Musik* (1779). This work systematically formulates what Kirnberger learned from Bach, taking the reader through figured bass, two-, three-, four-part counterpoint successively and chorale harmonisation in great detail.[274] Zelter taught the young Mendelssohns through the same method.[275] The foundations of Fanny's and Felix's compositional skills were therefore built on Bachian processes, with proficiency in counterpoint, figured bass and voice leading. By May 1823, Felix had composed a passacaglia for organ, which Stinson believes is "without question an imitation of Bach's Passacaglia in C minor [BWV 582]".[276] Therefore, by the time his grandmother Bella gifted him a copy of *St Matthew Passion*'s score in 1824, Felix would have understood well its musical significance.

By this point, several members of the Mendelssohn family had joined Zelter's *Singakademie* choir, an amateur choir of distinction. Even from the earliest days of Zelter's directorship, the *Allgemeine musikalische Zeitung* (1800) noted that they were "a choir consisting of almost one hundred persons, which executes the most difficult multi-voice songs with a purity and precision, which exceeds all belief".[277] As the *Singakademie* was already rehearsing Bach's vocal works regularly, the choir and its attached *Ripienschule* orchestra became a well-suited vehicle to tackle the *St Matthew Passion*.[278] After a process of Felix and baritone Eduard Devrient convincing Zelter, Felix was gradually given the green light to prepare the *Singakademie* to perform the *St.*

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[274] Johann Philipp Kirnberger, *Die Kunst des reinen Satzes in der Musik: aus sicheren Grundsätzen hergeleitet und mit deutlichen Beyspielen erläutert* (Berlin and Königsberg: Decker and Hartung, 1774).

[275] Applegate (2005), p. 16. Todd (2003), pp. 44–45 discusses the similarity between Kirnberger's pedagogical material and the figured bass exercises in Felix's notebooks.

[276] Stinson (2006), p. 12.

[277] Ryan Kelly, 'Artistry and Equality: How the Berlin Sing-Akademie Transformed Community Choral Singing', *Choral Journal*, 53.10 (2013), 8–15. Also see Jerold (2011), p. 74. The quotation in Applegate (2005), p. 141 from *Allgemeine musikalische Zeitung*, 3, 33, 1800.

[278] The *Singakademie* had first tackled in rehearsal Bach's double-chorus motet, *Komm, Jesu, Komm* BWV 224, in 1794. See Applegate (2005), p. 134.

Matthew Passion.[279] As Zelter abstained from his role for this performance, Felix would also be its conductor. Devrient would sing the role of Christ.

By any account, the performance of the *St. Matthew Passion* on 11 March 1829 was an immensely triumphant moment in the history of Bach reception.[280] Oversubscription led to thousands of Berliners being turned away. Those who made it included the King, Schleiermacher, Hegel, Heinrich Heine, and even Alexander von Humboldt. Some, like the historian J. W. Löbell, wrote to Ludwig Tieck that "it should be granted to humanity to experience such a work of art; that is something great and ennobling. . . . If only you, my great friend, could have experienced it with me!".[281] Some others were less positive: Heine found it boring, and Hegel found it peculiar. Rahel von Varnhagen expressed the typically Romantic opinion that she found the music impressive but preferred instrumental works.[282] Overall, however, the concert drew so much attention that it had to be repeated ten days later on 21st March, in celebration of the 144th anniversary of Bach's birth.[283] The scale of Mendelssohn's performances of the *St Matthew Passion* and how they thrust Johann Sebastian Bach into cultural discourse sparked a revival of his music that would never be contained again.

1.2.2 Felix Mendelssohn's and Robert Schumann's arrangements

The revival of the *Solos* in performance, however, would take longer than the *St Matthew Passion*. The earliest records we have of performances were by Ferdinand David who, like Felix, was born in Hamburg. He and Felix started at Leipzig's Gewandhaus Orchestra in 1835, respectively as concertmaster and conductor. Upon moving to Leipzig, they were drawn into Schumann's musical circle, who immediately inducted Felix into his *Davidsbündler* club as "Felix Meritis".[284] Schumann's diaries and reviews in his journal publication, the *Neue Zeitschrift für Musik*, are important sources documenting the earliest known performances of the *Solos*. The diaries indicate that David may have performed a fugue movement from the *Solos* on 7 August 1836 in a private setting.[285] On 20 September 1836 he certainly heard David perform the *Chaconne* and parts of the E major Partita, calling them "incomparable" (*unvergleichlich*).[286] The first recorded public performance was on 8 February 1840

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[279] Details of the narrative in this section about the lead-up to the 1829 performance come from Todd (2005), pp. 194–196 and Applegate (2005), pp. 33–38.

[280] Details of the narrative in this section come from Todd (2005), pp. 194–196 and Applegate (2005), pp. 33–38.

[281] Applegate (2005), p. 42, quoting Martin Geck, *Die Wiederentdeckung der Matthaeuspassion im 19. Jahrhundert: die zeitgenössischen Dokumente und ihre ideengeschichtliche Deutung* (Bosse, 1967), p. 46.

[282] Footnote 94 in Applegate (2005), p. 42, quoting Geck (1967), pp. 45-49.

[283] Todd (2003), p. 198; Applegate (2005), p. 38.

[284] Stinson (2006), p. 40.

[285] Robert Schumann, *Tagebücher*, ed. by Gerd Nauhaus (Stroemfeld/Roter Stern, 1987), II, p. 23.

[286] Ibid. 26.

at the Gewandhaus, when David performed the *Chaconne* with an accompaniment by Mendelssohn.[287] Schumann reviewed this performance for the *Neue Zeitschrift für Musik* and thought the accompaniment was an exciting addition to the original.[288] This review, along with one in the *Allgemeine musikalische Zeitung*, indicate that the accompanied performance was a great success at the time. The accompaniment may well have assisted the audience at the time with understanding the work: "the public needs an aid, a commentary, so to speak, which makes the whole of the work clear to them and facilitates their understanding of it".[289] But at the time, such an accompaniment may have helped the violinist as well as the audience. Schumann's diary contained entries describing hearing dry and badly understood performances of Bach's music.[290] Schumann himself was also guilty: even after the 1840 performance, Schumann himself did not know what a chaconne was, noting: "what actually is a chaconne?".[291] In any case, it appears that the first public concert performance of the *Chaconne* was accompanied. Mendelssohn's accompaniment would later be published posthumously in 1847.

Evidently, Schumann's diary entries also testify his own presence through the journey of the *Solos* coming onto the public stage. It was clear that he enjoyed hearing it whenever David played it. As for his own musical arrangements, Schumann had also taken inspiration from violin music in the past. After being impressed by seeing Paganini's performance of his violin caprices in Frankfurt in April 1830, Schumann arranged ten of the Paganini caprices for piano.[292] Therefore, it is no surprise that Schumann also wrote accompaniments to the *Solos*, late in his life in 1853. But the scale of his efforts far surpassed Mendelssohn's: he wrote accompaniments to every movement of the *Solos*.

Bach had also been a great influence on Schumann since at least July 1832, when he wrote in a letter that the *Well-tempered Clavier* had become his personal grammar.[293] The study of Bach's work became a constant theme throughout his life. In May 1832 he and Clara sight-read Bach's fugues, and the falling fifths he encountered there found expression in his *Impromptus sur une Romance de Clara Wieck*.[294] After that sight-reading session, Schumann recorded that he felt "as if pure flowers and godliness were coming through the fingers".[295] At the beginning of 1837, his recovery from a spell of depression (caused by the enforced separation from Clara

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[287] Sevier (1981), p. 22; Robert Schumann, *Neue Musikalische Zeitung*, 12, 1840, 160.
[288] Schumann (1840).
[289] *Allgemeine musikalische Zeitung*, 42, 8, 1840, 145–68, p. 162, translated in Sevier (1981), p. 22.
[290] Schumann ed. by Nauhaus (1987), p. 27.
[291] Ibid. 142: "*was heist Chaconne eigentlich?*".
[292] John Daverio, *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford University Press, 1997), pp. 94–95
[293] Letter to Kuntsch dated 27 July 1832 in Robert Schumann, *Jugendbriefe von Robert Schumann* (Breitkopf & Härtel, 1885), p. 187.
[294] Daverio (1997), p. 100; Eric Frederick Jensen, *Schumann* (Oxford University Press, 2001), p. 109.
[295] Robert Schumann, *Tagebücher*, ed. by Georg Eismann (Stroemfeld/Roter Stern, 1971), I, p. 400, "*als kämen lauter Blumen u. Götter aus den Fingern hervor*".

by her father) coincided with a period of study of Bach's *Art of Fugue* and organ chorale preludes.[296] In 1840, immediately after his long-awaited marriage to Clara, they devoted a period of joint study to the fugues in the *Well-tempered Clavier*.[297] As he was recovering from another spell of depression at the beginning of 1845, he studied counterpoint (in a self-proclaimed *Fugenpassion*) and both he and Clara wrote works based on Bach, for example, *Sechs Fugen über den Namen: Bach*, Op. 60 for organ.[298] In 1850, he was a founding member of the *Bach-Gesellschaft* formed to publish the first complete edition of Bach.[299] Bach was evidently important to Schumann in both difficult and happy times. As early as 1840, Schumann wrote in a letter that "the profound combinatorial power, the poetry and the humour of modern music have their origin mainly in Bach. . . . I too make my daily confession to his lofty one, and strive to purify and strengthen myself thorough him".[300]

It is in the context of all this that in a project he called "Bachiana", he devoted several months of early 1853 to writing his own accompaniments to the entirety of the *Solos* as well as all the *Cello Suites*.[301] This may have been partly inspired by a visit to Leipzig by Joseph Joachim on 14 October 1852, which led to the *F. A. E. Sonata* that is well-known in the violin repertoire. [302] Fortunately (and unusually), we have first-hand commentary from Schumann about his *Solos* arrangements specifically. In a letter to Hermann Härtel on 4 January 1853, he noted that he "I recently listened to Bach's Chaconne with Mendelssohn's accompaniment, then looked at the other sonatas and found a number of pieces that would be significantly enhanced and made accessible to a larger audience by a piano accompaniment. Of course, the work is not easy, but that is precisely why it appeals to me. . . ."[303] Two weeks later, he expressed in another letter to Härtel that arranging "[only] a selection from the sonatas would not serve the cause well and artistically. The individual movements of the sonatas are usually so closely connected that omission would only distort the original."[304] In subsequent correspondence, there was a discussion about whether the violin or piano part would be printed larger.

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[296] Daverio (1997), p. 155; Jensen (2001), p. 148.

[297] Daverio (1997); Jensen (2001) 173.

[298] Daverio (1997), pp. 297–298; Jensen (2001), p. 209.

[299] Barbara Wiermann, 'Bach-Gesellschaft', *Grove Music Online*, 2001.

[300] Daverio (1997), p. 121 quoting letter to Kefersrestein, dated 31 January 1840 in Robert Schumann, *Robert Schumanns Briefe: Neue Folge (Second Edition)*, ed. by F. Gustav Jansen, 2nd edn, 1904, p. 177–178.

[301] Stinson (2006), p. 98; Jensen (2001), pp. 276–277; John Worthen, *Robert Schumann: Life and Death of a Musician* (Yale University Press, 2007), p. 335.

[302] Daverio (1997), p. 454; Worthen (2007), p. 339. Jensen (2001), p. 279 notes F. A. E stood for "*Frei aber einsam*", free but alone, the motto of Joachim. Brahms also contributed a scherzo movement to this sonata, which is now performed independently as the *Sonatensatz*.

[303] Robert Schumann, *Robert Schumanns Briefe: Neue Folge (First Edition)*, ed. by F. Gustav Jansen, 1886, Nr. 305 (pp. 380–381). "*Ich horte neulich die Ciacona von Bach mit der Begleitung von Mendelssohn, sah mir darauf auch die andem Sonaten an und fand eine Menge Stücke, die durch eine Clavierbegleitung bedeutend gehoben, einem grosseren Publikum zuganglich gemacht würden. Die Arbeit ist freilich keine leichte, aber reizt mich eben deshalb. . . .*"

[304] Ibid, Nr. 306 (pp. 382–383). "*Dann ward es mir wahrend der Arbeit klar, daß mit einer Auswahl aus den Sonaten der Sache nicht gut und kunstlerisch gedient sei. Die einzelnen Satze der Sonaten hangen meistens so innig zusammen, dass das Original durch Hinweglassung nur entstellt wurde.*"

Interestingly, although Schumann expressed a preference for the former, he made it clear it was the printer's choice and did not resist when Härtel chose the latter.[305] The accompaniments for the entire *Solos* were sent to Härtel on 20 February 1853,[306] which turned out to be the last productive year of his life.[307] In 1856 he would join Felix Mendelssohn in eternal rest, for whom Robert Schumann had been pallbearer alongside Ferdinand David in 1847.

1.2.3 Franz Wilhelm Ressel's Chaconne accompaniment

Franz Wilhelm Ressel (1811–1888) was primarily an orchestral violinist and violist in Berlin's theatre orchestras, and unfortunately suffers from a dearth of biographical information. There is a short entry for him in Carl von Ledebur's lexicon, *Tonkünstler-Lexicon Berlins von den ältesten Zeiten bis auf die Gegenwart* (1861). A much richer (and the only other reliable) account of Ressel's life is the first chapter of Hans Huchzermeyer's *Studien zur Musik- und Kulturgeschichte Berlins, Pommerns und Ostpreußens im 19. und frühen 20. Jahrhundert* (2013). Titled "Franz Wilhelm Ressel und das Musik- und Theaterleben Berlins", this chapter provides an account of Ressel's life as an illustration of a typical Berlin orchestral musician in the mid-nineteenth century. One more piece that provides a basic account is the liner note to the only commercial recording of Ressel's arrangement of the Bach *Chaconne* by Mayumi Hirasaki. However, this note confuses Ressel's first name (which it claims is Friedrich) and is not at all reliable. There is no entry for Ressel in any of the editions of *Grove's Dictionary of Music and Musicians*, the *New Grove Dictionary of Music and Musicians*, *Grove Music Online* or *Die Musik in Geschichte und Gegenwart* (MGG).

From 1841 until after the publication of his *Chaconne* arrangement, Ressel was employed as a first violinist in the Königstadt Theatre. As a popular theatre, it specialised in lighter genres such as *singspiels* and pantomimes.[308] Ressel's salary was 300 thalers against the average family living cost of 240 thalers,[309] but orchestra members were not allowed any other public appearances.[310] Without opportunities for additional concert income, many musicians supplemented their income by publishing compositions. It would be reasonable to infer that Ressel's *Chaconne* arrangement might have been published in this context. Ressel

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[305] Ibid, Nr. 306 and 307 (pp. 382–384).
[306] Ibid, Nr. 307 (p. 384).
[307] Daverio (1997), pp. 457–458 marks 10–26 February 1854 as the working dates for his last composition, *Thema mit Variationen für das Pianoforte*, WoO 24, written in a frightful psychological state.
[308] Hans Huchzermeyer, *Studien zur Musik- und Kulturgeschichte Berlins, Pommerns und Ostpreußens im 19. und frühen 20. Jahrhundert* (Minden, 2013), p. 17.
[309] Huchzermeyer (2013), p. 40.
[310] Huchzermeyer (2013), p. 26.

himself has edited over 25 works for publishers, many of which are arrangements of works by Carl Maria von Weber. He appears to have published exclusively for Schlesinger, also the publisher of his *Chaconne* arrangement.

Ressel's *Chaconne* arrangement received praise at the time. A review from the *Caecilia* journal in Mainz noted that Bach "can never be popular" but Ressel's accompaniment makes the *Chaconne* "wonderful, splendid and well-suited for public performance". [311] It praised Ressel for his "tremendous skill" and that the accompaniment is so much in Bach's style that "the whole [arrangement] can be taken as the original". [312] Another review from the *Wiener allgemeine Musik-Zeitung* agreed that it was written with "taste and artistry" and that Ressel "earned the gratitude of true lovers of art". The reviewer Gustav Prinz likens Ressel's accompaniment to polishing an old raw gemstone to radiance through a pervasive sense of spirit and profound application of intellect. [313] Praise also came from a letter to Ressel from Dresden's Karl Lipinski, concertmaster of the Dresden Court Opera. The letter was dated 1845 and was found in Ressel's estate. [314]

It is not surprising that the arrangement was well appreciated. After all, Ressel spent six years at music conservatoire, which included composition studies with the Prague conservatoire's founder-director, Friedrich Dyonis Weber. [315] F. D. Weber was a fervent advocate of Mozart and Bach. When he oversaw the musical education of Ignaz Moscheles, he said to Moscheles's father: "The first year he must play nothing but Mozart, the second Clementi, and the third Bach". [316] The Königstadt Theatre orchestra also had an excellent reputation. [317] Remarkably they have been known to play Beethoven symphonies during interludes, which the *Allgemeine musikalische Zeitung* noted were played "with great precision". [318] Musicians had to come up with music for the interludes between acts, and Ressel himself noted that composition was a significant part of his musical activity. [319] Finally, Ressel enjoyed at least an acquaintance with the operatic colossus at the time, Giacomo Meyerbeer, who had invited Ressel to lunch and to whom Ressel dedicated the *Chaconne* arrangement. [320] In the

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[311] 'Ciaccona 3 Sonate no 2. per il Violino solo, composta da Joh. Seb. Bach. Per il Violino con Accompagnamento di Pianofone ed. da F. W. Ressel', *Caecilia Mainz*, 1846.: "*Freilich wird und kann Bach nie eigentlich populär werden*" and "*grossartig, glänzend und wohl geeignet für den öffentlichen Vortrag*".

[312] Ibid.: "*Ungemeinem Geschick*" and "*dass man das Ganze für Original halten könnte*".

[313] Gustav Prinz, 'Ciaccona, 3 Sonates per il Violino solo. Per il Violino con Accompagnamento di Pianoforte da F. W. Ressel, composta da J. Seb. Bach. Berlin, bei Schlesinger.', *Wiener allgemeine Musik-Zeitung*, 1.2 (1846), 4. His actual language is rather flowery: "*Herr Ressel hat sich durch die sehr gelungene Bearbeitung der Pianoforte-Begleitung, welche mit Geschmack und Kunstsinn geschrieben, den Dank wahrer Kunstfreunde erworben und zugleich gezeigt, wie man dem rohen Edelsteine alter Classik durch den kunstgewandten Schliff geistiger Durchdrungenheit den schönsten Lichtglanz tiefsinniger Idealität verleihen kann*".

[314] Huchzermeyer (2013), p. 46.

[315] Carl Freiherr von Ledebur, *Tonkünstler-Lexicon Berlins von den ältesten Zeiten bis auf die Gegenwart* (Rauh, 1861), p. 455.

[316] Charlotte Moscheles, *Life of Moscheles: With Selections from His Diaries and Correspondence* (Hurst and Blackett, 1873), p. 4–5.

[317] von Ledebur (1861), p. 456.

[318] Huchzermeyer (2013), p. 19 quoting *Allgemeine musikalische Zeitung*, 36, 7, 1834.

[319] Huchzermeyer (2013), p. 47.

[320] A scan of Meyerbeer's handwritten lunch invitation appears on Huchzermeyer p. 47.

opinion of reviewer Prinz, this was a good match: "the whole [endeavour] is worthy of being adorned by the name of Maestro Meyerbeer".[321]

1.3 MUSICAL INTRODUCTION TO BACH'S CHACONNE

This musical introduction first discusses the chaconne dance genre, before going on to outline various structural features of Bach's *Chaconne* to provide musical orientation and reference points for the main study.

1.3.1 The chaconne genre

Although it is common to speak of a chaconne as a repeating bassline in triple metre, an analytical definition of the chaconne as a genre remains elusive. In an influential study of dance genres in Bach's music, Meredith Little and Natalie Jenne observe in *Dance and the Music of J S Bach* (2001) that there are significant exceptions to both of these characteristics. In many chaconnes the bassline evolves (as in the case of the *Solos Chaconne* also). Some are in duple metre (such as Handel's Passacaglia adapted by Johan Halvorsen as a piece for violin and cello), and even some with shifted metres within the movement.[322] The prevalence of such exceptions makes it almost impossible to distinguish it from a related genre, the passacaglia. Confusion is added as Neumann shows historical sources contradict each other directly on this issue, with French sources saying the passacaglia is faster than the chaconne (de Brossard's *Dictionnaire*, J. J. Rousseau's *Dictionnaire*) and German sources suggesting the opposite (Mattheson's *Der Vollkomene Capellmeister*, Quantz's *Versuch*).[323] As a result, many writers use them interchangeably. Little and Jenne refer to them together, with the chaconne and passacaglia sharing the same chapter title. Musicologist Susan McClary, whose thoughts on the *Chaconne* and its genre are discussed below, notes that "most seventeenth-century musicians cared much less about generic boundaries than do historians, and they sometimes used the two terms [chaconne and passacaille] interchangeably".[324] Indeed, François Couperin named one of his movements "Chaconne ou Passacaille", negating the distinction between the two.[325]

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[321] Prinz (1846): "*Das Ganze ist würdig mit dem Namen des Maestro Meyerbeer geziert zu werden*".
[322] Little and Jenne (2001), p. 199.
[323] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (Schirmer, 1993), p. 80, referring to Sébastien de Brossard, *Dictionnaire de musique* (Paris, 1703), Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris, 1768), Mattheson (1739) and Quantz (1752).
[324] Susan McClary, *Desire and Pleasure in Seventeenth-Century Music* (University of California Press, 2012), p. 206, my addition for clarification.
[325] François Couperin, *Les Nations*, 1726, No. 1 "*La Françoise*".

The chaconne and passacaglia genres are probably best described through their historical evolutions, examined with renewed interest by Richard Hudson in his doctoral dissertation (1967).[326] Although both had entrenched themselves into the oral traditions of Spanish culture by the early seventeenth century, they had originally been different things. The passacaglia had not been a dance at all but a type of musical interlude between strophes in arias that was improvised upon a chord progression.[327] The chaconne came from Latin America to Spain as the *chacona*, a wild and exuberant dance.[328] Upon a shout of "*Vida bona!*", lively music would play and people would dance with great liberation and pleasure. Such indulgence led the church to ban it in 1615 on the grounds of "irredeemably infectious lasciviousness".[329] Despite different origins, both the *chacona* and the passacaglia became popular as they could be played easily on the guitar by amateurs. Rather than requiring intricate plucked finger work (*punteado*), these genres can simply be strummed (*rasgueado*)—much like guitar accompaniments to popular songs today.[330]

In Italy, Frescobaldi played with the ambiguity between these genres. He juxtaposed them as a genre pair on numerous occasions. The first time was in his 1627 *Il secondo libro di toccate*, whose first edition included a passacaglia and a ciaccona. This was the first time either genre was printed for keyboard, and in the case of the *Partite sopra passacagli*, the first time a passacaglia had been in print at all. Alexander Silbiger in particular gives Frescobaldi a central place in the chaconne's and passacaglia's history, fundamentally redefining the genres.[331] Remarkably, Frescobaldi goes further in 1637 *Aggiunta* (a newly attached appendix) to the 1615 *Libro primo*. The *Aggiunta* contains, *inter alia*, two ciacconas and two passacaglias, followed by a momentous work, the *Cento partite sopra passacaglia*. The Cento partite is a study of transformations as it flows from one genre to another, with some couplets marked "passacaglia", some "ciaccona", and even a "corrente" to start.[332] From this, it is possible to see how Frescobaldi characterised these genres. Silbiger notes that Frescobaldi's passacaglia are generally in the minor, more melancholy, more dissonances, and have more extended couplets.[333] His *ciacconas*,

[326] Richard Hudson, 'The Development of Italian Keyboard Variations on the Passacaglio and Ciaccona from Guitar Music in the 17th Century' (UCLA, 1967).

[327] Alexander Silbiger, 'On Frescobaldi's Recreation of the Chaconne and the Passacaglia', ed. by Christopher Hogwood, *The Keyboard in Baroque Europe*, 2003, 3–18, p. 5.

[328] Alexander Silbiger, 'Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin', *Journal of Seventeenth-Century Music*, 2.1 (1996), section 4.1.

[329] McClary (2012), pp. 196–197.

[330] Ibid. 197.

[331] Silbiger (1996), p. 5, "Frescobaldi Redefines the Passacaglia and the Ciaccona".

[332] Commentators call each segment of bassline repetition as "couplets" or "statements". In the case of the Bach *Chaconne*, this is not the same as a "variation", as the Bach *Chaconne theme* (and each variation thereof) spans two couplets.

[333] Ibid. 6.2.

on the other hand, are more light-hearted affairs, joyful and upbeat, with strongly directed melodic lines and shorter couplets.

In this sense, Bach's violin *Chaconne* embodies the very opposite of the Italian ciaccona in its grave affect and minor mode, even though Bach himself named it as "Ciaccona" in Italian. This is only partly explained by Bach's possible familiarity with some French chaconnes and passacailles, which in France were commonplace in theatre.[334] Ledbetter notes the striking similarities between the Passacaille from Lully's *Armide* and the opening of Bach's Cantata BWV 78 (*Jesu, der du meine Seele*). Silbiger likewise notes the similarity between the Chaconne from Lully's *Phaeton* and the Ciaconna from Bach's Cantata BWV 150 (*Meine Tage in dem Leiden*).[335] However, whereas Lully's *Phaeton* Chaconne is clearly in the major and his *Armide* Passacaille is clearly in the minor, Bach's Cantata BWV 78, Cantata BWV 150, the *Solos Chaconne* and the organ Passacaglia in C minor, BWV 582 are all in the minor. Unlike those before him, Bach created music of great dramatic expression through the genres of chaconne and passacaglia.

It is on this basis that McClary criticises Bach's *Chaconne*. McClary's unusual argument serves her wider project of a feminist account of seventeenth-century music, linking musical gestures to bodily and social aspects of the listener. Within this context, she suggests that the chaconne in France celebrated the timeless power of the monarch. The chaconne would often end a theatre production, where dancers would dance around the King in an almost worship-like ritual, simulating planets revolving around the sun.[336] At play here is the chaconne's and passacaglia's unique characteristic of staying in the same key for a prolonged period of time, indefinitely unconstrained. McClary argues this put listeners into an ecstatic trance state (like whirling dervishes), suspending temporality.[337] She notes "the chaconne represented a means of eliciting the highest degree of pleasure and, simultaneously, the greatest sense of Neoplatonic order and group identification".[338] However, Bach "more or less assaulted the foundations of French cultural values", and turned his *Chaconne* into a dramatic concerto-like piece. In McClary's mind, Bach's *Chaconne* showcases virtuosity at the expense of the chaconne genre's proper social and bodily function.[339]

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[334] Betty Bang Mather, *Dance Rhythms of the French Baroque* (Indiana University Press, 1987), p. 227; Little and Jenne (2001), p. 200.
[335] Silbiger (1999), p. 370
[336] McClary (2012), p. 203
[337] Ibid. pp. 197 and 201
[338] Ibid. p. 205
[339] Ibid. pp. 208 and 213.

Although McClary's conjectures and arguments are wide-ranging and may not speak to all of musicology, Silbiger would agree with her final complaint to some extent. He regrets that the "mutations" of Bach's *Chaconne* and the organ Passacaglia in C minor have, through their deserved canonical status, overshadowed the true and fascinating origins of these genres. [340] Nevertheless, Silbiger notes that Bach's *Chaconne* has aspects that look to the ancient Spanish *chacona* and Italian *ciaccona* roots. The huge passage of arpeggiations (bars 89–120) is reminiscent of a Spanish guitar. The repeated double stops motifs in bars 165–176 is reminiscent of *rasgueado* strumming. Finally, the bariolage in bars 229–241 is a pitch-stalling device that is almost mandatory in early Italian *ciacconas* and passacaglias. [341] Whatever the shape of such debates, it is undeniably true that for both the chaconne and the passacaglia, Bach created examples that became influential in the subsequent perception of these genres.

By developing an awareness of what musical and structural features define the chaconne genre and an appreciation of the complexity of the discourses, this brief discussion informs our engagement with the original Bach *Chaconne* and its subsequent arrangements. Furthermore, it provides the tools to evaluate the performance practice literature on the *Chaconne*. The most notable example is Stanley Ritchie, whose understanding is almost entirely reliant upon his construction of the chaconne-passacaglia distinction. According to Ritchie, "[t]hey differ from each other in one key respect: the placement of the downbeat accent". [342] On this basis, he counts that the *Chaconne* is comprised of 121 "chaconne bars" and 149 "passacaglia bars". Having identified these bars, he makes markedly different performance practice suggestions based on what genre that bar allegedly belongs. For example, for bars 50–51 of the *Chaconne*, "this is a Passacaglia and therefore the downbeat of each measure is strong; to convey that strength it is most effective to bracket the first two notes of the bar". [343] With an appreciation that the chaconne-passacaglia distinction is not simple, Ritchie's methodology comes across as being heavily reliant on unexamined assumptions.

1.3.2 The Bach Chaconne's musical structure

This musical outline aims to provide musical orientation to help unfamiliar readers navigate a large movement with repetitive elements. As such, this overview is structural rather than detailed. An in-depth couplet-per-

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[340] Silbiger (1999), p. 358.
[341] Silbiger (1999), p. 375.
[342] Ritchie (2016), p. 47.
[343] Ibid. p. 49.

couplet commentary can be found in Ledbetter (2009).[344] (This chapter refers to each bassline iteration as a "couplet" rather than a "variation", as the variations in the movement are not of consistent length.)

Bach's *Chaconne* (hereafter just the *Chaconne*) is a tripartite movement with two clear dividing points at bars 133 and 209. These dividing points create a D major section in between two D minor sections, where the first D minor section constitutes around half of the movement's length. The eight-bar theme that opens the *Chaconne* (up to the red line in Example 129, hereafter the *Chaconne theme*) recurs twice more (in slightly modified forms): once to conclude the first D minor section and once to conclude the whole movement.
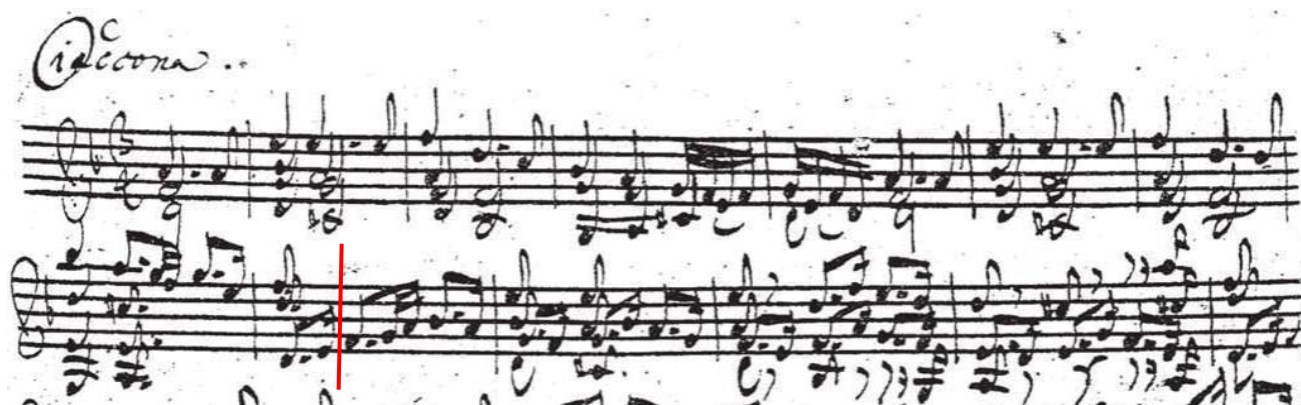
Example 129. *Chaconne* bars 1–13. *Chaconne theme*. (Ms)

The bassline of the *Chaconne theme* is constructed around a descending chromatic tetrachord. Within performance practice literature, Ledbetter (2009) and Schröder (2007) make connections between this motif and previous movements in the D minor Partita.[345] However, as alluded to in the previous section (in Little and Jenne's observations), this bassline evolves throughout the movement. The fifth couplet beginning at bar 17 (between the two vertical lines in Example 130) marks the first change, with the bassline now tracing a chromatic descent down the tetrachord from D to A (the second line, "b.1", in Example 131).

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[344] Ledbetter (2009), pp. 137–145.
[345] Ledbetter (2009), pp. 138–140; Schröder (2007), p. 136.

Example 130. *Chaconne* bars 8–23. Fifth couplet marked between the vertical lines. (Ms)
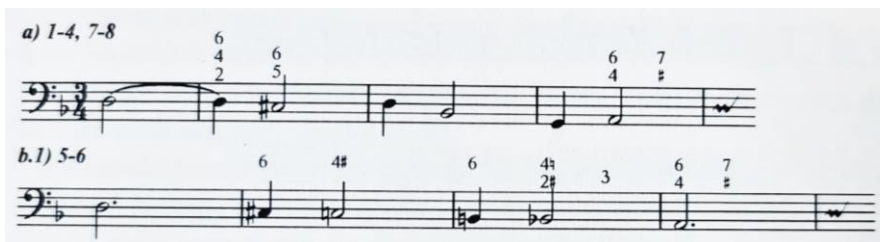
Example 131. The *Chaconne*'s first transformation of bassline at the fifth couplet (b.1).[346] (Ld)

This transformation is not only pitch-based but also rhythmic. One of the most interesting things about the *Chaconne theme*, and therefore the whole movement, is that it starts not on the first beat but the second. This starts to change in the third and fourth couplets, where the lower two voices shift to a musical phrase beginning on the first beat but the top two voices remain under the old regime. This is illustrated by the slanted lines in Example 130's top line. By the fifth couplet, the top voices acquiesce and the entire violin falls back in line, now with couplets beginning on the bar. This would be the primary rhythmic mode for much of the *Chaconne*.

The rhythmic aspect is taken further by Ritchie (2016). As he defines it, the chaconne-passacaglia distinction is all down to whether the first bar is a complete bar (passacaglia) or an incomplete bar that functions as a pickup (chaconne). Accordingly, the rhythm that makes a chaconne distinctive is the sarabande-like crotchet-minim motif, for example as circled in Example 133. As a caveat, the previous section's discussion about the chaconne and passacaglia genres quickly reveals Ritchie's distinction as lacking and failing to consider important subtleties. However, nomenclature aside, Ritchie bases much interpretative weight on whether a phrase lies in a "chaconne couplet" or a "passacaglia couplet", as this forms his main justification for downbeat placement decisions.

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[346] Ledbetter (2009), p. 139.

For Ritchie, bars 41–49 (starting from the dashed vertical line in Example 132) is where a genre transformation happens. At bar 49, the movement reaches its first completely "passacaglia" couplet, with no traces of the crotchet-minim motif.[347] This is illustrated in Example 133, in which the motif circled in bassline (d) falls away in bassline (e). These basslines correspond to bars 41–49 and after bar 49 respectively. The "chaconne rhythm" circled in Example 133's (d) bassline maps to the circles in Example 132, and the squares after bar 49 in Example 132 map to Example 133's bassline (e), which now has a minim-crotchet lilt on the bar. Based on such arguments, Ritchie counts more "passacaglia bars" than "chaconne bars" in the movement, concluding that Bach's *Chaconne* is, in fact, effectively a passacaglia.[348]

Example 132. *Chaconne* bars 38–55. Change of bassline rhythm. (Ms)
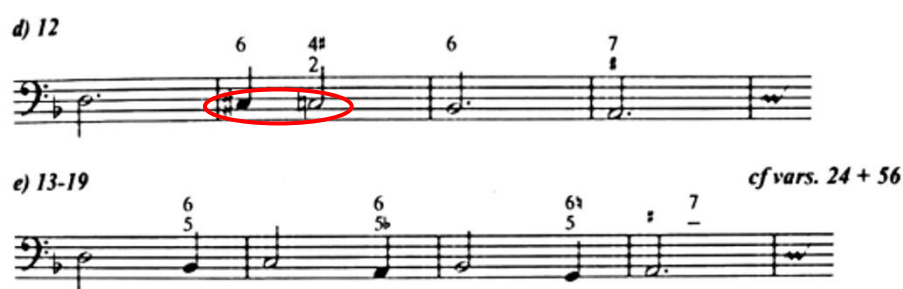
Example 133. Last trace of the *Chaconne rhythm* in (d). (Ld)

Although Ritchie's claims about the chaconne/passacaglia distinction may be basic (or even erroneous), he is not the only one to pick out bar 49 as a special moment. A more sophisticated narrative of the *Chaconne*'s

[347] Ritchie (2016), p. 48.
[348] Ritchie (2016), p. 47.

structure is observed by Fredric Fehleisen, in his pedagogical materials as lecturer in music history at the Julliard School.[349] He makes a fascinating proportional finding about the *Chaconne*'s structure, as illustrated in Figure 9. The structure is organised symmetrically across the middle reprise, the second of three occurrences of the *Chaconne theme*. Nineteen couplets before this reprise is bar 49, where the nature of the bassline changes as discussed above (bassline (e) in Example 133); nineteen couplets after this reprise is where the major section transitions back into the minor for the movement's final section. The remainder of this musical introduction draws substantially from Fehleisen's analysis.
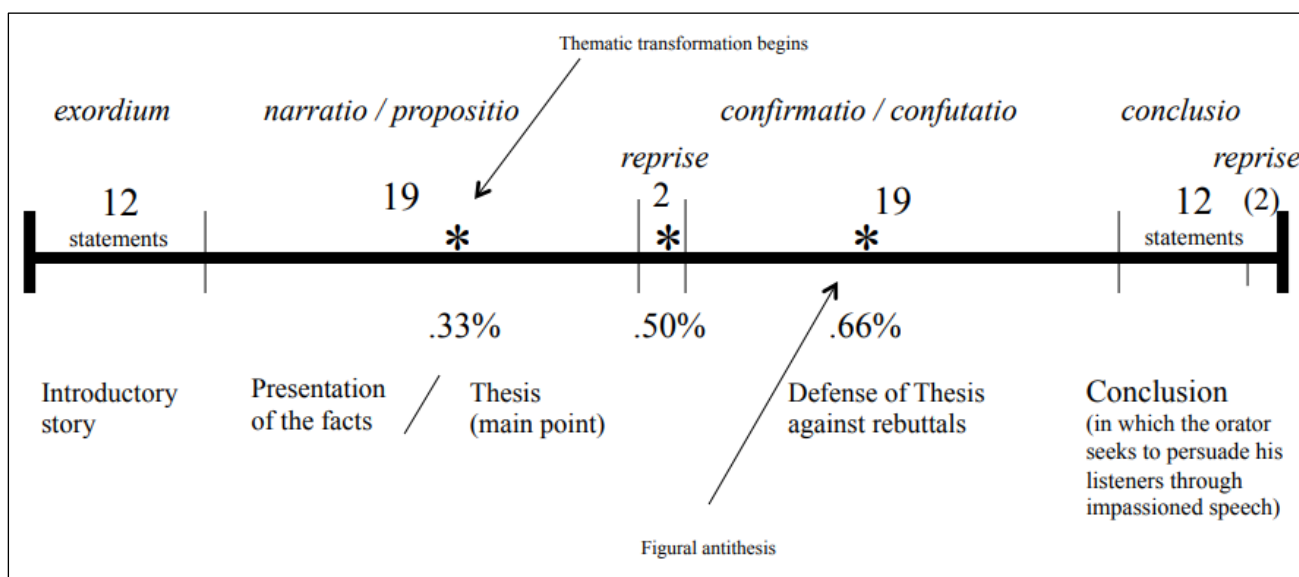
Figure 9. Fehleisen's proportional/rhetoric structure of the *Chaconne*. (Ff)

Fehlseisen makes sense of this through a speech structure from antiquity: *exordium* (introduction), *narratio* (statement of facts), *propositio* (enumeration of points), *confirmatio* (proof), *confutatio* (refutation of rebuttals), and *peroratio* (conclusion). This was outlined by the Roman rhetorician Quintilian, whose treatise *Institutio oratoria* was rediscovered in 1416. Upon the discovery of this text and that of Cicero's *De oratore* in 1422, rhetoric became part of the cultural consciousness in the Renaissance and the Baroque. Texts on rhetoric were incorporated into Latin education, and indeed one of the schools Bach attended studied a specific textbook on rhetoric.[350] However, being a Sophist art, rhetoric was comprehensively swept aside by the Socratic-thinking Enlightenment.

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[349] Fredric Fehleisen, 'Thematic Transformation and the Design of Bach's D Minor Ciaccona, BWV 1004/5' (presented at the Bach and the Oratorio Tradition, Bethlehem, PA, 2008). This material was presented at the American Bach Society conference in Bethlehem, PA in 2008, but has not been published formally. Fehleisen has generously allowed this dissertation to present these materials in writing, and the ideas presented in this dissertation are only a small part of his meticulous studies.

[350] Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (Corda Music, 2004), p. 23. Tarling cites Richard Rainolde, *Foundacion of Rhetorike*, 1563, Anthony Grafton and Lisa Jardine, 'From Humanism to the Humanities. Education and the Liberal Arts in Fifteenth- and Sixteenth-Century Europe', 1986, London, and Peter Ackroyd, *Sir Thomas More*, 1998.

Despite this, the rise of historical performance in the musical world has encouraged some interest in understanding classical rhetoric, though some musicological work based on it has drawn strong criticism. On the extreme end, Ursula Kirkendale theorised that Bach constructed the *Musical Offering* BWV 1079 according to various Quintilian principles. She concludes that the *Offering*'s movements should be ordered differently from the *Neue Bach-Ausgabe* edition by Christoph Wolff, calling for a reprint "with [the *Offering*'s] *disiecta membra* arranged in the manner that properly conveys the composer's brilliant ideas".[351] Defending his edition, Wolff launches several criticisms, including Kirkendale's contrived compromises to fit the Quintilian model (including having two *peroratios*) and far-fetched rhetorical metaphors that almost make the *Offering* programmatic music.[352] Laurence Dreyfus expands upon the doubt that there could have been such an intimate relationship between music and rhetoric for Bach, observing that Bach's contemporaries noted he was a craftsman rather than a theorist (Mizler), and even less a verbal scholar (Scheibe).[353] Peter Williams criticises Kirkendale because she "elevates an extra-musical conjecture to a position of influence which is not certifiable" (that is, to the extent of ordering movements) and cautions that "the desk-bound ease with which such parallels are made will tempt others to propound similar ideas, seducing the student into thinking something has actually been said when an analogy is made or label fixed".[354] The criticisms of Kirkendale were so unfavourable, incisive and numerous that such rhetorical readings of Bach's compositions have since been rare.

However, the present introduction has no ambitious aims to redetermine musical content. Moreover, there are also helpful elements in the literature that do not rule out the relevance of rhetoric to Bach. Although on a mission to debunk inflated myths about Bach's rhetoric expertise, Forchert's paper does not condemn all rhetorical description of Bach's music as illegitimate or senseless.[355] Also encouraging is Mattheson, who first applied Quintilian's structure to music in his 1737 *Kern melodischer Wissenschaft*, presenting it again in his 1739 *Der vollkommene Capellmeister*. He sets out the sexpartite structure of *exordium*, *narratio*, *propositio*, *confirmatio*, *confutatio* and *peroratio*, and uses this to analyse an aria by Marcello. Unfortunately, this is sometimes misquoted

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Wolff (2001), p. 57 notes that Heinrich Tolle's *Rhetorica Gottingensis* (1680) was used by Rector M. Johannes Büsche at St Michael's School, where Bach had his *prima* curriculum. This was first reported in detail by Arno Forchert, 'Bach und die Tradition der Rhetorik', 1987, p. 173, who cites Wilhelm Junghans, *Johann Sebastian Bach als Schüler der Partikularschule zu St. Michaelis in Lüneburg oder Lüneburg eine Pffegstätte kirchlicher Musik* (Sternschen Buchdruckerei, 1870), who studied the archives of St Michael's School.

[351] Ursula Kirkendale, 'The Source for Bach's "Musical Offering": The "Institutio Oratoria" of Quintilian', *Journal of the American Musicological Society*, 33.1 (1980), 88–141, p. 137

[352] Wolff (1991), p. 422

[353] Laurence Dreyfus, *Bach and the Patterns of Invention* (Harvard University Press, 1996), p. 9

[354] Peter Williams, 'The Snares and Delusions of Musical Rhetoric: Some Examples from Recent Writings on J. S. Bach', in *Alte Musik: Praxis und Reflexion*, ed. by Peter Reidemeister and Veronika Gutmann (Amadeus, 1983), p. 236

[355] Forchert (1987), p. 175: "*Mit all dem soll nun nicht behauptet werden, daß es unerlaubt oder etwa sinnlos wäre, für die Beschreibung von Bachs Musik Begriffe aus der Rhetorik zu verwenden*".

as a rigid claim attributed to Mattheson, and in *Wordless Rhetoric* Bonds draws attention to the more sophisticated context. First, Mattheson's application of the structure is flexible. Examination of "good melodies will certainly reveal the presence of these sections, *or some of them*, in an apt sequence".[356] Indeed, Quintilian himself views the *propositio* as optional.[357] This is also related to Mattheson's second point: it is quite possible that "composers of these works thought sooner of their deaths than of this kind of guide".[358] Mattheson is not claiming that composers consciously and deliberately compose according to this plan. He is saying that "experienced masters proceed in an orderly manner, even when they do not think about it".[359] Mattheson theorises that this "order" has at least elements of Quintilian's structure, and examination of any good composition known in his time would reveal it. Given that rhetoric was in the period's cultural consciousness and that Bach had some formal exposure to it in his schooling, this can be a helpful perspective to look at Bach's compositions.

Section	Bars	No. of couplets
Exordium	1–48	12
Narratio / Propositio	49–124	19 (9 in *narratio*)
Reprise	125–132	2
Confirmatio / Confutatio	133–208	19
Peroratio	209–257	12

Table 6. Fehleisen's structure mapped to bar numbers.

In a similar spirit, this section introduces the *Chaconne* through Fehleisen's structure, laid out in bar numbers in Table 6. As noted above (not least by Ritchie), the *Chaconne* begins with a crotchet rest, marking the sarabande-like rhythm that strongly characterises the theme of this *Chaconne* both as a melodic and harmonic feature (hereafter the *Chaconne rhythm*). This rhythmic motif is not atypical of chaconnes of the time.[360] The *Chaconne theme* spans two bassline couplets, after which the *exordium* quickly cycles through a variety of vitalities. These variations are demarcated by the vertical lines in Example 134. The first variation spanning the third and fourth couplets intensifies the theme by adding dotted rhythms within crotchet beats (circle in

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[356] Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Harvard University Press, 1991), p. 86, quoting Johann Mattheson, *Kern melodischer Wissenschaft*, 1737, p. 128 and Mattheson (1739), p. 235.

[357] Quintilian, *Institutio Oratoria (95 CE)*, trans. by Harold Edgeworth Butler (Loeb Classical Library, 1922), Book IV, Chapter III. 123 and 127. Quintilian notes in between statement of facts (*narratio*) and proof (*confirmatio*), many rhetoricians make a digression to assist the overall narrative, but "such digressions are not always necessary" (127).

[358] Bonds (1991), p. 86, quoting Mattheson (1737), p. 128 and Mattheson (1739), p. 235.

[359] Bonds (1991), p. 87, quoting *Vorrede* in Mattheson (1739), p. 25.

[360] For another famous example, see Purcell's Chacony for Strings, Z. 730 and "The Great Chaconne" trio sonata, Z. 807.

Example 134), imbuing the sarabande-like characteristics in an additional dimension. As the melodic theme here lies in a middle voice, this first variation has been subject to controversies as to its execution.[361] For example, some mainstream performers (such as Heifetz) have taken to whip the bow back to the middle strings in an attempt to prolong melodic notes.[362] The melodic theme then shifts to the top voice in the third variation spanning the fifth and sixth couplets, calming the vitality dynamics through a thinner texture of upper-string double stops. Nonetheless, the *Chaconne*'s lamenting affect is revealed as Bach introduces a new bassline ((b1) in Example 131 and circled in Example 134), a stepwise descending chromatic fourth *passus duriusculus*. The fourth variation finally settles in serenity with a return to the original bassline and a less agitated melodic rhythm of quavers. This readies the movement for a diminution-like division into semiquavers (square in Example 134), a melodic setting that now pervades the remainder of the movement.
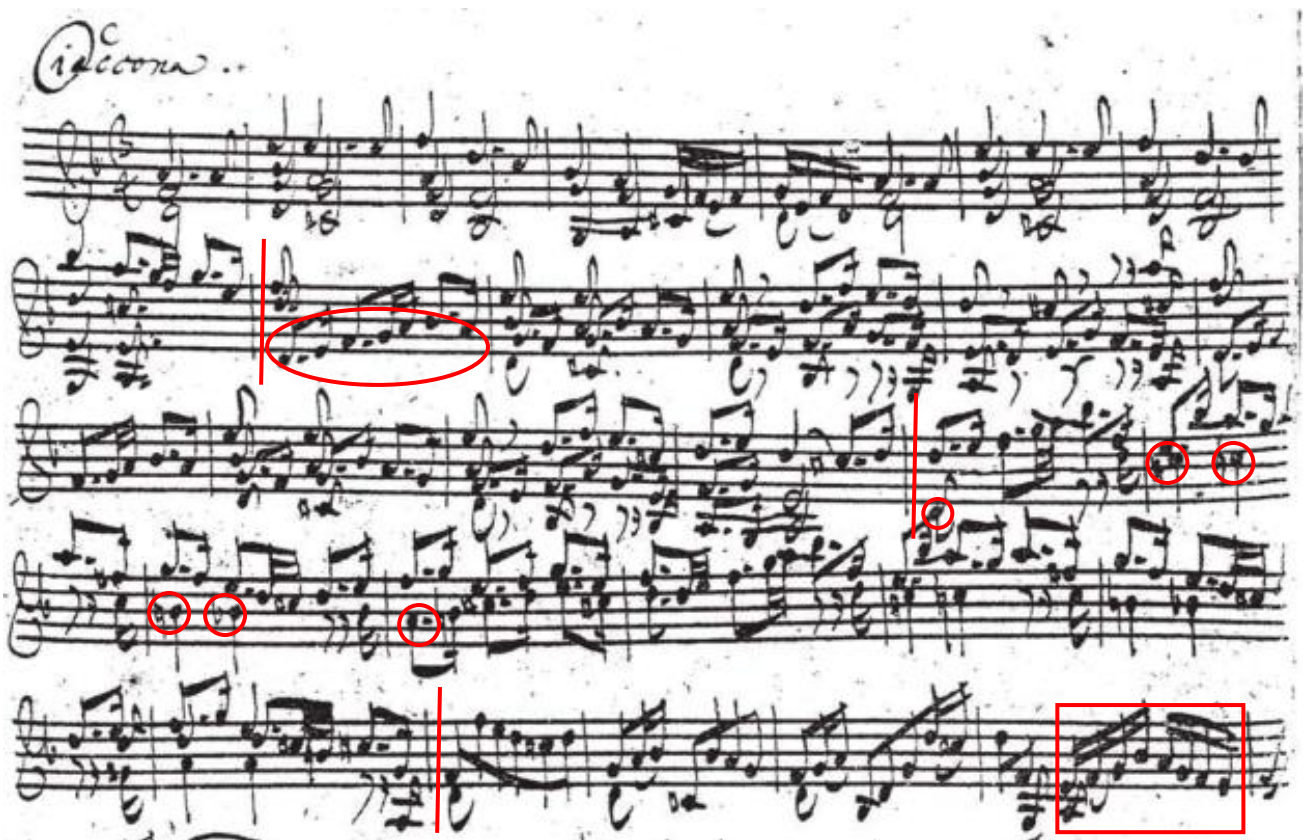
Example 134. *Chaconne* bars 1–28, first half of *exordium*. (Ms)

Typical of Bach, these semiquavers are never just semiquavers. Fehleisen observes that the tenth couplet (bars 37–41) is the start of a metrical conflict, manifested melodically by the slurs on the second beat of bar 37 but on the first beat of 38 (squares in Example 135). The articulation caused by these slurs affect the

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[361] This is discussed in Ritchie (2006), pp. 47–48.
[362] Jascha Heifetz (RCA, 1952).

remainders of these bars and plays with the ambiguity between chaconne- and passacaglia-like characteristics. The three slurs in bar 39, placed almost in syncopation, effectively throw this question in the air (circles in Example 135). The long slur across all but one note in bar 47 signals the end of the influence of the *Chaconne rhythm* (Example 136), and with it, the end of the *exordium*.

Example 135. *Chaconne*, bars 33–42. (Ms)

Example 136. *Chaconne*, bars 47–50. (Ms)

The *narratio* (which for Quintilian is the case's statement of facts) proceeds in a collected fashion, with both the harmonic and rhythm now in a milder swing. The bass has moved to (e) in Example 133, a gentle minim-crotchet harmonic rhythm. The slurs, too, now negate any emphasis on the second beat (dashed circle in Example 136). A separate bow on the first beat makes it the centre of gravity in each bar, and the beginning of the third beat is slurred in, indicating the weakness of the beat. The *narratio* then builds in intensity, with a significant energy injection at bar 57 where double-stopped quavers interrupt the now-longstanding semiquaver pattern. The melodic pace quickens rapidly, and by bar 75 the entire bar is comprised of demisemiquavers. The *narratio* ends with two reflective couplets. The semiquavers in the couplet starting bar 77 calmly spell out the *narratio*'s bassline, and the final couplet adopts the *passus duriusculus* bassline from the *exordium* ((b1) in Example 133).

Example 137. *Chaconne* bars 81–118. Fehleisen's *narratio/propositio.* (Ms)

Fehleisen sees that the *propositio* begins at bar 85 (vertical line in Example 137), where the thematic material presented so far is transformed into a long and extraordinary passage of arpeggios lasting eight couplets. Proportionally, bar 85 is also the one-third point of the *Chaconne* as a whole. Demisemiquavers, gently slurred (unlike the more aggressive demisemiquavers before in the *narratio*), climb in pitch within a short space of three bars to a high G, the highest pitch point in the whole of the *Solos* (note the clef change in bar 86). This descends over a bar into the *arpeggio* section starting in bar 89, which includes irregular basslines and builds up to an almighty climax in bar 113—arguably the greatest climax in the first half of the *Chaconne* (square in Example 137). It will be seen in the main study of this chapter that just as various editions and performers of the recorded era differ in the arpeggio section's execution, Mendelssohn, Schumann and Ressel also differ in how they interpret this remarkable passage. The final couplet of the *propositio* slows the pace of the demisemiquavers bar by bar and leads into a reprise of the *Chaconne theme* at bar 125—the theme's second appearance (dashed vertical line in Example 138). This second appearance differs in its second couplet, which leads into the major through a descending chromatic sequence (dotted horizontal line in Example 138).

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Example 138. *Chaconne* bars 123–141. Transition into Fehleisen's *confirmation/confutatio*. (Ms)

The major section (starting at the solid vertical line in Example 138, hereafter the *maggiore section*) is not in D minor's relative major but in D major. Fehleisen sees this section as the *confirmatio* (proof) and *confutatio* (refutation of rebuttals). From Quintilian's point of view, these two are not so much separate sections but inextricably integrated tasks: "the principles of argument in refutation can only be drawn from the same sources as those used in proof, while topics and thoughts, words and figures will all be on the same lines".[363] Musically, however, there does not seem to be an obvious connection between these rhetorical roles and the major mode. As Mattheson notes, a composer may have a structure in mind without consciously applying rhetorical roles, and Fehleisen's observations help bring this structure to light.

From the start, the *maggiore section* brings back the *Chaconne rhythm*, but less anguished and more peacefully than in the *exordium*. The bassline outlines a simple tetrachord structure, relaxing the tension that had preceded (circles in Example 138). One of the most notable passages is couplets 41 to 44 (bars 161–176), made notable by one of the movement's most distinctive motifs. The motif of three successive semiquavers, falling between the first and second crotchet beats, starts by highlighting the pedal tone of A (solid square in Example 139). This motif traverses three octaves, from the E string's A (bar 161) to the violin's middle A (bar 165) and finally to the violin's lowest A (bar 169). During the middle octave, the motif is played with the violin's two middle strings in unison (circle in Figure 5). This doubles the volume which, along with the interaction between the open and covered strings, adds a unique timbre to the sound and emphasises the motif. By bar 169, the low triple G-string As form the bass, allowing the high E-string A to re-enter in a new role that introduces a secondary motif (dashed square in Example 139). This secondary motif evolves and builds through double

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[363] Quintilian (1922), Book V, Chapters XIII–XIV. 312.

stops until bar 176, when it consumes the entire bar in a powerful succession of triple stops to arrive at a glorious resolution of the D major chord at bar 177.
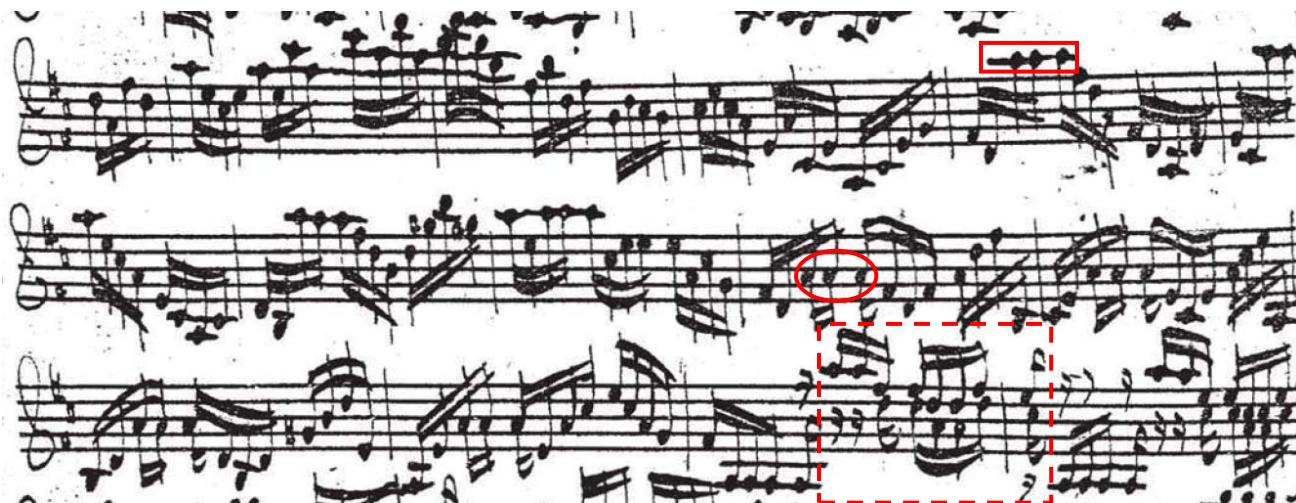
Example 139. *Chaconne* bars 157–170. (Ms)

This significant arrival puts the *Chaconne rhythm* back in charge. After the intensity is cooled by a falling lower voice over the first couplet (bars 177–180), it builds again to yet another remarkable passage starting at bar 185. The next four couplets are a real celebration of the *Chaconne rhythm*, in triple and quadruple stops playing this rhythm all the way (the start of Example 140 marks the last parts of this). The pitch rises with each couplet until the fourth couplet (bar 197, dashed line in Example 140), which starts descending while increasing in strength harmonically to break out into the *Chaconne*'s second *arpeggio* section (between the vertical lines in Example 140). This *arpeggio* section is effectively a prolongation of D major for two couplets, the last outing of the major key before the *Chaconne* returns to the minor.

Example 140. *Chaconne* bars 194–214, transition back to minor section (Fehleisen's *peroratio*). (Ms)

The change of mood in the *peroratio* is immediate. Without any kind of break or fermata (which, for example, occurs at bar 13 in the G minor Adagio), Bach allows just one beat for the arrival point from the immense prolonged major cadence before imposing the minor on the second beat without hesitation (solid line in Example 140). This is so sudden that not even Mendelssohn and Schumann agree on how to deal with it harmonically. Whereas Mendelssohn treats the first beat of bar 209 as part of the preceding passage in the major, Schumann takes the bar line with the key signature change literally and implements the minor, arguably prematurely, on the first note of bar 209 (square in Example 141). In a wish to fill in what Bach did not write, both Mendelssohn and Schumann find themselves eluded from the best solution: Bach's original, to write that note without the mode-determining third and allowing that ambiguity to serve as a transition (circle in Example 141).

Example 141. Schumann's and Mendelssohn's *Chaconne*, bars 204–213. (Schumann's is top.) (Sm)

The first half of the *peroratio* settles the movement back into the minor without making new points. The most significant feature of the *peroratio* is the bariolage section spanning couplets fifty-eight to sixty inclusive (bars 229–240, starting at the first solid vertical line in Example 142), already referred to in the

chaconne genre discussion above. The first couplet within this passage sets up the simple minor tetrachord bassline from the *narratio*. The second couplet (first dashed line in Example 142) adds chromatic elements to the melodic line of the bariolage, forming a lamenting *passus duriusculus*. The third couplet (second dashed line in Example 142) grows in strength as the melodic line's double stops to form 7–6 suspensions, leading to the movement's final outburst (second solid vertical line in Example 142).

Example 142. *Chaconne* bars 228–243, showing sections of the *bariolage* passage. (Ms)

After a series of arpeggiations through triplet semiquavers for two couplets, the *Chaconne theme* returns for the third and final time to end the movement. In the movement's final couplet, the cadence is suspended for a bar (bar 254) to recall the unusual minor tenth in the D minor Allemanda's second full bar. In this way, Bach completes the partita as well as the *Chaconne*.

From this musical introduction to the *Chaconne*, it is evident that one of the important and outstanding features of this chaconne is how the bassline evolves over its course. The subtlety of this bassline evolution and the sophistication of its interactions with the music reflect the complexity of the chaconne genre. It can be argued that all the different basslines occurring here are in fact variations on the most fundamental idea of all: the simple descending tetrachord from D to A, falling one step every bar. From this comes everything from the *Chaconne theme* to the *passus durisculus* motifs. This is a strong defence against McClary's complaint. Rather than revolving around a specific bassline, Bach's *Chaconne* revolves around an idea—the simplest of harmonic

progressions. The earliest *chaconas* from Spain were also primarily improvisations upon a harmonic progression on guitar.[364] Therefore, while *Chaconne* may not fulfil McClary's imagination of what the chaconne may have later become in France, Bach pays homage to the chaconne genre's true origins.

1.4 EDITIONS AND RECORDINGS

A survey of the state of editions and recordings of the *Rediscoverers*' arrangements precedes the chapter's main study. It is brief because these arrangements have not formed a part of the standard repertoire for violinists. For example, Ressel's arrangement only has one edition, published by his regular publisher, Schlesinger.[365] This dissertation provides quotations from this edition.

Mendelssohn and Schumann both published their arrangements through Breitkopf and Härtel. Schumann's arrangement was reprinted later by Edition Peters (7309), whose edition is more readily available today.[366] This appears to be the basis of a comparative edition of the *Chaconne* by Edition Peters (7310), which helpfully combines Mendelssohn's and Schumann's accompaniments within the same system, one above the other.[367] Examining this combined edition with the original Breitkopf and Härtel editions, the differences are minimal with mostly typographical amendments. These amendments do not affect this chapter's study in any way. As such, it is this comparative edition that is mainly quoted in this chapter. As shown in Figure 10, quotations from this comparative edition in this chapter show Schumann's in the top piano stave and Mendelssohn's in the bottom piano stave.

Figure 10. The combined edition of the accompaniments by Schumann and Mendelssohn in the same system. (Sm)

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[364] Mather (1980), pp. 225 and 279, under "Early Guitar Rhythms".

[365] Johann Sebastian Bach and F. W. Ressel, *Ciaccona Per il Violino con Accompagnamento di Pianoforte* (Schlesinger, 1845).

[366] Johann Sebastian Bach and Robert Schumann, *Bach-Schumann Klavierbegleitung zu den Sonaten für Violine Solo (7309)*, 2 vols (C. F. Peters), II.

[367] Johann Sebastian Bach, Felix Mendelssohn-Bartholdy, and Robert Schumann, *Chaconne, Violine und Piano von Joh. Seb. Bach mit Klavierbegleitung von Rob. Schumann und F. Mendelssohn Bartholdy (7310)* (C. F. Peters).

The main source of comparative recordings is an album by Mayumi Hirasaki (violin) and Christine Schornsheim (fortepiano) which contains all three arrangements. [368] These performances are perhaps paradoxical: although they use gut strings and a fortepiano, Hirasaki's style does not reflect a historical style at all, with heavy chords, sustained notes and esoteric bowings that are suggested neither in Bach's manuscript nor in any of the three arrangements. Additionally, Benjamin Schmid (violin) and Lisa Smirnova (pianoforte) recorded all of the *Solos* with Schumann's accompaniments.[369] These recordings are decidedly mainstream in performance style. There are no other publicly available recordings of the *Rediscoverers*' arrangements.

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[368] Mayumi Hirasaki and Christine Schornsheim, *Bach in romantischer Manier: Bearbeitungen von Mendelssohn, Schumann, David und Ressel* (GENUIN Classics, 2010).
[369] Benjamin Schmid and Lisa Smirnova, *6 Sonatas for Violin Solo with Piano Accompaniment by Robert Schumann* (MDG Gold, 1995).

2. COMPARATIVE STUDY AND INTERPRETATIONS

Unlike the previous chapter's main study, the two chapters that follow compare different arrangements of the same movement. This invites deeper and multifaceted investigations that range beyond the confines of specific themes. Therefore, rather than following a thematic presentation, I present twelve discussions in this chapter. While the first discussions follow the development of the movement, later discussions refer to multiple passages from different parts. Finally, the last three discussions pertain to special aspects of Mendelssohn's arrangement that have struck my own process of discovery.

2.1 UNDERSTANDING AND PHRASING CHACONNE'S THEME

Much has been made of the first bar of the *Chaconne* starting on the second beat, including in discussions above. Schumann and Mendelssohn take different views on what this means. Whereas Schumann stays with the status quo, Mendelssohn adds a first beat through a low D in *forte* (Example 143). This gives the audience an unfailing awareness of the rhythm's structure, not just in that bar but for the whole opening. In vitality terms, it signals to the audience that for Mendelssohn, the music is alive from the first, hidden beat.

Example 143. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 1–7, showing first beat. (Sm)

This prevents the danger—one very present for a performance on unaccompanied violin—that the audience hears the dotted rhythm as falling on the first beat, as illustrated in Example 144 where beats are shifted in the bar. As this rhythm governs the theme, it also governs its variations. In this way, an erroneous understanding at the beginning can mislead the audience into hearing the same pattern later: the first beat of the bar (squares in Example 144) is mistaken as the weak third beat of the bar (Example 146), instead of the correct understanding (Example 145).

Example 144. Erroneous understanding of the opening to the *Chaconne* (with shifted bars). (Mw)

Example 145. *Chaconne*, bars 29–32 (dashed squares discussed shortly). (Ms)

Example 146. Erroneous understanding of bars 28–31 of the *Chaconne* (with shifted bars). (Mw)

While equipping the audience with awareness of the first beat, Mendelssohn also gives due weight to the second beat. For example, when the opening theme returns at the end of the first section, Mendelssohn adds *sforzandos* to the dotted second beats (Example 147). This appears to be in preference to the first beat, suggesting a hierarchy of beats in order of importance: second, first and third. If such a hierarchy is to be implemented, Example 148 illustrates this strategy, assigning dynamics to the violin original *Chaconne*'s opening accordingly.

Example 147. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 126–132, showing rhythm emphases. (Sm)

Example 148. Sample hierarchy in *Chaconne*, bars 1–7. (Ms)

A different and arguably more developed approach may understand this in terms of character rather than hierarchy. For Mendelssohn, the role of the first beat is to declare and root the bar. Meanwhile, the *sforzandos* in the second beats give them energy and draw attention to the dotted rhythm. This can be brought to life on the unaccompanied violin in many ways. One means is the speed of chord spreading. For example, chords on the first beat can be played strongly but with a rapid spread to the top, while the second dotted beats can be spread slowly (Example 149). This takes advantage of the longer time afforded by the dotted beat to draw attention to the rhythm instead of enforcing a hierarchy through dynamics. This suggestion also finds support from the slurs in the first three bars in Example 145, where bowing technique is employed as a device to draw attention to the second beat (see dashed squares).

Example 149. Sample chord spreading speed in *Chaconne*, bars 1–7. (Ms)

Like Mendelssohn, Ressel's opening also has a first beat in *forte* in the accompaniment. However, he adopts a very different general understanding. He places little importance on the second dotted beat—it is the only quaver unit where Ressel's accompaniment is silent (Example 150). Instead, the three quavers in the second half of the first bar are made lighter by the *staccato* marks. This, combined with starting with an anacrusis (on what would be a strong beat for Mendelssohn), makes the second and third beats function like an upbeat to the first beat of the next bar. Each bar is a single unit centred on the first beat.

Example 150. Ressel's *Chaconne*, bars 1–6. (Rs)

With respect to the *staccatos*, it is possible that a *simile* marking may have been intended for the remainder of the phrase—there is no clear reason for the *staccatos* not to be repeated in bar 2 at least. This is supported by the marking of *ben marcato* when the accompaniment first has the *Chaconne theme*, and again in the ensuing variation (Example 151). All this suggests a march-like understanding of the theme for Ressel, which also implies a more rigid approach to tempo. Moreover, because the rest on the second beat in Example 150 is only a quaver long, it is incompatible with the chord spreading strategy described in Example 149. The slow spreading of the chord would cause the top note to arrive after (or very closely before) the fourth quaver is played. Its location as the place of piano's rest would also make a slow chord sound flaccid. In keeping with the march aesthetic and the more powerful vitality dynamic it implies, the chords need to be executed efficiently.

Example 151. Ressel's *Chaconne*, bars 24–29. (Rs)

Schumann, as seen in Example 143, does not have anything at all on the first beat, or indeed in the first eight bars. Looking at the rest of his accompaniments of the *Solos*, it does not appear that he sees rhythmic structure as important in the same way. His D minor Sarabanda from the same partita demonstrates this. In a dance where the second beat has undoubted importance, Schumann offers no assistance, writing complete rests in the context of a *forte* dynamic. There is a real question of how much Schumann knew about these dances—as noted in this chapter's introduction, his diaries reveal him asking what a chaconne is.[370] If this is Schumann's treatment of the Sarabande, it is not surprising that he also offers no assistance in the *Chaconne's* dotted rhythm.

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[370] See footnote 291.

Example 152. Schumann's D minor Sarabanda, bars 1–4.[371] (Sch)

However, Schumann's less rhythmically rigid approach has an advantage in flexibility. He is willing to adjust the nature of the dotted rhythm for ensemble purposes. For example, he makes the dotted rhythm a double dot and semiquaver to match the semiquaver in the violin part in Example 153. On the other hand, Mendelssohn makes no such compromises here, the rigidity of principle overruling practical matters of the ensemble.

Example 153. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 8–12. (Sm)

Schumann's more flexible approach to the *Chaconne rhythm*'s dotted motif invites the violinist to exercise some discretion in rhythmic interpretation. An example is Lewis Kaplan of the Julliard School, who advocates over-dotting the motif throughout the *Chaconne* (Example 154).[372] In this interpretation conceived for a modern bow, Kaplan uses hooked bowing to make sure bow changes occur only on the significant beats—the first and

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[371] Bach and Schumann (C. F. Peters plate 7309), as discussed in section 1.4 of this chapter.
[372] *Lewis Kaplan Masterclass and Performance of Chaconne from Partita No. 2 in D Minor for Solo Violin* (Bach Virtuosi Festival, 2020) ‹https://youtu.be/YIhiacTL79I› [accessed 3 December 2022].

second. With the modern bow, he is able to provide significant force on the first beat with an up bow, while reserving the down bow for the dotted rhythm. The hooked bowing also detracts attention from the motif's small note, now only a semiquaver after double dotting. Although Kaplan may have been inspired by another source, it is a good example that historical ideas can be implemented regardless of instrument style.

Example 154. Lewis Caplan's rhythm and bowing in the *Chaconne*, bars 1–5. (Mw)

2.2 SCHUMANN'S ENERGY BURSTS

Schumann begins an early section of prolonged semiquavers with *staccato* off-beat semiquavers, a motif that continues throughout this passage. The motif comprises a semiquaver rest (the off-beat element) and three semiquavers leading to a crotchet falling on the next beat. It functions as a little burst of energy bubbling through the violin's meandering passage and the piano's otherwise passive accompaniment, maintaining pulse in vitality.

This motif begins as early as the passage's first bar (Example 155). The first occurrence forms the accompaniment's first notes in this passage, as the first beat's D minor chord belongs to the preceding section. Schumann writes a *crescendo* through the semiquavers, guiding the phrasing of the motif. This indicates the motif's rhythmic function: to provide an upbeat of growing energy into the on-the-beat crotchet. Its upward direction also follows the upward direction of the violin, supporting it as the violin's pitch rises.

Example 155. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 33–37. (Sm)

In Example 156, The second occurrence of this motif runs successively into the third occurrence in the left hand, forming a longer sequence while the violin also has a longer descending sequence. The overall shape of the accompaniment's motifs is also a downward trajectory, with one octave leap down in the third beat and another octave leap down on the final beat of the third motif. This makes clear the destination of the sequence as the first beat of bar 39. At the same time, the pitch rises across the semiquavers within each motif unit. This is in contrary motion to the violin's descent, increasing energy within each motif unit. Overall, this phrases the violin's descending sequence towards the next bar's B♮ as its destination. This phrase grows by means of energy increases through the last three semiquavers of the second and third beats as illustrated in Example 157.

Example 156. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 38–40. (Sm)

Example 157. Suggested phrasing in *Chaconne*, bars 33–42. (Ms)

Later in the same semiquaver passage, a similar device is employed in conjunction with judiciously placed *staccato* quavers. Now given a dynamic of *forte*, this motif plays a more authoritative role. In contrary motion to the violin, the first set of semiquavers in Example 150 builds energy towards the third beat where the *staccato* quavers start. These quavers (in dashed squares) are strong, sharp jabs that punctuate the phrase.

The rhythm follows that of the *Chaconne theme* at the movement's beginning: first beat, second beat and the bar's last quaver. The second dashed square continues the first, not missing a beat in that rhythm. The arrows indicate where the quavers also highlight harmonic change, indicating harmonic rhythm.

Example 158. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 41–44. (Sm)

The violinist can convey this understanding as shown in Example 159. First the line grows through the second beat of bar 41 into the third beat. Thereafter the first and second beats in the dashed squares can be emphasised, simultaneously articulating each bar's sixth quaver (arrows in Example 159). This recognises the *Chaconne rhythm*, which is consistent with Bach's repetition of the C marked in the triangle. Bar 43 can gain yet more guidance from Example 158. The *forte* and the semiquaver motif in that beat give it energy and impetus to grow. By the third beat, the violin reaches the instrument's lowest note.

Example 159. Suggested phrasing in *Chaconne*, bars 38–46. (Ms)

In an earlier passage, Ressel also uses marked rhythm in the accompaniment to articulate (large squares in Example 160). This attempt is, however, less sophisticated than Schumann's. The rhythmic motif is simply a dotted quaver and a semiquaver all the way through that section except first beats, where dotted quavers are

replaced by strongly grounding crotchets in the low registers of the piano (circles in Example 160). It can be performed on the violin by a clear emphasis at the beginning of each bar (circles in Example 161). The slurs Bach writes naturally reflect this understanding by leaving out the last semiquaver of each group (squares in Example 161).

Interestingly, Ressel's Schlesinger edition does not reflect Bach's autograph bowing in this respect (small squares in Example 160's violin part). Ressel's edition came out more than fifty years before Bach's autograph manuscript of the *Solos* surfaced in 1906. More likely, an authority in Ressel's time may have been Anna Magdalena's copy (Mus.Ms. Bach P 268), which had been available to the public since it was given to the Königliche Bibliothek zu Berlin in 1841.[373] Anna Magdalena's copy is likewise imprecise about Johann Sebastian's slurs (squares in Figure 11). Therefore, Ressel's dotted rhythms in Example 160 shows he understood Bach's music to a remarkable extent, which was later revealed in Johann Sebastian's manuscript.

Example 160. Ressel's *Chaconne*, bars 24–35. (Rs)

Example 161. *Chaconne*, bars 29–32. (Ms)

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[373] Entry on manuscript D-B Mus.ms. Bach P 268 on Bach-digital (bach-digital.de) [accessed on 3 December 2022].
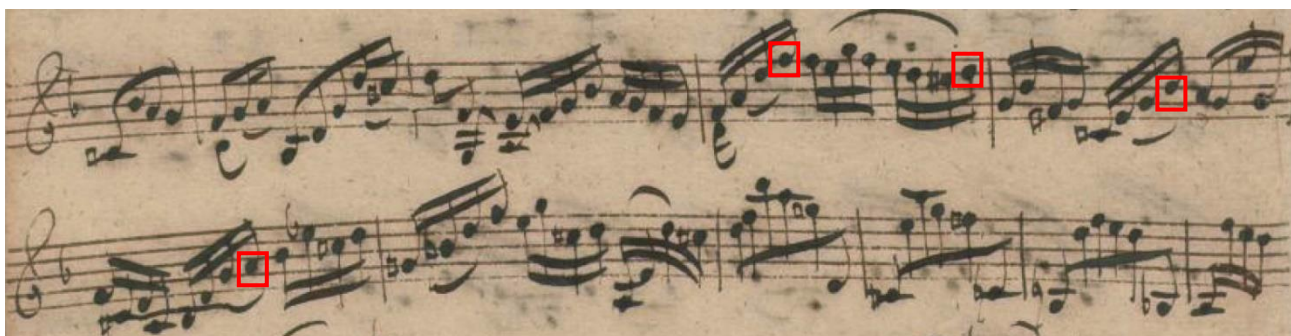
Figure 11. *Chaconne* (Anna Magdalena copy), bars 26–36. (Ms)

2.3 RESSEL'S PRECISE APPROACH TO DYNAMICS AND ARTICULATION

One of Ressel's real qualities is his precision in dynamics and articulation indications. These often convey a detailed understanding of the music. An example is the couplet beginning at bar 37 (second system of Example 162). With *forte* marked at the start (square), he clearly intends a strong start before returning to *piano* in the very next beat. This *piano* is a reminder of the softer tone set by the *pianissimo* he marked for the previous couplet (circle in Example 162's first system). But the strong start at bar 37, coupled with the less extreme *piano* dynamic rather than *pianissimo*, indicates that this couplet is stronger than the previous one. The salient feature in this passage is a G minor ascending scale beginning in the last beat of bar 42 (first square in the left hand of Example 162's second system). On bar 43, it reaches the scale's tonic and *forte* is marked (circle). This is the same passage where in Example 158 Schumann turns the dynamic up to *forte* and provides a concentration of motifs to add intensity.

However, as quickly as it comes, Ressel subdues the surging vitality through the extraordinary dynamic of *sforzando piano* (square in Example 162's second system). It is unclear how this would be executed on the piano as it appears to require the pianist to change dynamic during a note after it is struck with force. In any case, the intention is to emphasise the harmonic change indicated by the violin's E♭ (Ressel provides a Neapolitan sixth), after which a return to the *piano* dynamic follows. Within the new dynamic, Ressel emphasises the first two beats of the next bar with accents (triangles in Example 162)—this time sharing similarities with Mendelssohn in giving importance to both beats (as discussed earlier).

Example 162. Ressel's *Chaconne*, bars 36–45. (Rs)

Bar 45 is also unusual, as Ressel rarely implements the violin's thematic material in the accompaniment verbatim (last square in Example 162). Here, the left hand voice in bar 45 is taken from bar 9 of the violin part, while the right hand's texture clears to allow that quotation to come through. Indeed, bar 45 also appears to be special for Mendelssohn. Before this bar (first system of Example 163), the accompaniment follows a regular pattern of alternating between the left hand in *piano* and the right hand in *forte* (discussed later in Section 2.8). After this bar, Mendelssohn's accompaniment recalls the *Chaconne theme*, with both hands playing its rhythm uniformly (square in Example 163).

Example 163. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 41–48, showing Mendelssohn's *Chaconne rhythm*. (Sm)

Even if a violinist tries to follow Ressel's indications to the letter (as in Example 164), there is much to consider. For example, before arriving at the *forte* couplet, the *pianissimo*'s intensity in the preceding couplet may be achieved through sound colour and bow speed rather than volume, which can mitigate against the sudden dynamic changes that follow. At bar 41, although Ressel marks the whole of the first beat as *forte*, the second half of that beat is in fact a rest for the accompaniment's right hand. Therefore, the violinist does not need to sustain *forte* over all four semiquavers, and the dynamic can subside after starting the couplet strongly. Ressel's *forte* at bar 43 coincides with the tonic of his accompaniment's ascending scale. However, the beat before can already take on a different character in preparation, as the scale in fact starts there, a fourth below the scale's tonic. The accents in bar 44 (triangles in Example 164) can be leaning rather than biting, as the dynamic has now reverted to *piano* after the previous bar's *sforzando piano*. Finally, in the transition bar 45, the accompaniment's dotted quaver and its cessation of constant quavers encourage the violinist to stretch the top G slightly to signal a change (square in Example 164).

Example 164. Ressel's dynamics and articulation in the *Chaconne*, bars 33–46. (Ms)

However, while there seems to be reasoning at the local level for every one of Ressel's decisions, there does not appear to be an overarching principle guiding them. Therefore, perhaps more interesting is to add the range of devices he employs in this passage to the arsenal of interpretative possibilities than to follow Ressel's exact directions. These are: the use of colour within a dynamic to emphasise beats; bold changes to dynamics to delineate sections; accents to highlight notes that are harmonically or rhythmically significant; and the use of earlier rhythmic motifs to inspire phrasing of significant bars.

In the variation starting bar 65, Mendelssohn and Schumann both employ demisemiquaver motifs in the accompaniment. The ways they are employed reveal how the two arrangers understand the passage differently (Example 165). There are some similarities. The motifs are slurred to indicate fluid execution. Both accompaniments have substantial material on the third beat, where Mendelssohn has a *sforzando* and Schumann's motif resides. However, that third beat also plays a different role for each. Mendelssohn's motif starts earlier than Schumann's, off the second beat of the bar, and ends with the *sforzando* on the third beat. Schumann's motif starts on the third beat, occupying the beat entirely but not exceeding it. Therefore, the third beat is a destination for Mendelssohn but a start for Schumann.

Example 165. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 64–66, showing pianoforte flourishes. (Sm)

Mendelssohn's motif is straightforward to understand. The fact it is off the beat suggests it does not start strongly. If anything, it grows towards the destination *sforzando*. This agrees with the natural trajectory of the violin line. The third beat, a low note, is the natural destination of the descending run from the beginning of the bar. The demisemiquaver motif encourages the violin to build momentum during the second beat into the third beat, the bar's centre of gravity.

Schumann's accompaniment, although looks simpler, is less straightforward to understand. The third beat run goes into the first beat of the next bar. Which beat is the strong beat? Baroque performance practice may place importance on the first beat. Schumann however comes from a different time, writing an accompaniment on an instrument that did not exist in the Baroque. These demisemiquavers are in a sextuplet, faster than Mendelssohn's. The uninterrupted upward trajectory is also more energetic than the note repetition

in Mendelssohn's. It appears that Schumann's third beat is very active. A clue is given in the second half of the same variation a few bars later, adding support to this observation. The third beat receives an articulation marking to emphasise that attack (triangles in Example 166). Furthermore, the demisemiquavers now run downwards, in contrary motion to the rising violin line in matching rhythm. These factors significantly increase the power of the third beat.

In thinking about whether inferences can be made across the first and second couplets, the question now is whether the two couplets within the variation are analogous or contrary. The most obvious difference is the direction of pitch. In the variation's first couplet, the violin line is dropping while the demisemiquaver flourishes rise (Example 165). In the second couplet, the violin is rising while the flourishes fall (Example 166). There is a symmetry there that seems to match.

However, this argument based purely on pitch has relatively little persuasive power when arguing for a rhythmic structure. But in rhythm, too, there is a difference. In the first couplet Schumann's flourishes are sextuplets, while in the second couplet they are normal. Although these are not the same, this is explained by observations on each couplet. In the first couplet, the faster sextuplets are more energetic, supporting the first half of the third beat—the least active part due to the opening semiquaver (circle in Example 165). In the second couplet, Bach's writing already makes the third beat easily the most active, relieving the need for the more active sextuplets to make the point (circle in Example 166). Schumann's compensation mechanisms at work make the two couplets analogous, both demonstrating that Schumann understands the third beat as each bar's dominant beat.

Example 166 also shows how Mendelssohn handles this variation's second couplet. Although he now starts his flourish on the second beat in *fortissimo*, the gravity of the phrase has not shifted. Vitality surges towards the third beat, where the run ends and where it is met with a strong five-note chord. Meanwhile, the second beat is the only beat with no left hand support. Moreover, the *fortissimo* is not directed at the second beat but for the whole of the second couplet of the variation; this dynamic is not repeated next bar. Therefore, the rhythmic structures of both halves also remain analogous for Mendelssohn, though the important event in each bar is the arrival of the third beat rather than the third beat itself.

Example 166. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 69–70, downward flourishes. (Sm)

In this respect, Mendelssohn's and Schumann's outlooks have very different effects on the violin original. Mendelssohn's version (Example 167) suggests the second beat growing strongly into the third beat. Having reached the third beat, the violin returns to the starting position in preparation for the next bar. Schumann's version suggests almost the opposite (Example 168). The third beat is the strongest beat of the bar, and the flourish in it is played strongly. After the flourish arrives at the first beat of the next bar, the violin relaxes until the next third beat comes again. In both halves, the second beat in Schumann's accompaniment is a crotchet rest, so there is no encouragement to build momentum during the second beat.

Example 167. Mendelssohn's suggested phrasing in *Chaconne*, bars 64–70. (Ms)

Example 168. Schumann's suggested phrasing in *Chaconne*, bars 64–70. (Ms)

Ressel's treatment of this variation is different: simpler but not inferior. Like at the start of the movement, Ressel treats each bar as one phrasing unit, with the first beat providing the impetus. Here (Example 169), *fortepiano* is marked at the start of each bar. The second half of the bar is a steady semiquaver run downwards in the first two instances, and in a powerful low register in the third. This builds momentum towards the end of the bar and into the next bar's first beat. On the violin, this can be conveyed by starting each bar strongly but as a *fortepiano*, making room so that in the second half of the bar, the momentum can start building again towards the first beat of the next bar (Example 170).

Example 169. Ressel's *Chaconne*, bars 61–69. (Rs)
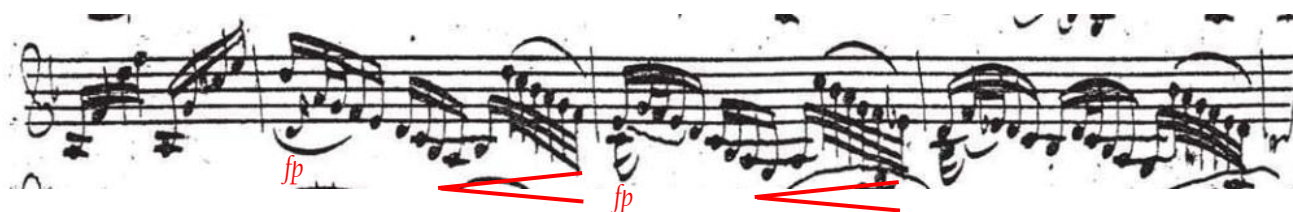
Example 170. Ressel's dynamics in the *Chaconne*, bars 64–67. (Ms)

2.5 APPROACHES TO THE BRIDGE TO ARPEGGIO SECTION

Example 172 shows the start of Fehleisen's *propositio*, which is a short preamble that bridges the extensive variations of the *exordium-narratio* and the *Chaconne*'s long arpeggio section. Ressel again provides a simple and palatable approach (Example 171). The basic idea is that each bar is one gesture—there is one dotted minim to each bar that dictates that bar's harmony. Within this sit five simple quavers starting on the second quaver of

the bar, slurred to set a lyrical tone and fluent style.[374] These quavers also allow the accompaniment to increase volume during the bar and give effect to the *crescendo* leading to Ressel's high point, the *forte* marked at bar 87. This bar is also where the violin reaches the highest notes in the phrase. Ressel's accompaniment invites the violin to do likewise. Rather than treating every four demisemiquavers as a separate slurred unit, the violinist can take a fluent and lyrical approach across the bar, growing linearly towards bar 87 (Example 172).

Example 171. Ressel's *Chaconne*, bars 84–94. (Rs)
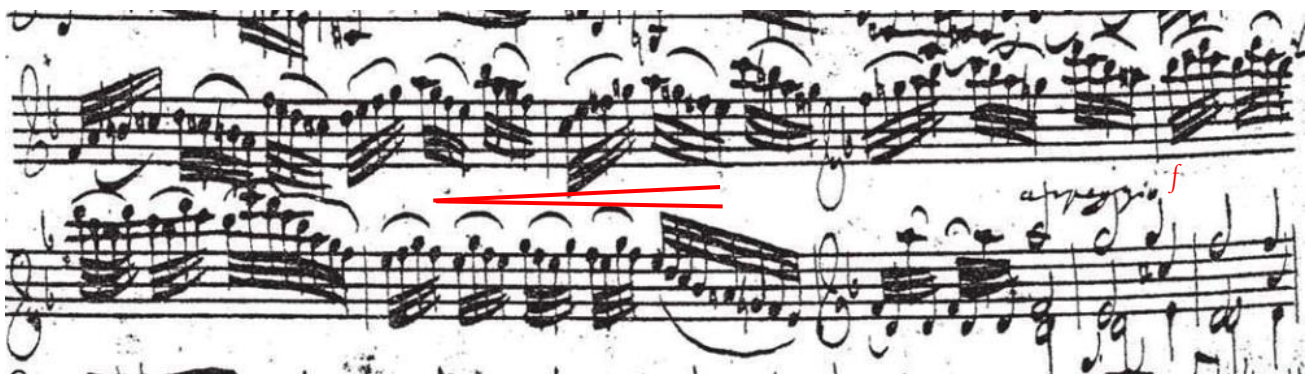
Example 172. Ressel's dynamics in the *Chaconne*, bars 85–91. (Ms)

Mendelssohn's and Schumann's approaches differ fundamentally from Ressel's. They do not share Ressel's idea of one gesture per bar or his lyrical approach. Mendelssohn's approach is evidently aggressive, with sharp *staccatissimo* marks on every quaver delivering an assertive and imposing vitality dynamic (squares in Example 173). The quavers grow through a *crescendo* and a *sforzando* into a second *sforzando* at bar 87 (the two

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[374] This dissertation uses the term lyricism—the quality of being song-like—to describe musical passages or figures that are horizontally conceived to achieve a melodic outcome. Lyrical passages are typically *legato*, calm and lack jarring elements that make it difficult to sing. Also, though there are many exceptions, a quiet passage may be more likely to be lyrical as this discourages aggression.

circles in Mendelssohn's systems in Example 173), sharing Ressel's high point. The strong dynamic is reinforced in the next bar immediately leading into the arpeggios. Although the *sforzando* and *forte* dynamics articulate the start of each bar, the heavy punctuation by the *staccatissimo* puts stress on each quaver such that each bar is six gestures, not one.

Despite not having Mendelssohn's *staccatissimo* marks, Schumann's accompaniment is arguably even more aggressive, but with a vitality dynamic that is tense rather than assertive. From the beginning of the passage, the quaver chords drive the pitch up so that by bar 87 the piano competes with the violin in the high tessitura (square in Schumann's right hand in Example 173). This drive is given momentum every bar by the three left hand quavers in the bar's second half (squares in Schumann's left hand in Example 173). The effect this creates is highly strained, with two different timbres clashing in the same register. In bars 86 and 87, the left hand joins in the treble register (dashed squares in Example 173). This happens nowhere else in Schumann's *Chaconne*, indicating that he sees this as a point of real heightened tension. It is only after this bar that Schumann reaches his high point, where the *crescendo* ceases at a dynamic of *forte* (circle in Schumann's system in Example 173). This is one bar later than Ressel and Mendelssohn, indicating that for Schumann, bar 87 is not a destination but where tension is wound up and increased. During bar 88, the piano's right hand falls to match the violin's pitch.

Example 173. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 85–88. (Sm)

The violin can convey Mendelssohn's approach easily (Example 174). The *staccatissimo* in Mendelssohn can be reflected by accentuating each slur Bach writes, biting each attack. Each bar is articulated with *sforzandos* in the first beat but the phrase grows continuously until bar 87. Here the *staccatissimo* stops, and *forte* is consistently sustained with broader strokes until the arpeggios.

Schumann's approach is more challenging to achieve (Example 175), as the tension in bar 87 is so high and almost uncomfortable. To convey that vitality dynamic, a suggestion is to play these high notes closer to the bridge deliberately, with compressed weight and a slow bow. The strokes in the passage are generally broader than in Mendelssohn, with each stroke growing on each other from bar 86 through to 88. The last three strokes of each bar can drive the passage forward with increased energy.

Example 174. Mendelssohn's phrasing in the *Chaconne*, bars 85–91. (Ms)

Example 175. Schumann's phrasing in the *Chaconne*, bars 85–91. (Ms)

2.6 STRUCTURE OF THE ARPEGGIO SECTION

Within the *Chaconne*'s main tripartite structure, the first section is brought to its climax and closure through a prolonged section of arpeggios of 34 bars.[375] This discussion analyses how the three arrangers understand the structure of this remarkable arpeggio section differently. In Ressel's case, he appears to delineate six segments. I start by laying out the overall structure the accompaniment indicates (Example 176). For present purposes, segments are divided not strictly by musical structure, but by consistency of style.

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[375] In Fehleisen's terms, this includes the *exordium*, *narratio* and *propositio*.

Example 176. Ressel's segments in *Chaconne*, bars 87–123. (Ms)

Ressel introduces the arpeggio section gently as he relaxes the tension and energy from the build-up before, relaxing the vitality dynamic for a renewed start. The descending sixths in the accompaniment's right hand are followed by the descending bassline, though it skips an octave lower in the left hand (first two squares in Example 177). Over this long descent, the accompaniment increases the range between the violin and the bass, creating space. Bar 91 grows as the violin takes over the descending motif with its own descending sixths in the next bar (first square in Example 177's violin part). But even though Ressel's sixths come first in the passage, it was Bach's violin original that had existed first. Therefore, Ressel uses Bach's musical material to create a narrative that anticipates Bach's motif.

The arpeggio section settles at segment β, Ressel's double bar marked *express*. Although this is only a "thin" double bar line and only that variation's half-way point, the next four bars form a segment of a new style. The accompanying material has a different function from the previous four bars. The descending sixth/scale motif is not repeated. Instead, this is a rare instance of Ressel providing support to the second beat. In bars 93 and 95, the second beat is decorated with ornaments, drawing attention to that beat (circles in Example 177). In bar 94, the left hand leaps down by more than an octave to reach the F# in a low register (circle in Example 177's left hand).

Example 177. Ressel's *Chaconne*, bars 88–100 (segments *α*, *β* and *γ*). (Rs)

From the third segment (*γ*) onwards, repeated quavers predominate the accompaniment and set the pace of the arpeggio section (the first square after the segment line in Example 178). They persist however complex the passage eventually becomes, providing a constant and unceasing heartbeat. Indeed, Ressel starts elaborating them as early as bar 101, turning the first quaver of each pair into semiquavers (first square in Example 178's second system). This allows Ressel to add voice direction without being restrained by repeating quaver pairs. Amidst this, the steady quavers persist through the middle voice. (In bar 99 Ressel places a *sforzando* on the second beat, typical of his precise style. However, as this is an isolated case, its function is not to support the second beat in general. It brings out the poignant diminished seventh at that point.)

The dashed squares in Example 178 highlight how Ressel concludes significant segments. The motif, based on non-slurred semiquavers in general, seems non-descript. However, its usage is anything but. The first dashed square is the first occurrence of this motif and is relatively simple. The first four semiquavers, slurred, bring the voice down to a less penetrating register to begin closure. The last four semiquavers, also slurred, take the voice to where the next segment starts. Overall, the twelve semiquavers provide a rhythmic constancy and a small, cresting vitality wave that spells inevitability of both a conclusion and a new start. The second dashed square, however, is a more powerful application of the motif. With both hands in unison and no other rhythmic motif as a distraction, the semiquavers drive a darker tone through the downward natural minor scale, where the C♮ stands in cross relation to the C♯ in the violin's top voice.

Example 178. Ressel's *Chaconne*, bars 95–105 (segments *γ* and *δ*). (Rs)

In the fourth segment (*δ*) Ressel enriches the texture with a line of slurred semiquavers (squares in Example 178 and Example 179). Despite more activity, the slurs indicate a more lyrical approach with longer continuity across each bar. This approach suits this segment's more mellow vitality and subdued feel. The prevalence in the violin's top line of F♮, the lowered third degree in D minor, is a constant reminder of the segment's minor tonality. Also in this segment are semiquavers by an additional voice in the second beat of each bar (circles in Example 178 and Example 179). In segment *δ*, these semiquavers are off the beat and ascending. As such, they do not so much provide emphasis on the second beat of each bar. Rather, they provide support to grow through the beat. In Example 179's dashed square, this segment again employs a bar of semiquavers to provide some closure.

The supporting function of the off-beat semiquavers comes to the fore in the fifth segment (*ε*). This short segment is where the passage grows towards its great climax in bar 113 (marked as *pianissimo*—discussed later in Section 2.9 (*Surprising dynamics*)). This semiquaver motif now occurs at every beat in the first two bars (circles in Example 179's segment *ε*). This segment also reveals the importance of the direction of these off-beat semiquavers. They are ascending for the first two beats and descending for the third. A possible interpretation is that while the ascending ones encourage growth, the descending ones suggest a step back, such that the phrase's growth pattern is two steps forward, one step back. This provides a convincing shape for the first two bars of segment *ε*, as it accords with Bach's violin original—the top voice in these second beats are minims (triangles in Example 179). Although played in arpeggio fashion, the fact that Bach writes minims still makes a

difference, as he could have written two repeated crotchets instead (as he does elsewhere, such as the two Ds in lowest voice of bar 110). If these minims were played as simple notes on a Baroque downbow, they would diminish rather than increase through the notes.

Bars 111 and 112 are the final two bars of growth before reaching the climax at bar 113 (segment ζ). The left hand applies the most powerful version of the segment-ending semiquaver motif, lasting not one bar but two to stretch out the ending (two-bar square in Example 179's second system). It is ominous, rising in chromatic steps and swelling in vitality dynamic. These chromatic semiquavers match the violin's ascending bassline on every beat, and the prolonged use of semiquavers gives the feeling of a relentless march upwards. Its low register also stretches against the violin's high register, giving the phrase a sense of immensity and finality.

Example 179. Ressel's *Chaconne*, bars 106–115 (segments ε and ζ). (Rs)

As noted briefly above, Ressel's decision to drop the section's climax to *pianissimo* is discussed later in the chapter. This also signals the last, sixth segment (ζ) of the arpeggio section. As in the previous segment, the off-beat semiquaver motif continues (circles in Example 178 and Example 179), which can be interpreted as encouraging growth from the *pianissimo* dynamic. In the segment's second half, Ressel puts *sforzando* markings in bars 117 and 118 that are unfortunately printed in an ambiguous position (squares in Example 180). It is not clear whether he intends the *sforzandos* to be on the third beat or the preceding quaver. Nonetheless, they indicate that Ressel sees this approximate location as the centre of gravity of sub-units, each comprising of three crotchets as shown in the dashed squares. Ressel ends the segment and the entire arpeggio section with

a final application of the semiquaver conclusion motif (last square in Example 180), with all the works of the *rallentando* and *crescendo* to *forte*.

Example 180. Ressel's *Chaconne*, bars 116–120 (segment ζ). (Rs)

Ressel presents a plethora of details for the violinist to consider. However, as discussed at the end of Section 2.3 (*Ressel's precise dynamics*), these details are often not guided by larger overarching principles. It would be worthwhile summarising the above in a way that the violinist can add to the arsenal of interpretative possibilities (see Example 181).

Example 181. Ressel's suggestions for the *Chaconne*, bars 87–123. (Ms)

Ressel thinks of the whole of segment α as one extended phrase, where the violin's descending sixths are the end of a longer descending motif that starts from the segment's beginning in sixths. This encourages the violinist to take a lyrical rather than localised approach to phrasing. Ressel's dynamics provide a suggestion.

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Segment β continues the expressive tone, with centres of gravity on the middle beats. This pattern leads to a more emphasised diminished chord at the middle beat of bar 99 in segment γ, which is now more rhythmically regular in Ressel's accompaniment. This coincides with the violin's active voice moving from the bass to the more penetrating A string, also at a regular (crotchet) melodic pace. When this melodic voice moves to the top at segment δ, the accompaniment adopts an outright legato articulation by slurring entire bars of stepwise semiquavers. At the same time, the off-beat three-semiquaver motif in the accompaniment adds movement and keeps the pace moving. Segment ε is the growth segment towards the climax at bar 113. The direction of the semiquaver motifs gives shape to the first two bars, and the dramatic chromatic two-bar motif in the bass broadens the immediate lead-up to the climax, swelling irresistibly towards it. After the climax point (itself discussed later in Section 2.9 (*Surprising dynamics*)), Ressel once again indicates the phrasing shape with *sforzandos* before a grand ending.

The predominant feature of these details is the frequency of change. This shows two general aspects of Ressel's approach. First, Ressel takes every couplet as an opportunity to change and explore different vitality dynamics. Second, he shows how varying a range of parameters can create different dimensions of difference across couplets. At the end of each couplet, a semiquaver motif spells an ending as if to conclude that couplet's exploration. The final occurrence of this pulls out the stops with a *rallentando*, concluding the entire arpeggio section and leaving the ending in no doubt.

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Mendelssohn and Schumann take a different approach from Ressel to the *arpeggio* section from the start. They both take the opportunity of a new, stable pattern in the violin part to restate the *Chaconne theme* (Example 182). As noted in the earlier discussion of how the three arrangers understand the *Chaconne theme* differently (Section 2.1 (*Understanding the Chaconne Theme*)), Mendelssohn was the arranger who followed the *Chaconne*'s dotted rhythm the most. Here, too, Mendelssohn follows that rhythm in both hands, but Schumann does not.

However, they both noticed one important aspect: the harmonic rhythm here no longer follows that of the beginning. Whereas at the beginning the main harmonic change falls on the second beat of the bar, on the dotted crotchet, here it does not. The violin original now has a minim-crotchet harmonic rhythm (dashed square in Example 182's violin part). Accordingly, both Mendelssohn's and Schumann's accompaniments reflect that. In bar 90, they both change harmony in the final quaver instead of the second beat (dashed squares in bar 90 in Example 182). In bar 91, although the top voices in both accompaniment parts are substantially

similar to the original theme, the harmonies again are not. Whereas the original theme changes to B♭ on the second beat (circle in Example 183), both accompaniments continue in D minor on that beat (dashed square in bar 91 in Example 182). Therefore, Bach's rhythm in the violin original very much governs the piano.

This is the case for the first three bars at least. Mendelssohn and Schumann diverge in the fourth bar, when there is no longer a harmonically compatible solution that at once satisfies Mendelssohn's use of the *Chaconne theme* material and Bach's violin original material in bar 92. The fourth bar of the original theme has two changes in the bassline rather than one: G, A, C♯ (square in Example 183). However, Bach's bassline in the violin's bar 92 is just one change: a minim G followed by a crotchet A (the C♯ element is arguably tucked into the top voice of the last quaver). Here, Mendelssohn goes for it in the second beat with a change of bass to A (dashed square in bar 92 in Mendelssohn's accompaniment in Example 182). Although this now sets a second-beat dissonance against the violin original's G in the bass, this move allows Mendelssohn to maintain the original theme's melodic line (taken an octave higher). Schumann, however, follows the bassline of the violin line in Bach's bar 92. This is why Schumann is unable to continue the theme's melodic line in the second beat (dashed square in bar 92 in Schumann's accompaniment)—an A in the right hand would go against the G, which is now double-enforced by the left hand. However, Schumann assumes the melodic line in the first beat of bar 93 (dashed square in bar 93). This is significant for the violin because Mendelssohn's version invites the violinist to articulate the second beat in bar 92, but Schumann's version encourages a continuation of the minim-crotchet rhythm as before.

Example 182. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 89–93. (Sm)
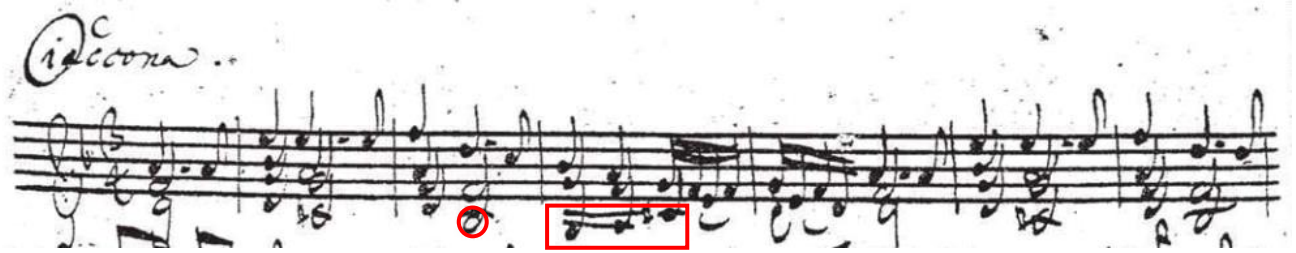
Example 183. *Chaconne*, bars 1–7. (Ms)

Unlike Ressel's segment *β*, the four bars following this adhere to the same style. However, Bach's violin original provides a very clear bassline that is not too far from that of the original statement of the theme. Mendelssohn and Schumann share the same strategy of doubling this bassline (Example 184). While Schumann writes general material to complement the bassline, Mendelssohn writes a simple *countermelody* that contains elements of the original theme. (A *countermelody* is a melody or melodic element added by an arranger in a new voice that does not exist in the violin original at that moment, here referring to Mendelssohn's right hand.)

Here, however, is where Mendelssohn's accompaniment stops for a long silence of 11 bars, discussed later in Section 2.10 (*Mendelssohn's role*). Meanwhile, Schumann continues at bar 93 but now in a very different style. The next eight bars are very tranquil and almost completely still in vitality, only holding an octave D in the left hand except bar 100. The small gesture of two quavers at the beginning of that bar marks a significant injection of energy and a jolt to vitality, especially with such inactivity before it. This gesture has two functions. First, it supports the quavers in the violin's melodic line. Although in reality the second quaver (F♮) is just a passing note, Schumann makes a real feature out of those quavers. Perhaps Schumann recognises their rarity: these are the only quavers in the whole arpeggio section after the descending sixths in bar 92. Second, the change in this bar 100 leads to the dominant, A, marking the halfway point of the 8-bar segment.

Example 184. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 94–100. (Sm)

Example 185 shows Schumann's connected approach in these segments. In bars 101–102 (Example 185) as well as 97–98 (Example 184), the left hand has long octave Ds tied over two bars, which connects these pairs of bars. On the piano, the sound inevitably diminishes over the two bars. The violin would logically phrase accordingly, treating the two bars as one gesture. 102–103 extends this by the right hand's slur across the bar line (dashed squares in Example 185). The addition of the right hand adds impetus to an otherwise still accompaniment, and the downward motion of the three crotchets drive into the first beat of the next bar. Along with the repeated bass in the left hand, the first beat of bar 103 is the high point of this phrase. The two beats before it grow into it.

This kind of connection is also at work at a larger scale, connecting not just phrases but segments. Bars 104 and 105 also link two segments in this fashion, though the connection here is even greater as the left hand is also tied across the bar (circle in Example 185). However, the next segment exhibits yet a different style, with the rhythmic motif of crotchets on beats one and three providing more structure, forward motion and swing (last square in Example 185).

Example 185. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 101–107. (Sm)

Ahead of the *arpeggio* section's climax, both Mendelssohn and Schumann start preparing a bar earlier than Ressel. For Mendelssohn, he breaks his long silence here. Employing the *Chaconne rhythm*, he starts with the left hand at bar 108, which interestingly is two beats before the new couplet (dashed square in Mendelssohn's left hand in Example 186). This pick up causes the motif to span two couplets, bringing them together. The left hand is then joined by the right hand which follows the harmonic progression of the violin original as well as the rhythm. In the last two bars, as the precipice of the climax is in sight, Mendelssohn's

rhythm gives way to the violin's crotchets. His left hand is, however, unable to resist a dotted rhythm in the very last bar (square), but the right hand follows the violin in both rhythm and harmony.

Schumann on the other hand re-employs his connected approach. Slurs and ties connect all five bars leading up to the climax until the transition into the last bar. The slurs in the right hand indicate Schumann's phrasing groupings in this build-up (dashed squares in Example 186). The notes in the right hand, supporting Bach's harmonies in the violin original, build harmonic tension through the second and third beats before resolving on the first beat. The slurs reflect this phrasing. The exception is going into bar 112, where both hands break at the bar line to keep up with the increase of harmonic rhythm approaching the climax (thin square in Example 186). This results in the last two crotchets of bar 111 forming its own group, with a new group of three spanning bar 112.

Both Mendelssohn and Schumann create the same interesting harmonic setting. They both maintain a dominant pedal (an octave A) in the left hand all the way to the climax point. This is at tension with the right hand, which in both cases follow the violin original's harmony. The bass (A) is most at tension against a B♭ or a G♯ in the harmony (circles in Example 186), and the build-up's intensity is driven hard in bar 110. With both the first and second crotchets clashing against the accompaniments' basses, this is a particularly concentrated location for harmonic tension points, matching the intense vitality dynamic at this point in Ressel's arrangement. For the violinist, all this suggests bar 110 as a place to drive up the intensity, with an opportunity to emphasise bar 111's second beat and bar 112's first beat to highlight the increased pace of harmonic rhythm.

Example 186. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 108–113. (Sm)

Mendelssohn and Schumann take opposite approaches after reaching the climax. Mendelssohn, perhaps strangely, again falls into silence at this high point. Again, this is discussed later in Section 2.10 (*The role of Mendelssohn's accompaniment*). Schumann takes Bach's bassline as melodic material (starting in the last square of Example 186, going into Example 187). He further supports this by doubling the octave from above, adding more prominence to this line. This suggests the violinist gives real dominance to the bassline, in both a harmonic and melodic role. Schumann sees all this as one long phrase, bringing it together under one slur across three bars. After this, Schumann's cross-bar slurs indicate his organisation of phrasing units (dashed squares), which is similar to Ressel's understanding. In contrast, Mendelssohn's understanding keeps to the bar, with the first two bars of his *countermelody* rising to apexes mid-bar. (*Countermelodies* are the subject of the next section.)

Example 187. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 114–119. (Sm)

As Mendelssohn's accompaniment only participates in the *arpeggio* section for short sections, it is possible to consider Mendelssohn's and Schumann's accompaniments together in revisiting the violin original (Example 188). They both begin the section by introducing the *Chaconne theme* in the accompaniment. This is more poignantly felt in bar 91 as the theme in the accompaniments changes notes on the second beat of the bar (empty square), which encourages the violin to grow towards that as the bar's centre of gravity. Mendelssohn and Schumann diverge at bar 92 as Mendelssohn's melody and harmony changes by the crotchet, whereas Schumann takes the bar as a whole by means of slurs and ties. The dashed circle shows where Mendelssohn might articulate differently to bring out three crotchets. In the second couplet, both Mendelssohn and Schumann double up the bassline, encouraging the violin to bring out what is already the melodic element (square in the second system). On top of this, Mendelssohn adds a *countermelody* that continues from the first

couplet, suggesting the violinist sees this as a longer, contiguous phrase. This *countermelody* particularly brings out the F# in bar 94 as a bar-long trill (dashed circle), increasing the harmonic tension of the diminished seventh.

While Mendelssohn's accompaniment drops out, Schumann takes a calm approach to the *arpeggio* section's third and fourth couplets in an almost-still vitality dynamic, taking the first two bars of each couplet as one gesture (dashed squares in Example 188's second and third systems). Schumann's cross-bar gestures connect bar 102 to bar 103 (first arrow) and the fourth and fifth couplets (second arrow). The fifth couplet (starting after the second arrow) receives a swing from Schumann with accompaniment on the first and third beats, a little lighter in texture but, like Ressel, encouraging movement. Stepping into the couplet before the climax, Mendelssohn's accompaniment starts again with a *Chaconne rhythm* pickup before, joining the fifth and the sixth couplets (blue arrow across the vertical line). For the next four bars, both Mendelssohn and Schumann start their growth engines: Mendelssohn through the *Chaconne rhythm* in both hands, and Schumann through slurred gestures that begin by crossing bars (red arrows after the blue arrow). For both arrangers, harmonic tension is particularly pronounced in bar 110, with the B♭ and G# (circled) against an A in the bass. This is a catalyst point to accelerate the growth towards the climax at bar 113. Schumann's gestures shift out of syncopation through a shorter two-beat slur that highlights increased harmonic tempo, and the violinist can bring out the relevant notes to highlight the increased tempo (triangles in bars 111 and 112).

Example 188. Schumann's and Mendelssohn's suggestions for the *Chaconne*, bars 87–123. (Ms)

After the climax, Schumann doubles the violin original's bassline under a long three-bar slur, indicating a long phrase where the bassline may be brought out as both a harmonic and melodic concern (long horizontal line in Example 180). When Mendelssohn returns with a *countermelody* at bar 117, he keeps his phrasing by Bach's bars, while Schumann follows Ressel in syncopated phrasing units starting on second beats (dashed squares). Mendelssohn's silence at the climax point is discussed later in Section 2.10 (*Mendelssohn's role*).

2.7 COUNTERMELODIES

This chapter has already encountered two instances of *countermelodies*: Example 184 and Example 187 both by Mendelssohn. Of course, *countermelodies* cannot be played in an unaccompanied violin performance. However, a *countermelody* can provide a great deal of information about how an arranger understands a passage. Like all melodies, *countermelodies* have direction, emphases, articulation and pace that encourage some phrasing decisions more than others. In conjunction with what is happening in the violin original at the same time, *countermelodies* are a rich source of insight.

Mendelssohn provides some short examples of *countermelodies* in Example 190 and Example 191. In the violin original the phrasing of bars 49–51 is largely determined by long slurs over the 8-note descending gestures

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(Example 189). If played with a Baroque bow, the direction of the bow matters. On a downbow, the gesture would naturally start strongly and diminish. On an upbow, it would be the reverse. If the bowings in the violin original are used without compensation (such as hooking an extra semiquaver to the long bow), both directions are played, as illustrated in Example 189 with the bowing and its natural Baroque bow dynamics. (The exact shapes within the long slurs partly depend on the Baroque bow's shape, which is not a standardised science.)
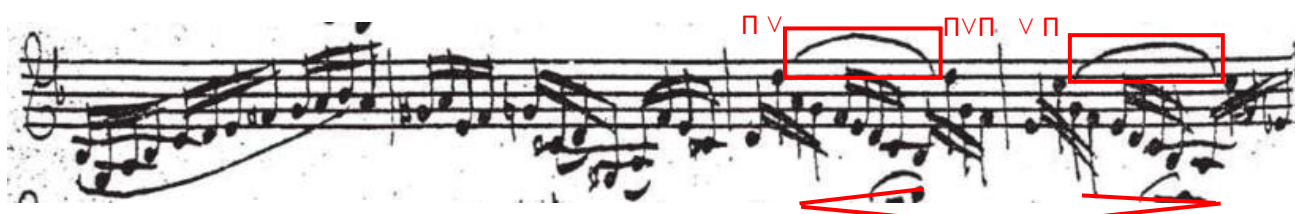
Example 189. *Chaconne*, bars 47–50 (with natural Baroque bow dynamics). (Ms)

Mendelssohn's *countermelody* strikes a balance between the two. By the time of Mendelssohn's arrangement in the 1840s, the shape of the violin bow had largely evolved into what we play today.[376] Therefore, Mendelssohn's phrasing does not consider the difference between up and down bows. His *countermelody* stretches over four bars and comprises four subunits, roughly one per bar. The first three subunits have second beats as highest points, making these the natural foci for phrasing (circles in Example 190). The fourth subunit (bar 52) instead grows to the third beat (also see circle). This reflects the change in the nature of the violin part, which now rises towards the third beat with separate bows.

Example 190. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 49–52, Mendelssohn's *countermelody*. (Sm)

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[376] The inventor of the modern bow, François Xavier Tourte, died in 1835. With a huge number of apprentices who became famous in their own right, Tourte's style of bowmaking took dominance over his lifetime.

Mendelssohn's use of *countermelody* continues in the second part of this variation, but its nature is completely different (Example 191). The emphasis is instead on the first beat, a dotted quaver and semiquaver. This arrives at the resolution in the second beat, with the notes suggesting a root position triad. The quaver in the second half of the third beat acts as an upbeat to the next downbeat.

Although dotted crotchets appear in bars 53 and 55, the second beat is not the focus as it might be in the *Chaconne theme*. As to what role it plays, bar 54 gives a major clue with the quaver rest in the *countermelody*'s voice on the third beat (circle in Mendelssohn's accompaniment in Example 191). This rest exists to avoid a semitone clash with the E♭ in the second voice. If Mendelssohn were to prioritise following the *Chaconne rhythm*, this chapter's earlier discussions evidenced that he would do so at greater length than the other two arrangers. However, here he prioritises writing an E♭, at a place where it is not harmonically necessary (there is no E♭ in the violin part): it is to create harmonic tension in the third beat that in turn increases the power of the resolving first beat in the next bar. Considering all this, it is clear that Mendelssohn's priority lies with the first beat here.

This general rule is broken in the last bar, the last bar approaching a high point in Fehleisen's *narratio*. Here, a *sforzando* is placed on the second beat, but this is not so much an accent on the beat. It is the final acceleration of growth into the climactic bar, with the trill being a pianistic device to allow a long note to grow in dynamic throughout.

Schumann does not employ a *countermelody* here, but it is instructive to consider how his understanding of the phrase differs. Opposite to Mendelssohn, Schumann's first beat is the least emphasised, with a quaver rest in the top voice (circles in Schumann's accompaniment in Example 191). Furthermore, the bass is not played on that beat but tied over from the bar before (squares in Schumann's accompaniment). If anything, it emphasises the beat on which these bass notes start, the third beat. This accords with the ascending pitch shape of the right hand as well as the *crescendo* throughout these bars—the only aspect shared with Mendelssohn.

To complete this passage's discussion, in the four bars prior (Example 190), Schumann in fact prioritises the first beat, with the bassline's minim-crotchet dictating the phrasing rhythm and the chords in the right hand as accompanying gestures.

Example 191. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 53–56. (Sm)

The violin can convey both approaches convincingly. Example 192 illustrates an application of Mendelssohn's understanding. In the first three bars (bars 49–51), the violin can grow the long strokes towards the second beat before coming away gently for the rest of the bar. In the last bar of the first half (bar 52), the violin's growth follows the pitch contour of the voice. In the second half, the violin starts strongly, allowing the phrasing to follow the *countermelody*'s falling contour within each subunit. Energy persists, however, as the lower voice of the accompaniment's right hand maintains activity where the *countermelody* rests (dashed squares in Example 191), which helps to sustain the *crescendo* starting on the third beat of bar 53. The growth is at its greatest in bar 56, with a kick in the second beat as the violin reaches the bright register of the E string, leading into the climactic section.


Example 192. Mendelssohn's implied phrasing in the *Chaconne*, bars 47–59. (Ms)

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Although this discussion centres on Mendelssohn's *countermelody*, Schumann's approach on the violin can be sketched briefly. The first half of the variation has a simple phrasing structure, with a keen awareness of the accompaniment left hand's minim-crotchet swing. The second half grows within each bar, each contributing to the phrase's overall *crescendo*. Although the first beats have little significance, the third beat has more weight. The piano's left hand refreshes on that beat, befitting the bar's narrative of growth.

The next discussion, however, wholly centres on Schumann. He takes a melodic approach to the accompaniment in a 16-bar passage that includes the *maggiore section*'s climax (bars 197–200), which invites the violinist to take a lyrical approach—or at least, as lyrical as possible in a passage full of unwieldy chords. (Mendelssohn's treatment of this passage is discussed later in Section 2.11 (*Mendelssohn's lyricism*)).

The *countermelody* comprises of constant quavers, slurred every bar, and has a basic pattern recurring every four bars (square in Example 193). In the first three bars, the second beat is a local pitch peak from which the notes descend until the next bar—a model possibly derived from the violin original four bars before in the middle voice and two bars before in the top voice (bars 181 and 183). This characteristic is common with Mendelssohn's *countermelody* discussed earlier (Example 190), and like that, it makes the second beat a focal centre for phrasing (circles in Example 193). This is reinforced by the left hand's crotchet-minim rhythm, where in the first two bars the first beat is rested and tied over respectively. The tie also joins the first two bars, making the passage even more connected (square in Schumann's left hand). Schumann gives a gentle impetus to the third and fourth bars, also spelling out the first crotchet in the bass. The fourth bar of the pattern is a free bar— free to fit its context. For example, in bar 188, the lower voice of the piano's right hand doubles the violin's middle voice (dashed squares).

Example 193. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 184–188, introducing Schumann's *countermelody*. (Sm)

In the next set of four bars, although the *countermelody* is nestled between voices, it is ever-present throughout, providing and maintaining a flowing vitality (Example 194). The minim-crotchet tie that joined the first two bars above (bars 185 and 186) is now in the top voice (dashed square in Schumann's right hand). While the first two bars of the *countermelody* are the same as before, the second quaver of the third bar (see circle) takes the melody downwards squarely into the bass clef, where it stays in the fourth bar. This gives more space between the violin part and the *countermelody*, making these bars feel more expansive as Schumann's *crescendo* begins. The simple crotchet-minim rhythm in Example 193's left hand accompaniment is given to the right hand (see first square), while the bass now follows the violin part's *Chaconne rhythm* (dashed square). By the third bar (bar 191), the right hand joins in that rhythm as the *countermelody* descends to the bass clef, relenting to the *Chaconne rhythm*'s dominance in both the violin and the piano.


Example 194. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 189–193, developing Schumann's *countermelody*. (Sm)

The third set of four bars, starting in the last bar of Example 194 until the third bar of Example 195 (bars 192–196), is one of unrelenting growth. The *maggiore section*'s climax (which starts at Schumann's *forte* marked by the dashed vertical line in Example 195) becomes more and more imminent with every pitch step up on the violin, and this is the only passage in the *Chaconne*'s violin original where all the voices rise consistently over four bars. The *countermelody* here provides enormous assistance as it also descends relentlessly for more than two octaves, until it reaches the piano's lowest octave (see circle in Example 195). If the increase in distance between parts in bars 191–192 felt expansive, the immense space and sense of inevitability in this expansion create something extraordinary and majestic. This is also the exact opposite of what Schumann did in the preamble to the first section's long *arpeggio* section, where the piano competes with the violin in the high register to create dramatic tension (Example 173).

Example 195. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 194–198, developing Schumann's *countermelody*. (Sm)

The final set of four bars, bars 197–200 of Example 196, form the main climactic passage of the *Chaconne*'s major section. By bar 197 the passage already arrives at D major, with the violin's chord spanning two whole octaves (circles in violin part in Example 196). The next four bars are an extension to that arrival that leads into yet another arrival at the *arpeggios* (bar 201). In between these two points the tonal centre of D major intensifies through a progression of secondary dominants (Roman numerals beneath violin part). Bach enhances this by putting bar 199's dominant-on-dominant in first inversion, forming a chromatic ascent in the bassline over that bar and into the next. During that harmony, Schumann's *countermelody* again reaches into the lowest ranges of the piano. On that beat, Schumann also writes not the raised G♯ but the root, E, within the lowest octave of the piano's range and the lowest note anywhere in Schumann's *Chaconne* accompaniment (see circle). As bar 200 approaches the second arrival next bar, the violin has a 4–3 suspension into the final dominant seventh chord in the secondary dominants progression. Amidst this, the *countermelody* retreats into the middle voice, leaving the left hand to declare the dominant in *Chaconne*'s rhythm.

Example 196. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 194–203, final climax bars. (Sm)

Example 197 shows the whole passage in the violin original with Edition Peters' rehearsal letter markings, which enable the mapping of the salient features of the above discussion. First, the long, smooth *countermelodies* throughout are reflected by a generally connected style that maintains a flowing vitality. The *non marcato* marking's main purpose is to discourage big gaps between notes that are tempting from a technical point of view of playing three- and four-note chords. Up until marking Y (bar 193), the shape of the *countermelody* subunit has local pitch peaks at the second beat, making the second beat each bar's phrasing gravitational centre (see circles between markings X and Y).

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At the beginning (X), the ties in Schumann's bass join the first two bars, and they can be considered one phrasing sub-unit (first dashed square). One way to show that is to not retake the bow at the second beat of bar 186, joining two sets of *Chaconne rhythms* together. Analogous to this is the beginning of the next four-bar *countermelody* unit (second dashed square). However, this need not continue throughout, as Schumann increases rhythmic definition as the passage goes on, first with the added impetus of the first-beat crotchet in bar 187, then with the *Chaconne rhythm* playing an increasingly dominant role from bar 191 onwards. At this point, the *countermelody* also drops to the bass clef to broaden the passage and assist Schumann's *crescendo*.

Marking Y (bar 193) is the start of Schumann's remarkable two-and-a-half octave descending scale in the left hand. As this diverges from the rising violin part, this extends to the first beat of bar 196, when the scale reaches its lowest point (see circle in the last line of Example 197). Here, there is an extraordinary four octaves between the accompaniment's bass and the violin's top voice. Over the descending scale's three bars, the passage grows and swells with intensity and majesty, while remaining governed by the *Chaconne rhythm* in Schumann's right hand. When the passage arrives at the climax in bar 197 (dashed vertical line), the violin itself conveys this grandeur with two full octaves between its voices (see triangles).

There is yet another point to look forward to, as the piano accompaniment reaches even lower to its lowest note in the *Chaconne* at the second beat of bar 199 (see solid square in Example 197), prolonging and extending the climax reached at bar 197. Although the width of the chord reduces at that point in the violin original, this seventh chord with a raised third in the bass can be played with a more concentrated tone colour that carries through the next bar's harmonic resolutions, continuing a confident vitality before breaking out into *arpeggios* at Z.

Example 197. *Chaconne*, bars 180–201, with Schumann's phrasing. (Ms)

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Ressel starts his *maggiore section* with a *countermelody* which becomes motivic material throughout the rest of *maggiore section*. This *countermelody* is four bars long, with the first three bars being connected through ties that cross bars (square in Example 198). Coupled with a dynamic of *piano*, the *countermelody* suggests a gentle and lyrical approach. The violin and piano interact particularly well in bar 135 when the violin's G, the bottom note of the instrument, is met and supported by the piano's *countermelody* that plays a G yet another octave below (see circles). At the same point, the piano's right hand joins in, reinforcing that beat. All this encourages the violinist to bring out the resonance of the open string G.

Example 198. Ressel's *Chaconne*, bars 131–141, showing Ressel's *countermelody*. (Rs)

This *countermelody*'s motif repeats in the accompaniment throughout the major section. From bar 153 onwards in Example 199, the violin plays an uninterrupted line of semiquavers. The piano's left hand takes the ascending part of the *countermelody* and repeats its pattern in subsequent bars, in different keys to adjust to the different harmonies of every bar. It also has a dynamic of *piano*, combining again to suggest a lyrical approach on the violin. The lyricism is further enhanced by the right hand repeating melodic motifs from the violin original's first bars of the *maggiore section* (dashed squares).

Example 199. Ressel's *Chaconne*, bars 149–158, showing Ressel using prior material. (Rs)

The *countermelody* by Schumann discussed at length above starts where the violin has unwieldy triple and quadruple chords starting at bar 185 (Example 193). That *countermelody* served to add connectedness and lyricism to a passage that would be technically challenging to play on the violin smoothly. Here, Ressel's *countermelody* finds its fullest expression in the movement, not just as one part but as two (Example 200). The left hand starts the motif halfway through the first beat. The right hand then joins in canon a beat later in octaves, so that when one hand's motif ends and restarts, the other hand is continuing. Although the texture is much fuller, the dynamic marking is again at *piano*, with an added articulation marking of "*ligato*" to stamp his lyrical understanding of the passage.

Example 200. Ressel's *Chaconne*, bars 179–191, with *countermelody* in both hands. (Rs)

The *countermelody*'s use ends with the concluding bars of the *maggiore section*, shown in Example 201. Ressel laces fragments of the *countermelody*'s rhythmic motif of paired semiquavers amidst quavers, distributed across various voices of the accompaniment as if fading in its vitality (Example 201). Although Ressel's use of *countermelodies* may be less nuanced, it is extensive and characterises an important section of the *Chaconne*—the *maggiore section*.

Example 201. Ressel's *Chaconne*, bars 202–208, end of *maggiore section*. (Rs)

For the violinist, the prevalence of this *countermelody* in its various forms provides a sense of unification across a *maggiore section* that is itself diverse and colourful. At the more detailed level, Ressel's use of *countermelodies* can be interpreted relatively simply. The appearance of the *countermelody*'s ascending part in bar 153 (Example 199) reminds the violinist that the broken chords derive from the descending tetrachord at the beginning of the *maggiore section*. The interlocking of countermelodic motifs in Example 200 helps the violinist generate momentum while retaining a strong sense of connectedness. The fragments in Example 201 signal the gradual subsidence of the *maggiore section*'s thematic material.

2.8 MOTIF CONTINUATION

Ressel's *countermelody* above is an example of motifs providing a common theme throughout a section. Mendelssohn does something similar in the movement's first section with a much simpler motif. The motif begins when the accompaniment doubles the violin's pattern of lower notes, strongly in *forte* and in three octaves (solid squares in Example 202). The obvious suggestion to the violinist is that the two low quavers are similarly to be brought out by the violinist (squares in the violin part). It is as if these two notes belong to a different, bass, voice separated from the other notes belonging to a higher melodic voice. The higher melodic voice is given less support and importance by Mendelssohn.

Earlier, Section 2.2 (*Schumann's energy bursts*) discussed how Schumann switches gear at bar 37 and provides bursts of energy with his off-beat semiquavers, as discussed in Example 155, Example 156 and Example 158. In contrast, Mendelssohn stays on course, continuing in the left hand the strong *forte* emphases on the last and first quavers of each bar (see dashed squares in Example 202). Meanwhile, the higher-pitched right hand fills in the bar's middle quavers with slurred, melodic material in *piano* (see circles). The combination of the two hands emulates the violin original four bars prior. By writing it for two separate hands and with the left hand an octave lower down than the violin original, it is evident that Mendelssohn understands the earlier bars 33–36 as representing two voices. Furthermore, Mendelssohn suggests a strong contrast in dynamics between the last and first quavers in *forte* and the middle four melodic quavers in *piano* (Example 203). By continuing the two-note motif and imitating material from the violin original, Mendelssohn differs from Schumann in linking together bars 33–40.

Example 202. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 33–40. (Sm)

Example 203. Mendelssohn's dynamics in the *Chaconne*, bars 33–38. (Ms)

However, this connection does not stop there for Mendelssohn—it extends further. The dashed squares in the first half of Example 204 show the same two quavers in *forte*, but now in the right hand. The filling-in of the bar's middle quavers is still done in *piano*, now by a different hand (the left), maintaining the separation of these voices. The left hand's middle quavers now take on a more harmonic than melodic function, in each bar moving in contrary motion to the violin part's pitch direction: in bars 41–42, the violin generally ascends while the left hand descends; the opposite is true in bars 43–44.

After 12 bars of this consistent style in which Mendelssohn maintains highly contrasting oscillations, the two-quaver *forte* motif ceases at bar 45 to make way for the *Chaconne theme* (square in Example 204). Do these four bars form an independent structure or partake in a larger schema of 16 bars? Three considerations strengthen the argument for the latter. First, bars 41–44 and bars 45–48 are linked in the violin part. Like the midway point of other variations in the *Chaconne*, Bar 44 does not end on a self-sufficient cadence. The material after that point is also related to the previous four bars. Various patterns and motifs are repeated, sometimes in reverse. For example, the unusual third beats of bars 42 and 46 are identical but for an octave. The long ascent in bar 47 is conceptually the reverse of the descent of bar 43. Second, whereas a 12-bar segment and a 4-bar segment would be an irregular structure, a 16-bar schema of which the last four bars is a coda to that passage is a more convincing narrative. Seen in this light, the entrance of the *Chaconne theme* at bar 45 functions to conclude the larger 16-bar section. Third, the part of the *Chaconne theme* quoted here is from the second half (and therefore the ending) of the theme, not the beginning. This quotation of the *Chaconne theme*'s second half serves to conclude something leading up to it. Therefore, Mendelssohn understands the 16-bar passage of bars 33–48 as a continuous section.

Example 204. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 41–48, motif identification. (Sm)

Mendelssohn has yet another example of such motif continuation in the *maggiore section*, with a motif that is extremely similar. In Example 205, the relevant motif is again two quavers, one on the last quaver of the bar leading into another one on the first quaver on the bar (see squares). These derive from the violin original, which has strong three- and four-note chords at the same locations. After this, however, Schumann treats bar 153 onwards as a different section, with a different style of accompaniment decorated with a trill. Ressel also treats it differently: as discussed in Example 199, Ressel takes a lyrical approach in employing two *countermelodies* in the accompaniment. Mendelssohn, however, treats bar 153 onwards as a continuation of bars 149–152. He continues using the same motif in the accompaniment (dashed squares in Example 205), which goes on for eight bars (another three beyond Example 205). Unlike in Example 202 and Example 204, however, Mendelssohn this time does not seek to maintain the same dynamics. Instead, he drastically reduces the dynamic to *pianissimo* as well as removing articulation marks, reflecting the other arrangers' softer approach. Bars 153–160 are therefore lighter variations on bars 149–152.

Example 205. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 149–157, motif continuation. (Sm)

Revisiting the violin original, these motif continuations suggest that the bars unobstructed in Example 204 and Example 205 are understood as longer, contiguous sections. These sections begin with a theme (squares in Example 206 and Example 207), from which Mendelssohn's accompaniment derives a motif that continues for the remainder of the section. This approach encourages the violinist to understand these sections as variations related to the themes squared below.

Example 206. Mendelssohn's sectioning in the *Chaconne*, bars 33–50. (Ms)

Example 207. Mendelssohn's sectioning in the *Chaconne*, bars 148–162. (Ms)

2.9 SURPRISING DYNAMICS

All three arrangers employ some dynamics that are rarely heard in today's performances, including some that may not be evident from studying and exploring the violin original alone. This happens for Schumann in Example 208. The more commonly heard interpretation is similar to Mendelssohn's: after a big build-up in *fortissimo* and *ritardando* in bar 176, the violinist continues that strength and energy from bar 177 onwards as Mendelssohn's *forte* on that bar indicates. Schumann also has a big build-up with a *crescendo* into *fortissimo* in bars 175 and 176. However, he abruptly switches to *piano* when the build-up reaches its destination in bar 177 (second square in Schumann's accompaniment). The accompaniment's texture suddenly thins from five-note chords to one single voice. All this suggests a marked change in vitality dynamic to one that is almost languid.

This is not the natural interpretation a violinist would come to. The violin plays big, triple chords at a high register shortly after Schumann's *piano*, starting halfway through bar 180 (square in Example 208's violin

part). It is unnatural to play such chords quietly as multiple strings naturally sound louder. Furthermore and similarly, bar 177 is itself double-stopped on the violin, also making it naturally louder. Almost without exception in concerts and recordings, violinists sustain the strength from bar 176's triple stops right through to those in bar 180. Therefore, what is expected from the accompaniment might be reinforcement, as Mendelssohn provides in his *fortes* in bars 177 and 181. Instead, however, Schumann remains at *piano* throughout, only providing brief and meagre assistance when the triple chords return (bar 180)—an extra note within the right hand for less than a bar.

Example 208. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 174–183, Schumann's surprising dynamics. (Sm)

Given this, it may be surprising to a violinist that Mendelssohn's approach does not actually represent the majority within the *Rediscoverers*.[377] Ressel joins Schumann in writing *piano* after a build-up of presumably

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[377] A possible conjecture is that bars 177–180 represent a passage where different embodied knowledge leads to different inferences. A pianist or harpsichordist, whose instrument cannot sustain a strong sound throughout a dotted crotchet, may see the reduction of texture in bar 177 as an invitation to hush. A violinist, however, may see it as natural to use the instrument's ability to sustain sound for longer and continue the momentum from the energetic (and physically effortful to play) triple stops before. Following this conjecture, Mendelssohn's accompaniment stands apart in recommending a *forte* in the accompaniment because his arrangement came from performing with violinist Ferdinand David.

great significance to him also, marked *fortissimo* just one bar before Example 209 and then *molto ritardando* across bars 175–176 (square). However, Ressel's approach here is more sophisticated than Schumann's. He shows a sensitivity to the violin's natural tendencies when the triple chords return in bar 180, marking a *crescendo* over that long upbeat (square in second system). This leaves room for the next four bars of triple chords to be executed at a louder dynamic, such dynamic remaining unspecified. The dynamic returns to *piano* in bar 185, beginning a passage discussed earlier in Example 200. There may still be triple chords here, but at least they do not involve the powerful high registers and do not involve the highly projective E string.

Example 209. Ressel's *Chaconne*, bars 174–185, Ressel's surprising dynamics. (Rs)

Although Ressel's understanding is not evident to the violinist at first, it is certainly possible to execute (Example 210). The first note of bar 177 belongs to the previous build-up and is *fortissimo* for Ressel (not shown in Example 209), but the violinist drops down to *piano* at the second beat to play the next passage more softly but lyrically, in a vitality reset. As the triple chords return, the violin can *crescendo* to a volume natural to triple chords, but without excess. The connected phrasing is guided by Ressel's slurs in the right hand in Example 209 (dashed squares). These slurs display great sensitivity to the violin as the third quaver of bar 183, a quadruple chord on the violin, is excluded from the slur in the piano, recognising the note's different nature from the rest. In Example 210, the notes these slurs cover are underlined, and the violinist can consider them as single phrasing gestures.

Example 210. Ressel's dynamics in the *Chaconne*, bars 174–186. (Ms)

But Ressel has another surprising dynamic that appears even stranger than Schumann's. The discussion about Example 179 noted Ressel's *pianissimo* at the climactic point of the arpeggio section. The suddenness of the *pianissimo* is striking: it does not even allow the build-up to finish its destination chord of D minor in the same dynamic (Example 211). It may be fair to ask whether this could really have been Ressel's intent, or whether it could have been a typographical error. However, first, the texture of the accompaniment also changes drastically. Whereas the build-up comprises the full triple chords on the right hand and the powerful chromatic bass discussed in Example 171, bar 113 onwards thins to no more than two active notes in the accompaniment simultaneously. Therefore, there is little doubt that a quieter dynamic is intended. Second, as noted earlier in Section 2.3 (*Ressel's dynamics*), Ressel's approach to dynamics is very precise, and it may well be that this *pianissimo* is located as precisely as intended. In conjunction with this, however, the *crescendo* to a *forte* dynamic just before also leaves little doubt that Ressel recognises the climactic nature of that moment.

With such deliberate intent behind the *pianissimo*, the conclusion this leaves is that he sees the sudden *pianissimo* to be the most effective dramatic device to give effect to the climax. Implicit in this view is the proposition that sudden dynamic changes, be it from soft to loud or loud to soft, are an effective dramatic device. In other words, an extreme soft dynamic implemented in a certain way can have as much, if not more, effect than the corresponding loud dynamic.

Example 211. Ressel's *Chaconne*, bars 111–115, Ressel's surprising dynamics. (Rs)

Mendelssohn shares this view in another passage in Example 212, but in a highly nuanced way. The discussion of Example 195 pointed out the climactic nature of bars 197–200. Schumann has a dynamic marking of *forte* (Example 212) at bar 197, and Example 195 highlighted how Schumann makes these bars special with the piano's low register. Although not reproduced here, Ressel also has a *forte* marking at bar 197. On the contrary, Mendelssohn here repeats the *piano* dynamic first marked many bars earlier in bar 185. In addition, at this point in Example 212 he writes not just *piano* but *sempre piano*, insisting that the quiet dynamic must be maintained throughout the four bars of climax. And then when the second climactic moment is finally reached and the *arpeggio* section begins, Mendelssohn writes an even more devastating dynamic: *pianissimo*. It is as if all the tension built up from all the harmonic development since bar 185 is denied release and bottled up, for 12 bars by bar 197 and 16 bars by bar 201. The frustration developed through this suppression is almost more dramatic than the actual drama being contained.

Within these bars, Mendelssohn adds his own drama to Bach's. The G♯ octave in bar 197's left hand (circle in Example 212) is an extraordinary addition to the *sempre piano* dynamic marked at that point. Not at all suggested by Bach, the G♯ bass is Mendelssohn's way of drawing attention to that moment without increasing the dynamic. It is a harmonic accent at an augmented fourth, the strongest and most anguished interval possible. Such an accent could have been written at the strongest dynamic. However, in this context of such a long build-up, the strongest dynamic Mendelssohn came up with is the one that frustrates the most. (An alternative but compatible interpretation is discussed later in Section 2.11 (*Mendelssohn's lyricism*)).

Example 212. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 194–203, Mendelssohn's surprising dynamics. (Sm)

2.10 THE ROLE OF MENDELSSOHN'S ACCOMPANIMENT

One of the features of Mendelssohn's accompaniment is also its greatest mystery: the prolonged silences at points of great importance. This is a different device from Example 212, where the G# harmonic accent is surely written to be heard, meaning the violin is also expected to play quietly in *piano*. The piano accompaniment drops off a cliff of sound in the following four instances.

The first instance follows the earlier Example 191 discussion of Mendelssohn's *countermelodies*. This *countermelody* is shown in dashed squares in Example 213. As discussed earlier, this *countermelody* shapes the build-up indicated by the *crescendo* and through the *sforzando* in bar 56. The build-up leads to perhaps the

narratio's strongest and most characteristic passage, starting at bar 57. This passage has a strong rhythmic element, with each bar's first, fourth and fifth quavers emphasised by double stops (circles in violin part). Violinists in the recorded era have played this passage anywhere from full and articulated (Henryk Szeryng, Isabelle Faust) to actively *marcato* (Jascha Heifetz, historical performer Amandine Beyer).[378] However, after reaching the destination of this major build-up, Mendelssohn instead drops off completely to silence.

Example 213. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 53–60, Mendelssohn's silence. (Sm)

The second and third instances are linked, effectively one long 20-bar silence but for an interruption of five bars. This spans the long arpeggio section that was the subject of earlier discussions in Section 2.6 (*Arpeggio section structure*). The accompaniment first falls into silence after the trill *countermelody* discussed in Example 184 (dashed square in Example 214). This silence, starting from the second beat of bar 97, lasts 11 bars until bar 107.

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[378] Henryk Szeryng (DG, 1967); Isabelle Faust (Harmonia Mundi, 2012); Jascha Heifetz (RCA, 1952); Amandine Beyer (Zig Zag, 2011).

Mendelssohn thereby leaves the violin unaccompanied in navigating through numerous parts of a long harmonic journey.

Example 214. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 94–100, Mendelssohn's silence. (Sm)

At bar 108, Mendelssohn's left hand breaks the silence and begins the build-up in the *Chaconne rhythm* as discussed in Example 186 (where the notes circled in Example 215 clash with the bass). Both Schumann and Mendelssohn double the violin original's top voice. This dramatic build-up leads to the *arpeggio* section's great climax at bar 113. Here, as discussed in Example 187, Schumann doubles (or rather, triples) the violin's bassline with right hand octaves, making it the accompaniment's melodic material (dashed squares in Schumann's accompaniment in Example 215), making the climax's drama palpable. Yet again, however, Mendelssohn's accompaniment drops off completely just at the point of the *Chaconne*'s greatest climax so far, and arguably, of the whole movement.

Example 215. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 108–119, Mendelssohn's silence. (Sm)

What could Mendelssohn's rationale possibly be? The key may be the way Mendelssohn introduces a *countermelody* in bar 117 (dashed square in Mendelssohn's accompaniment Example 215). It is introduced after the bar begins, in *piano*, as if it emerges out of the violin's arpeggios. This is similar to how Mendelssohn reintroduces the accompaniment with a melody in his *Violin Concerto* (Example 216). Out of the violin cadenza's arpeggios, the higher winds and the first violins emerge with the first movement's thematic melody in *pianissimo*, starting halfway through the bar.

Example 216. Analogous passage in Mendelssohn's Violin Concerto in E minor, Op. 66, bars 335–339.[379] (Im)

There is further synergy between the historical contexts of the *Chaconne* arrangement and the *Violin Concerto*. Ferdinand David, the first person we know to have reintroduced Bach's *Solos* to the concert world, was also the violinist who premièred Mendelssohn's *Violin Concerto*.[380] The *Violin Concerto* was a work that took more than six years to compose, from July 1838 to Ferdinand David's première in March 1845. It was also labour of a close friendship. In July 1838, Mendelssohn had first written to David about writing a violin concerto for him.[381] David became part of the compositional process, corresponding with Mendelssohn about many details such as extending the cadenza, balance, violin technique and difficulty.[382] It was within these six compositional years of the *Violin Concerto* that Mendelssohn's *Chaconne* arrangement came into being (recall the Gewandhaus recital where they performed this was on 8 February 1840). Mendelssohn accompanied David for the *Chaconne* while the concerto was forming, and Example 215 and Example 216 may be a cross-fertilisation of ideas. Indeed,

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[379] Felix Mendelssohn-Bartholdy, *Violin Concerto in E Minor, Op. 64: Conductor's Score*, ed. by Julius Rietz (Breitkopf & Härtel, 1880).
[380] Todd (2003), pp. 480–481.
[381] George Grove, 'Mendelssohn's Violin Concerto', *The Musical Times*, 47.763 (1906), p. 611.
[382] Todd (2003), p. 480; Grove (1906).

George Grove (1906) quotes a letter where Mendelssohn discusses with David what are now bars 323–325 of the *Violin Concerto*—the direct transition into the exact passage discussed in Example 216.[383]

Although I had made this conjecture independently, subsequent research revealed I was not alone. In "History of the Arrangements of Bach's Chaconne" (1985), Georg Feder asserts a similar opinion, though he gives no historical justification for it. He suggested that Mendelssohn's arrangement was "in the form of a concerto movement", and "[t]he utilisation of an orchestra would have resulted in a movement of a violin concerto". His reasoning is musical: "the piano is *tacet* at several points in order to give the violin the opportunity for virtuoso development ... occasionally both instruments go together like a solo instrument and orchestra in tutti passages".[384] No other literature discusses Mendelssohn's *Chaconne* arrangement in detail.

In contrast to Mendelssohn's concerto mindset, Schumann's *Chaconne* accompaniment more resembles a violin sonata, with its wholesome textures and readiness to play an equal part in the music. Examples include the above-discussed Example 173 (Schumann competes with the violin's tessitura) and Example 186/Example 187 (Schumann doubles the bassline including an octave above the violin). On the other hand, concerto writing has the objective of showcasing the solo instrument, which in the case of Mendelssohn's arrangement, is the violin. This leads to a hypothesis: Mendelssohn's arrangement is a concerto-like work whose most dramatic moments are cadenzas that showcase the violin.

This hypothesis appears to be the only plausible rationale that explains the fourth and last passage of silence: the entirety of the coda until the *Chaconne* theme refrain. Mendelssohn's silence stretches from the second beat of bar 236 for almost 13 bars. Meanwhile, the violin is first busy with several things. First, bar 237 is the high pitch point of a double-stopped bariolage section (circle in Example 217). Second, the bariolage section naturally grows towards bar 241, which Schumann supports with a *crescendo* to *forte* (dashed squares in Schumann's part). Third, the violin finishes the whole movement with a frenzied passage of triplet semiquavers for seven bars (dashed squares in the violin part of Example 217). This forms the grand finale before the whole movement ends with the *Chaconne theme* refrain (square in Example 218). If this hypothesis is right, the violinist is encouraged to perform these passages not with any inhibition of nakedness. Rather, the violinist can perform with greater energy and brilliance than ever.

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[383] Grove (1906), p. 615
[384] Feder (1985), p. 43

Example 217. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 234–241, Mendelssohn's silence. (Sm)


Example 218. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 248–251, Mendelssohn's silence. (Sm)

2.11 MENDELSSOHN'S LYRICISM

This short section focuses on a musical device only Mendelssohn uses. In Example 219, there is a contrast between the first bar (bar 24), the end of an energetic section of triple chords, and bar 25, the start of a much calmer section. The way Mendelssohn chooses to achieve this is through simple, light quavers that create a great lyrical effect. Their success is down to a combination of several factors. First is the quiet dynamic, *pianissimo*. Second, the right hand articulation combines lightness in the form of *staccato* markings and slurs that connect five quavers in lyrical phrasing. Third, the quavers are constant and unceasing, creating a feeling of inevitability and forming a calm vitality dynamic. Fourth, the gesture is grounded and articulated by judiciously placed bass notes. By providing relative weight through the bass register, the left hand bass notes make the right hand quavers seem even lighter. These bass notes always occur at the first beat of each bar. Sometimes, they also occur on the second beat, reflecting the roles of both beats as discussed earlier in Section 2.1 (*Chaconne's theme*). The combination of the bass notes and the light right hand quavers creates a calm, floating and lyrical character.

Additionally, bar 29 is interesting because of its harmony. The left hand's G♯ octave in the second beat couples with the B♮s in the right hand to create a diminished seventh chord, a harmony that does not exist there in the violin original (square in Mendelssohn's accompaniment in Example 219's second system). This G♯ also forms a cross relation with the violin's G two semiquavers later. This creates a harmonic accent, which is remarkable in this context because it is the only form of accent that would leave the vitality dynamic unaffected and the quavers' calmness and the passage's character undisturbed. Yet it unfailingly draws attention to that moment. At that moment, the violin does indeed do something different. It has a long slur over almost two whole beats (dashed square), which makes its phrasing special.

Example 219. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 24–32. Mendelssohn's lyrical device; harmonic accent.[385] (Sm)

The marking of *sempre pianissimo* to reinforce the dynamic despite the harmonic accent at that point is reminiscent of Example 212, half of which is reproduced in Example 221. The earlier discussion of this passage in Section 2.9 (*Surprising dynamics*) noted bar 197 as one of climactic drama. Yet, the expression of that and the build-up before is suppressed and frustrated by the *sempre piano* marking.

However, another interpretation is available upon realising what kind of device is being employed by Mendelssohn: a bass note in the first beat followed by five quavers in the right hand, all in a quiet dynamic. The bass note, being played on the first beat on the only quaver where the right hand rests, provides a relative weight against which the right hand floats calmly for the remainder of the bar. This is substantially the same lyrical device as that in Example 219 above, employed all the way back since bar 185 (Example 220). There, the

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[385] In bar 29, this edition's violin slurs eight notes, but it is only seven notes in Bach's autograph manuscript.

dynamic *piano* is marked, and this simple pattern of unceasing quavers is set for the next 16 bars. It sets up a gentle vitality that almost carries sweetness.

Example 220. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 184–188. (Sm)

Example 221. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 194–198. Mendelssohn's lyrical device; harmonic accent. (Sm)

This newly available interpretation is that this passage is in fact a song for Mendelssohn. Again, this is not a natural interpretation for the violinist to discover: the triple chords are so unwieldy, and it is very tempting to play this as a "chord bash". But looking at it in this light reveals other characteristics of this passage that may not have been evident at first. The passage has a bright, major character. The voice leading in all the voices is never abrupt. This is especially the case for the top voice, which proceeds almost entirely in single steps, with only the occasional leap of a third and one fall of a fifth towards the end (dashed squares in Example

222, noting the clef change in bar 199). Looking past violinistic concerns, this passage has songlike characteristics.

It is, of course, difficult to execute it as a song, especially on unaccompanied violin where the entire harmony is dependent on chord execution. Under this approach, the continuity of the top, melodic line must be preserved. To achieve this, chords must be rolled quickly to reach the top string, so as to minimise the gap in the top line caused by chord changes. At the same time, the chords must be treated gently, yet with string crossings executed with speed, to preserve a songlike lyrical character.

Example 222. *Chaconne*, bars 180–201, sections to connect. (Ms)

A further technical nuance enables maximum connectedness and lyricism throughout the successive triple and quadruple chords. Bowing as it comes without retaking, the bow can always stay on the penultimate string as shown by the squares in Example 223—usually the A string, but sometimes the D string when the top voice is on the A string. For triple chords, the middle string acts as a pivot that allows the bow to travel between the chord's bottom and top strings in quick succession. For quadruple chords, it remains close to the melodic top string while reducing the distance to the lowest string, enabling near-imperceptible sound breaks.

Example 223. *Chaconne*, bars 180–201, middle string as bowing pivot. (Ms) (Partial illustration of bars 189–192 on SoundCloud.)

The only place where this technique encounters real difficulty are the quadruple D major chords in bar 189 (blue circle in bar 189 in Example 223). The proper execution of this chord either requires one of A, B or C in Example 224, and for physiological reasons, the only universally comfortable option is C. Option A requires an ability to hold down a fifth with the fourth finger across the bottom two strings without touching the top two strings, which is possible only for those with thick fourth fingers (and excludes myself). Option B requires an awkward stretch between the first and second fingers, which is also not universally possible physiologically and can cause intonation inaccuracies. The universally comfortable option, C, involves starting the A string as an open A but quickly place the third finger to play the D to create the illusion of a chord. This is the fingering listed in Ivan Galamian's edition.[386] However, this is problematic in this context: it necessitates a change in pitch on the A string, breaking the continuity of the penultimate string in a way that no longer allows it to act as the stable pivot this musical interpretation requires (as illustrated by the squares in Example 224).
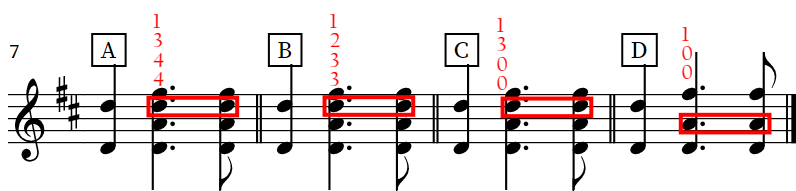
Example 224. Fingering options for *Chaconne* bar 189. (Mw)

If a violinist is not able to execute options A or B in Example 224, a modification of notes is possible in the form of option D. As the note D is already covered by the open D string at the bottom of the chord, there is no harmonic necessity for it to be doubled on the A string. If the higher D is removed, this leaves the A string

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[386] Johann Sebastian Bach, *J. S. Bach: Sonatas and Partitas for Solo Violin (2525)*, ed. by Ivan Galamian (International Music Company). Galamian's edition is not dated in print, but he died in 1981.

to be responsible for only one note, A, which can be accomplished easily as a stable, open string. Indeed, Hungarian pedagogue Jenő Hubay's edition adopts this modification in print (square in Example 225).

Example 225. Hubay's modification in bar 189. *Chaconne*, bars 188–191.[387] (Hb)

2.12 MENDELSSOHN THE DANCER

Proceeding from the passage above and into the arpeggio section, Mendelssohn drops the dynamic even further to *pianissimo* (Example 226). This is against the backdrop of yet again a very different interpretation by Schumann. For Schumann, this arpeggio section continues to be in *forte*, prolonging the energy from the preceding climactic bars. His accompaniment maintains intensity through the thick textures of five- to six-note chords, played in the rhythm of the *Chaconne theme*.

More interesting than dynamics, however, is the nature of Mendelssohn's accompaniment. It is light: the right and left hands alternate elegantly, never playing at the same time. It is regular: this alternation plays at each quaver. The combination of these makes Mendelssohn's understanding of the passage dance-like. In combination with the interpretation of the preceding passage discussed above (Example 223), we would have a song followed by a dance to end the major section, which is an agreeable interpretative narrative.

Example 226. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 199–203, Mendelssohn's dancing gesture. (Sm)

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[387] Johann Sebastian Bach, *Joh. Seb. Bach: Violinsonaten (6977)*, ed. by Jenö Hubay (Universal Editions). Hubay's edition is not dated in print, but he died in 1937.

It is interesting to observe that the right hand starts, rather than the left hand's bass (circle in Example 226). This shows profound and brilliant sensitivity to the violin's technical concerns. Starting each beat with the right hand's higher notes compensates for the violin's common practice of starting each arpeggiated beat with the lowest string. With Mendelssohn's configuration, the beat starts with the violin playing the lowest note in the chord while the piano plays with the right hand. At the second quaver of each beat, the piano plays the bass note with the left hand. It is as if the violin and piano are dancing with each other.

One way of executing this *arpeggio* is Example 227, which simply plays hemidemisemiquavers, leading to each chord being played twice per crotchet beat. Examples include Isabelle Faust, historical performer Rachel Podger and the edition of Ivan Galamian.[388] Technically, this is relatively simple to execute. However, it is not so capable of a dancing interpretation, as the high speed of its notes make it too busy for a dance.

Example 227. *Chaconne* (Galamian), bars 201–202, possible configuration of *arpeggio* section.[389] (Gl)

Another way of executing the *arpeggios* is Example 228. This is adopted by the recordings of Henryk Szeryng, Nathan Milstein and Jascha Heifetz.[390] In this case, the piano's low left hand matches the violin's highest point, and the accompaniment compensates for the violin precisely. Mendelssohn's dance-like character may be executed with light, separate bows. Although the aforementioned recordings execute the *arpeggios* in this form, they do so heavily and loudly, so in this context the vitality must be different—lighter and effervescent.

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[388] Isabelle Faust (Harmonia Mundi, 2012), Rachel Podger (Channel Classics, 1997–99) and Bach ed. by Galamian (International Music Company plate 2525).

[389] Bach ed. by Galamian (International Music Company plate 2525).

[390] Henryk Szeryng (DG, 1967); Nathan Milstein (DG, 1973) and Jascha Heifetz (RCA, 1952).

Example 228. Possible configuration of arpeggio section. *Chaconne*, bars 201–202. (Mw) (Illustration on [SoundCloud](#).)

This *arpeggio* section is not the only passage that shows Mendelssohn favouring a dance-like understanding. The best example of Mendelssohn's affinity to dance is Example 229, a passage well known for its triple A-pitched semiquavers. Both Schumann and Mendelssohn imitate this motif. For Schumann, this is placed right at the end of each bar and runs into the first beat of the next bar (see squares in Schumann's accompaniment). This lines up with Schumann's harmonic bass notes in the left hand, but it also articulates each bar as one gesture.

Mendelssohn places this motif one beat earlier, starting halfway through the second beat (see square in Mendelssohn's left hand). But although this appears to be the obvious difference, the crucial element of Mendelssohn's dance flavouring is in fact the chord on the second beat (square in Mendelssohn's right hand). Having something on the second beat as well as on the first beat gives a dancer a structure for steps. Furthermore, the combination of this chord on the beat and the two semiquavers in the left hand is the same rhythmic motif that gives the Polonaise its life and its defining characteristic (see Example 231, discussed again shortly). Even though this does not fall on the first beat here like in a Polonaise, the existence of this combination gives Mendelssohn's accompaniment a distinctive dance feel.

On the other hand, Schumann's accompaniment lacks this dance feel. This becomes evident when Schumann's accompaniment evolves after three bars. The dashed square in Example 229 shows how Schumann leaves the third quaver silent in both hands. Again, this leaves nowhere for a foot to step when the second beat comes. Mendelssohn, however, never leaves the second beat empty throughout the passage.

Example 229. Schumann's (upper) and Mendelssohn's (lower) *Chaconne*, bars 162–165, locations of dancing motif "head". (Sm)

The importance of the second beat is also revealed by Ressel's accompaniment. Like the others, he imitates the triple semiquaver motif. Like Mendelssohn, he also places it halfway through the second beat (Example 230). However, he leaves the second beat empty, both at the beginning and after the passage evolves in bar 169 (dashed squares in Example 230). Without that step in between, this becomes one gesture in a bar like Schumann. Again, it lacks the structure needed for dance steps.

Example 230. Ressel's *Chaconne*, bars 164–173, locations of motif and rests. (Rs)

The unaccompanied violin can convey the kind of dancing interpretation Mendelssohn may have had in mind. First, the general style would be light rather than tenuto. Second, the triple A-pitched semiquavers can be brought out in a way that befits a dance. It all comes together, because in the violin original, the triple

semiquaver motif is now located in the second half of the first beat—this time exactly like the Polonaise rhythm without a beat shift (Example 231).[391]

Example 231. Characteristic rhythm of the Polonaise. (Gr)

Example 232. Possible dance-like execution. *Chaconne*, bars 157–166. (Ms)

Example 233. Herrmann's edition of the *Chaconne*, bars 161–163. (Hr)

One idea is to brush these notes gently with off-the-string bow strokes. This is suggested by the *staccato* marks indicated in Example 232. This is not often heard as it appears tempting to bring out the triple As through increased weight. It may also be the influence of early editions of the *Solos*. Example 233 shows Emil Herrmann's edition, which places accents on those notes.[392] The force of the accents is enhanced by his slur linking the three notes before (dashed squares in Example 233), moving the bow to the stronger frog of the bow. He was by no means alone, with Jenö Hubay and Lucien Capet joining Herrmann in indicating accents on those notes.[393] This generation of influential violinists may well have entrenched an understanding of this passage that, with thanks to Mendelssohn, can now be refreshed through dance.

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[391] Stephen Downes, 'Polonaise', *Grove Music Online*, 2001.

[392] Johann Sebastian Bach, *Bach Sonatas for Violin Solo*, ed. by Eduard Hermann (Schirmer, 1900).

[393] Bach ed. by Hubay (Universal Editions plate 6977) and Johann Sebastian Bach, *J. S. Bach: 6 Sonates à violon seul (5014)*, ed. by Lucien Capet (Maurice Senart & Compagnie, 1915).

3. CONCLUSION

This chapter demonstrated the use of the *Rediscoverers'* arrangements of the *Chaconne* as a creative tool for the violinist. These arrangements were first contextualised by presenting what we know of how and why Mendelssohn, Schumann and Ressel wrote their arrangements. To inform discussions in the main study, this chapter's introduction also discussed the chaconne genre and provided a musical orientation to Bach's *Chaconne*, with the assistance of Frederick Fehleisen's framework based on proportion and principles of rhetoric. The main study comprised twelve multi-faceted discussions that studied the three arrangements comparatively, exploring parameters such as rhythmic strategies, functions of musical motifs, musical dynamics, articulation and vitality dynamics.

The *Chaconne* was the first movement of the *Solos* that entered the violin concert repertoire, and these arrangements give a flavour of how the *Solos* were first performed. By the Romantic period, musical tastes and compositional methods had changed. In this chapter, this is perhaps best illustrated by the addition of *Countermelodies* as a new feature of study. The arrangers of the previous chapter, J. S. Bach and his circle, did not employ melodies as a fundamental method of composition and arrangement. In contrast, by the Romantic period, melodic thinking had become an important aspect of music.

This chapter also saw the Romantic period conjure up an intriguing paradox. On one hand, the *Rediscovers* clearly felt a need to "complete" the *Chaconne* to make it performance-ready. On the other hand, they have not touched a note of Bach's violin original in this process. This perhaps reflects a veneration of Bach as a genius and idealisation of his compositions as unchanging works—symptoms of the Romantic psyche. Despite this common premise, however, each of the *Rediscoverers* has left us with his unique vision of the *Chaconne*'s original music, for example with Mendelssohn seeing it as a concerto showpiece for Ferdinand David.

A potential creative tool outside the scope of this project is Fehleisen's framework, which sees the movement as an oration with a well-defined rhetorical structure. Embarking on this may require further examination of the fascinating relationship between rhetoric and music. However, Fehleisen's framework can function as a narrative in a similar way to Diana Gilchrist's interpretations of Schubert's "Ave Maria" while

imagining various hypothetical stages of life.[394] Although Fehleisen does not offer multiple specified narratives, his framework is general and provides a helpful basis on which any performer can construct their own narrative.

The next chapter looks forward yet again in time, with an interesting and contrasting bifurcation. Two mid-Romantic arrangements for pianoforte are studied alongside two historical performance arrangements for harpsichord. It tackles yet another pinnacle movement of the *Solos*: the C major Fugue.

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[394] As discussed in section 4.4 in Chapter One (*Arrangements as a creative tool*), this is presented in Leech-Wilkinson (2020), pp. 233–238.

CHAPTER FOUR:

ARRANGEMENTS OF THE C MAJOR FUGUE, BWV 1005/2

1. INTRODUCTION

Whereas the last chapter's *Chaconne* inspired insights stylistic in nature, studying a fugue invites the violinist to consider interpretations of Bach's contrapuntal processes. Within the context of this project, the C major Fugue continues an eighteenth-century arrangement studied in Chapter Two: the Adagio BWV 968, an arrangement of the C major Adagio movement that precedes the Fugue in the *Solos*. In many ways, making an arrangement of the C major Fugue is a journey to complete a prelude-fugue pair whose prelude already exists. Indeed, three of the four arrangers studied in this chapter do not rearrange the C major Adagio, seeking to integrate their fugue arrangement with BWV 968.[395]

As well as studying contrapuntal processes, this chapter seeks to achieve a second, equally important objective: to study comparatively arrangements from vastly different eras and traditions, thereby demonstrating the effectiveness of this creative process outside the confines of historicity. The C major Fugue has attracted two groups of arrangers that provide such an opportunity. The mid-Romantics Saint-Saëns and Joachim Raff made arrangements for pianoforte, and twentieth-century historical performers Gustav Leonhardt and Robert Hill made arrangements for harpsichord. This section first introduces each of the arrangers, from the perspective of what is known about their relationships with Bach's music. Following this is a musical introduction of the C major Fugue that, as in the previous chapter, aims to orientate the reader to this very substantial and extended movement.

A consequence of choosing to study the C major Fugue in this chapter is that it takes on, in various respects, the most superlative movement in all the *Solos*. At around eleven minutes of performing time, it is the longest fugue of the three sonatas. With a fugue subject spanning four bars and possibly with four voices, it is the most contrapuntally complex movement in the *Solos*. Violinistically speaking, it is also the most technically challenging movement of all. If we can demonstrate that the creative tool of arrangements can deal with these

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[395] The exception is Joachim Raff, who made his own arrangement of the first three movements of the C major Sonata BWV 1005.

great challenges, we also demonstrate that this investigative process can inspire new interpretations and performance possibilities for all of the *Solos*.

1.1 CONTEXT OF THE ARRANGERS

1.1.1 Saint-Saëns

In contrast to Mendelssohn from the previous chapter, Saint-Saëns's relationship to Bach was nurtured under very different conditions. First, Saint-Saëns came from a family with no musical heritage, unlike Mendelssohn who had the Itzigs and Levys before him. He was born in 1835 but his father died when he was just three months old, leaving him as an only child under the care of his mother and his mother's aunt. Some argue he was a greater prodigy than Mozart.[396] His first known composition was written when he was three, two years earlier than Mozart. He also excelled at the piano early through basic tuition from his great aunt. The Parisian journal *Moniteur Universel* printed a favourable review of his performance as a four-year-old, accompanying Belgian violinist Antoine Bessems in a Beethoven violin sonata.[397] His remarkable abilities as an autodidact would in lead him, as a teenager and while Bach studies were still developing, to being named as a contributor to the *Bach-Gesellschaft Ausgabe* in its fourth volume (1854, *St Matthew Passion*).[398]

Equally precocious on the organ, it was through this that Saint-Saëns enjoyed a relationship with Bach from his youth. His first organ lessons were with Alexandre Boëly, an organist who despite excellent skill was marginalised for his love for Bach and others, which was seen as austere in his time.[399] Upon joining the Paris Conservatoire in November 1848, he also joined the organ class of François Benoist, under whom he studied the *Art of Fugue* assiduously. Both Boëly and Benoist had exceptional knowledge in counterpoint and fugue improvisation.[400] From Boëly he also learned to combine the archaic with the advanced, and traditional theory with more modern harmony—an inevitable interaction in his arrangements of Bach.[401] Saint-Saëns would go

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[396] Stephen Studd, *Saint-Saëns: A Critical Biography* (Cygnus Arts, 1999), p. 6, citing Harold Schonberg, *Lives of the Great Composers* (Davis-Poynter, 1971), p. 328. Details of the narrative in this paragraph and the next come from Studd (1999), pp. 6–24 and Watson Lyle, *Camille Saint-Saëns: His Life and Art* (K. Paul, Trench, Trubner, 1923), pp. 5–10.

[397] *Moniteur Universel*, 1 August 1840, cited in Studd (1999), p. 9; also documented in Lyle (1923), p. 6.

[398] Studd (1999), p. 23; Johann Sebastian Bach, *Passionsmusik nach dem Evangelisten Matthäus*, ed. by Julius Rietz, Bach-Gesellschaft Ausgabe, 4 (Breitkopf & Härtel, 1854), p. IX.

[399] Brigitte François-Sappey, 'Boëly, Alexandre Pierre François', *Grove Music Online*, 2001. Also see Studd (1999), p. 17, where Boëly regards prevailing Parisian tastes "flippant". Timothy Flynn, *Camille Saint-Saëns: A Guide to Research* (Routledge, 2003), p. 2 describes Boëly as an "intense champion of J. S. Bach".

[400] Studd (1999), p. 17; François-Sappey (2001); Hugh Macdonald, 'Benoist, François', *Grove Music Online*, 2001.

[401] Studd (1999), p. 17. François-Sappey's (2001) also notes about Boëly's own compositions: "[r]eacting against the frivolous, mediocre pieces that had become the vogue in the Paris salons during the July monarchy, he took refuge in a voluntary archaism, a kind of neo-classicism unique in France at the time".

on to be a formidable organist, playing at the Madeleine for twenty years where Liszt heard him and proclaimed him the greatest organist in the world. Liszt compared him to Bach in a letter to a friend: "Saint-Saëns is not merely in the first rank but incomparable, as is Sebastian Bach as a master of counterpoint".[402] In the artistic world, Saint-Saëns also formed a close friendship with the painter Ingres, a staunch defender of classicism throughout his life and, as an amateur violinist, a lover of old music before (and including) Mozart. This circle of friends and mentors included composers Gounod and Reber, also passionate advocates of music by the masters of the old.

This group of friends in Paris highlights Saint-Saëns's second and obvious difference from Mendelssohn: he was French. Katharine Ellis puts an irony elegantly: "[m]usical nations that aspired to be nation-states dominated those—among them not only France but also Britain—that were".[403] When Saint-Saëns was born, the French nation had already experienced superpower status. By contrast, Germany was not yet a unified nation. However, the tables were turned when it came to music. In constructing a national identity, the Germans could call on Bach and Beethoven. The French, though, mainly had Lully and *opéra comique*, with the former being Bourbonic (and therefore politically unsuitable) and the latter being hardly nation-worthy.[404] Needing to distinguish itself from the *ancien régime* it rebelled against, France built its cultural identity through a museum culture instead. Just as the Louvre was constructed to house the world's greatest collection of art and artefacts, the Paris Conservatoire had ambitions for its library to be a monument to music through an extensive musical library. In laying the conservatoire library's foundation stone, the Minister of the Interior Jean Chaptal said: "[i]t was left to France to erect a lasting monument to the glory of music, and necessary for its progress".[405] As such, France's nation-building did not *prima facie* reject foreign works such as those of Bach.

However, early keyboard music suffered in status when, from around mid-century at least, pianistic virtuosity was prized.[406] This was exacerbated as they became popular with female performers who suffered rife stereotypical characterisation (indeed, Saint-Saëns dedicated this fugue arrangement to a female pianist).

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[402] Studd (1999), p. 34, citing a letter from Liszt to Olga von Meyendorff dated 9 December 1877, in Franz Liszt, *The Letters of Franz Liszt to Olga von Meyendorff 1871–1886*, ed. by Edward N Waters, trans. by William Tyler (Harvard University Press, 1979).
[403] Katharine Ellis, *Interpreting the Musical Past: Early Music in Nineteenth-Century France* (Oxford University Press, 2005), p. xx.
[404] Ibid. p. 4 notes that "the close relationship between repertory and function in *ancien régime* music fundamentally affected later modes of reception for particular genres".
[405] Ibid. pp. 4–5 sets this against the Louvre in building monuments that would be "the envy of Europe". The same speech text is cited on the French government website: https://bbf.enssib.fr/consulter/bbf-1964-08-0323-001 (accessed 3 December 2022). In the French original, the quoted text reads: "*Il était réservé à la France d'élever un monument durable à la gloire de la musique et nécessaire à ses progrès*".
[406] Ibid. p. 54.

This can be seen in a review by Gustave Choquet of Louise Mattman's performance of Hummel's *Septet in D minor*, where Mattman was praised for conforming to a female stereotype:

> What pleases me in Mme Mattmann's playing is that she does not seek to draw more sound from the instrument than her physical capabilities allow; her playing could be fuller, but it is sweet, even, limpid, and feminine: to play like a woman is a grace—it is an attraction that too many women pianists now disdain. I congratulate Mme Mattmann for having remained of her own sex and for showing herself faithful to the fine traditions of the *jeu lié* and of Hummel's great school.[407]

Such stereotyping was reinforced everywhere. The women's competition class of the Paris Conservatoire never assigned Beethoven, but Haydn, Bach and Chopin, who were seen to be more feminine in character. Women venturing to perform Beethoven could do no right: performing it with verve was not in-keeping with feminine graces; but performing it within these feminine expectations led to a performance lacking in greatness.[408] The way that repertoire was gendered seems to be reflected in Saint-Saëns's dedications. While he dedicated an arrangement of a Beethoven quartet movement (Op. 18, No. 6) to Carl Tausig, a Polish pianist and Liszt's favourite pupil,[409] he dedicated the "feminine repertoire" of his Bach arrangements to Wilhelmine Szarvády.

Szarvády was a very interesting choice. She was a Czech pianist who moved to Paris after marrying a Hungarian journalist and diplomat. Born one year before Saint-Saëns, she enjoyed a stellar reputation amongst female pianists after her Paris debut in 1851, forming a duet partnership with Clara Schumann before inevitable rivalry ensued.[410] However, Szarvády was arguably the female pianist who conformed to the female stereotype the least. She was described as having "a tendency to the exaggeration of power, which too often precludes grace and simplicity, that poetry of women".[411] Indeed, she was important in helping early keyboard music escape its characterisation as facile and shallow. In her concerts she mixed early music with later and much

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[407] Katharine Ellis, 'Female Pianists and Their Male Critics in Nineteenth-Century Paris', *Journal of the American Musicological Society*, 50.2–3 (1997), p. 369.

[408] Contrast the Mattman review by Choquet with this review by Stephen Heller of Mattman's performance of Beethoven's *Fourth Concerto*: "she interpreted it in her own way, and in this way there was neither great profundity nor great warmth, in a word, nothing surprising. But since she did not want to comment upon the work (as a great artist ought), she naturally avoided the danger of misinterpretation; she confined herself to playing the concerto faithfully, loyally, letting the work speak for itself. And in all honesty, for this she should be praised". Cited in Ellis (1997), p. 369.

[409] Edward Dannreuther, 'Tausig, Carl', *Grove Music Online*, 2001.

[410] Ellis (1997), p. 361; Jean-Jacques Eigeldinger, 'Note sur des autographes musicaux inconnus: Schumann, Brahms, Chopin, Franck, Fauré', *Revue de Musicologie*, 1984, p. 108.

[411] Ellis (1997), p. 368, citing Marie Escudier, *La France musicale*, 8 February 1852, p. 52.

more technically demanding repertoire, leaving the audience under no illusion as to her technical prowess.[412] This makes her inclusion of early music appear as a purely musical choice, not one to avoid challenge.

Also helpful was the musical material for arrangement. Within early music, Bach enjoyed more respect than others due to the technical challenges his music presents. This is all the more so for the *Solos*, which remain technically formidable for the violin today. Ellis notes that Bach's solo violin music was "in a league of its own from the moment it began to be played in public".[413] The physicality of chord playing made pieces like the *Chaconne* a virtuoso test piece, and this aspect is even more pronounced in the C major Fugue.

The purpose of Saint-Saëns's *Solos* arrangements (1872) can be seen against the backdrop of how early keyboard music was published in Paris at the time. Although there were some large and costly anthologies, much was published as *morceaux* designed for domestic use, packaged as supplements to journals. This began in 1857 when Heugel's journal *Le ménestrel* began including monthly supplements of organ and *a cappella* sacred music.[414] By the 1870s there was a veritable trend of arranging larger scale early music arranged for solo piano. Heulhard's *Le chronique musicale* (1873–1876) included arrangements of early French stage music. In 1877 Gouzien's *Journal de musique* included solo piano arrangements of movements from Handel's *Messiah*. Although Saint-Saëns's arrangements were published in their own right rather than as journal supplements, they came at a time when there was real energy in making works written for other contexts available to the domestic room. However, this is not to say they were not brought to the stage—by no less than Saint-Saëns himself, which he did many times.[415] These arrangements can also be seen as a precursor of other Bachian works by Saint-Saëns. He went on to compose two sets of preludes and fugues (Op. 99 in 1894, Op. 109 in 1898), one set of six fugues (Op. 161 in 1920), as well as prelude-and-fugues within his *Études* (Op. 52 in 1877 and Op. 111 in 1899).[416] Saint-Saëns's deep roots through the masters before him gave him the strength to resist the tidal wave of Wagnerism, keeping open creative space for French composers to establish a distinctive French musical style. As well as himself, this would include his student Fauré, Bizet, and more controversially for Saint-Saëns, Debussy and Ravel.

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[412] Ellis (2005), p. 54. Also see for example 'Concerts Annoncés', *Revue et Gazette Musicale de Paris*, 14 March 1858, p. 85, which announced a recital by Szarvády consisting of Handel, Beethoven, Chopin and Alkan.
[413] Ibid. p. 58.
[414] Ibid. p. 46.
[415] Sabina Teller Ratner, *Camille Saint-Saëns, 1835-1921: A Thematic Catalogue of His Complete Works*, 2 vols (Oxford University Press, 2002), i, p. 437.
[416] Flynn (2003), p. 10; Ratner (2002).

<u>1.1.2 Joachim Raff</u>

Over 1867–1869, composer Joachim Raff published pianoforte arrangements of 18 movements of the *Solos* over a series of several books (WoO 23).[417] Although Raff in his time was spoken in the same breath as Beethoven, Schumann and Brahms, his reputation dropped rapidly after his death in 1882, with very few sources documenting his life.[418] The main source is the biography written by his daughter, Helene Raff. A writer by profession, her biography is as impartial as a family member's biography can be, often offering frank assessments of Raff's character.[419] Its English translation is accompanied by many explanatory footnotes by Mark Thomas, who also compiled the catalogue of Raff's works published in 2011. There is a second, much shorter biography in German by Markus Römer, published on the centenary of Raff's death. It is based on Helene Raff's biography and corroborates her narrative with archival material where possible.[420]

Like Saint-Saëns, Raff did not come from a family of musical pedigree. His father was a schoolteacher and had learned to play music as an amateur from those around him: the clarinet and violin from his cousins, and organ from the Cantor of Mühringen who "didn't really know much himself".[421] He had come to Switzerland from Württemberg to avoid conscription by Napoleon. Joachim first also started as a schoolteacher in Rapperswil on Lake Zurich, but he befriended Zurich's *Kappellmeister* and became captivated by composition, despite a lacking and informal background in music through some tuition on the violin and a harmony book at home. In contemplating switching careers, he plucked up the courage and wrote to Mendelssohn out of the blue, enclosing some of his compositions and imploring Mendelssohn to provide a brutally honest assessment. Mendelssohn's response was not only positive but forwarded them to Breitkopf & Härtel, who published them upon Mendelssohn's recommendation. This was then reviewed favourably by Robert Schumann's *Neue Zeitschrift für Musik*, that "something suggests the future", that "we may perhaps expect

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[417] Mark Thomas, *A Catalogue of the Music of Joachim Raff* (raff.org, 2011).

[418] Helene Raff, *Joachim Raff: Portrait of a Life (1925)*, ed. by Mark Thomas, trans. by Alan Howe, 2012. contains evidence of Joachim Raff's fame in his time: 119 (the Parisian journal *L'Europe Artiste*) and 186 (Hans von Bülow, proclaiming Raff as greater than Brahms and Bruch). Also see Raff trans. by Howe (2012), p. 186, where New York conductor Leopold Damrosch wrote that in New York Raff's works were as well-known as Beethoven's.

[419] For example, Helene Raff writes that he was "easily hurt and suspicious; aware of his natural ability, he would occasionally react to the constant pressures of poverty and dependency in a manner that suggested he had an exaggerated sense of his own importance" (Raff trans. by Howe (2012), p. 30). She also called him a "favour-seeker" (p. 53), and that "his character prevented him from behaving with integrity" (p. 96).

[420] Details of the narrative in this section come from Raff trans. by Howe (2012), pp. 2–26 and Markus Römer, *Joseph Joachim Raff* (Kulturkommission d. Kantons, 1982), pp. 3–14.

[421] Raff trans. by Howe (2012), p. 2; Römer (1982), p. 7.

beautiful things from him; he does not seem to be lacking in talent".[422] To the huge disappointment of his family, he resigned from his teaching post in 1844 and started his career as a composer.

Raff became Liszt's protégé under the most unusual circumstances. He became penniless very quickly to the point of bankruptcy. When Liszt played a recital in Basle in 1845, he was unable to afford transport and, according to Helene Raff, walked from Zurich in the rain.[423] Liszt's secretary noticed this and Liszt had Raff join him in his carriage for the rest of his concert tour. During this tour he found himself with extraordinary opportunities: he met Mendelssohn in person in Cologne who invited Raff to come to Leipzig and stay and study with him.[424] However, this never came to be as Mendelssohn died unexpectedly shortly afterwards. Raff effectively became Liszt's musical secretary until Raff left Weimar in 1856, making copies of Liszt's works and orchestrating them (including his *Second Piano Concerto*).[425] In return and in the spirit of friendship, Liszt mentored Raff and would play Raff's works, assisting Raff's compositional process and performance. Raff's *First Piano Trio* was performed (in private) by the extraordinary combination of Liszt, Joseph Joachim and Bernhard Cossmann, and Ferdinand David joined Joachim in his *First String Quartet*.[426] Liszt much admired Raff's compositional talent and diligence.[427] He was also exemplary at orchestration, and Wagner would later join Liszt in praising him in this respect.[428]

Such a close and intense relationship with Liszt made Raff an interesting but antagonised composer. On the one hand, as he matured as a composer he strove to break free of his influences. As early as 1853 he lamented being "condemned to playing a secondary role", which led him to leave Weimar and the close influence of Liszt. In summer 1854 Raff published a book, *Die Wagnerfrage*, without consulting Liszt in any drafts and in which Raff both praised and decried various aspects of the New German School.[429] In January 1856 he published another article that focused on the criticisms, leading Liszt to say to Raff's sister-in-law "it's as if Raff wanted to dissociate himself from us".[430] However, Raff also owes his first real successes as a composer to

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[422] *Neue Zeitschrift Für Musik*, 21.11 (1844). *"ein Etwas, was auf eine Zukunft hindeutet." "wir dürfen vielleicht Schönes von ihm erwarten; an Begabung scheint es ihm nicht zu fehlen."*

[423] Raff trans. by Howe (2012), p. 25; Römer (1982), pp. 14–16 is unable to confirm this anecdote, but nonetheless confirms that Raff must have met Liszt in Basel on 18 or 19 June, and certainly before 7 July, when Raff was documented to have stayed at a well-appointed hotel as Liszt's assistant.

[424] Raff trans. by Howe (2012), p. 34; Römer (1982), p. 17.

[425] Raff trans. by Howe (2012), pp. 79–80 quoting Joachim Raff's words. Raff's departure in ibid. p. 128. Römer (1982) describes his work in less detail.

[426] Raff trans. by Howe (2012), pp. 84-85.

[427] Raff trans. by Howe (2012), p. 36; Römer (1982), p. 18, both quoting a letter from Liszt dated 28 October 1846.

[428] Römer (1982), p. 27; Raff trans. by Howe (2012), p. 156. In 1871 Raff arranged a work by Wagner for orchestra, and Wagner expressed his great satisfaction of the arrangement.

[429] Raff trans. by Howe (2012), p. 114; Römer (1982), pp. 33–35.

[430] Raff trans. by Howe (2012), p. 126; Römer (1982), p. 36.

his nationalistic works: the cantata *Wachet auf* (a setting of a well-known poem by Geibel), the cantata *Deutschlands Auferstehung*, and the *First Symphony "An das Vaterland"* (containing the tune of the song "*Was ist des Deutschen Vaterland?*").[431] Most of his symphonies (eight out of eleven) are also programmatic, never escaping all the aspects of the school associated with Liszt.[432] Indeed, it was through these symphonies that Raff became so famous in his time. In particular, his *Third Symphony "Im Walde"* was wildly successful and singlehandedly allowed Raff to forgo his teaching commitments to focus on composing exclusively for six years.[433]

Raff's great powers in orchestration would later be brought to bear upon the Bach *Chaconne* in 1873, which he arranged for orchestra dedicated to the Philharmonic Society of New York. He wrote an introduction to this arrangement, which deserves to be quoted at length.[434]

> As anybody who has got to know them will tell you, J. S. Bach's compositions for solo violin have such a significant polyphonic content that it seems reasonable to assume that, for the most part at least, they might not originally have been intended for the violin—an assumption that in some instances has actually been proven to be true. This is undoubtedly the case with the Chaconne as well: the numerous passages where the music begins again or becomes garbled must be apparent even to the layman and lead him to think that the piece originally existed in another form and that the one we have today is merely an arrangement. The purpose of the present orchestration was therefore to bring out the polyphonic content which must have been in the original version of the Chaconne and allow it to flow when played by a modern orchestra; my orchestration makes no claim for itself other than the fact that it is the first attempt of this kind.

While under no illusion that the arrangement as he presented it could not have existed in Bach's time, Raff nevertheless makes the strong claim that the *Solos* must have existed for a different instrumentation, and that the violin version was in fact the arrangement that survived as Bach's work. It is unclear on what basis Raff believed his claim was "proven to be true". But sharing the opinions of Mendelssohn, Schumann and Ferdinand David (as discussed in the previous chapter), there is the thought that the violin version of the *Solos* was at least imperfect, if not incomplete. Presumably, Raff's earlier arrangements of the *Solos* for pianoforte (which includes

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[431] Raff trans. by Howe (2012), pp. 145–148; Römer (1982), p. 37.
[432] Raff trans. by Howe (2012), p. 163 fn 1; Thomas (2011).
[433] Raff trans. by Howe (2012), pp. 176–177. Römer (1982), p. 43. Römer (1982), p. 37 also confirms that in the 1870s Raff was one of the most performed composers.
[434] Raff trans. by Howe (2012), pp. 190–191, quoting Joachim Raff's introduction.

his C major Fugue arrangement) might have come from a similar philosophy and belief, and that these arrangements were a precursor to this more famous *Chaconne* orchestral arrangement some eight years later.

Raff's interest in Bach's violin *Solos* may also have come from his close friendship with Joseph Joachim, who was one of the first violinists to have performed the *Solos* widely in concert. Joachim had visited Liszt in 1950 and became fast friends with Raff after joking about their names: "Joseph Joachim Raff" and "Joseph Joachim".[435] Raff clearly had an affinity with Joachim, saying Joachim "[i]s like a younger brother to me".[436] He dedicated his *Eclogue*, Op. 51 to Joachim in 1852. When Joachim left Weimar for Hannover in late 1852, Raff felt the loss profoundly.[437] Well before this time and as early as 1844, Joachim had started playing the *Solos* in concert, with increasing performances in the 1850s and 1860s.[438] A question of reception might remain as to whether it was Joachim's playing that had failed to convince everyone, or Raff's ear that could not appreciate the *Solos* in unaccompanied form as we do today. Either way, Raff made this good within his own context by making his own arrangements for an instrument that is undoubtedly more suited to polyphony.

1.1.3 Gustav Leonhardt

By any account, Gustav Leonhardt was a giant within the historical performance tradition. Writing in 1988, Harry Haskell noted that "Leonhardt and Munrow loom so large in the recent history of the revival that few early musicians can have escaped their influence".[439] Whereas David Munrow dazzled audiences worldwide with his virtuosity across a myriad of strange instruments from times past, Gustav Leonhardt did so with a "slightly hermitic, other-worldly quality that evokes the master clavecinists of the seventeenth and eighteenth centuries".[440] He was the main harpsichord teacher to Ton Koopman, and Christopher Hogwood also learned from him.[441] Haskell even puts Nicolaus Harnoncourt under Leonhardt's influence, though many would regard the two as peers. Their longstanding collaboration in recording the complete 193 Bach cantatas, which spanned seventeen years from 1971, was surely one of the most ambitious recording projects of all time.[442] Overall, Leonhardt recorded over two hundred discs, many with his colleagues Frans Brüggen, the Kuijken brothers

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[435] Raff trans. by Howe (2012), p. 82; Römer (1982), p. 29.
[436] Raff trans. by Howe (2012), p. 85.
[437] Ibid. p. 98.
[438] Sevier (1981), pp. 23–24.
[439] Harry Haskell, *The Early Music Revival: A History* (Thames and Hudson, 1988), p. 165.
[440] Haskell (1988), p. 164. Also see Kenyon (1988), p. 3 on the characterisation of Munrow's performances.
[441] Lindsay Kemp, 'Koopman, Ton', ed. by Colin Lawson and Robin Stowell, *The Cambridge Encyclopedia to Historical Performance* (Cambridge University Press, 2018), p. 353; Jacques Drillon, *Sur Leonhardt* (Editions Gallimard, 2009), p. 188.
[442] Drillon (2009), pp. 182–184 quoting Frans Brüggen. (*The Cambridge Encyclopedia of Historical Performance* (2018) notes nineteen years (p. 365) but without citing a source.)

and Anner Bylsma, which became known as the Dutch school. This set a norm across a wide range of repertoire whose influence, as Haskell noted, is hard for any musician tackling early repertoire to escape.

Leonhardt's attachment to the harpsichord started early in his life. Born into a musical family, he received early tuition on the piano, cello and music theory. As there was no school during the war, the Leonhardt family immersed itself in music. Gustav's sister Trudelies noted that he "only played Bach and Handel on the spinet, never on the piano—and suddenly, he was no longer a little boy".[443] He later recalled that "in adolescence, one judges everything as black and white. For me, the piano was ugly, and the harpsichord was beautiful".[444] Later in an interview with Bernard Sherman, he would articulate this in finer terms: "most pieces in the seventeenth and eighteenth centuries seem to want to speak instead of sing. . . . Put differently, there is more attention to the details of the phrase, as opposed to projecting a long, sustained line, which is what the modern piano is designed for."[445]

Trudelies also noted Gustav's character since childhood: "my brother above all took after his Austrian grandfather [on his mother's side], a rigorous man, neat and clear".[446] These attributes would later define Leonhardt's style and approach. Lawson and Stowell note that Leonhardt's "meticulous care for historical accuracy in his texts and instruments avoided the trappings of showmanship".[447] This is, however, not without imagination or innovation, as "the daring, incisive, unconventional persona that Leonhardt projects through his music gives the lie to this Apollonian image".[448] This seeming paradox of restraint and adventure represents two sides of the same philosophy, as noted by his student Davitt Moroney: "[h]e espoused the idea that restraint, when freely accepted, can be liberating, opening the way to fuller personal expression while also defining the parameters of that expression".[449]

Modesty, perhaps over-modesty, characterises Leonhardt's relationship with composers, which cannot be better put than by himself in print.[450]

> As a player is always influential but never important, humility befits us as players. We serve only in
> order to bring to life things that others, much greater than we, created. The composers give birth to

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[443] Ibid. p. 156. "*Mais Uti . . . ne jouait Bach et Haendel que sur l'épinette de la maison, jamais au piano—et cela spontanément, alors qu'il n'était que petit garçon.*"

[444] Ibid. p. 155. "*À cette époque, l'adolescence, on juge tout en blanc et noir. Pour moi, le piano était laid, et le clavecin était beau.*"

[445] Bernard D. Sherman, *Inside Early Music: Conversations with Performers* (Oxford University Press, 1997), p.196.

[446] Drillon (2009), p. 155. "*Mais mon frère tient surtout de son grand-père autrichien, un homme rigoureux, net, clair.*"

[447] ed. by Lawson and Stowell (2018), p. xiv.

[448] Haskell (1988), p. 164.

[449] Davitt Moroney, 'Gustav Maria Leonhardt: A Personal Tribute', *Westfield: Newsletter of the Westfield Center*, XXIII.1A (2012), pp. 10–11.

[450] Gustav Leonhardt, 'Introduction', *Early Music*, 7.4 (1979), 452.

lasting values. We, at best, only recreate, and our merits are passing-they disappear with the last sounds of our strings, and posterity will push us quickly into deserved oblivion.

In interview with Jacques Drillon, he goes as far as saying that: "I am punished for [not having the talent to compose]: I have the obligation to be respectful".[451] However, he can also have strong opinions as to a composer's intentions. For example, through his only monologue *The Art of Fugue. Bach's Last Harpsichord Work. An Argument* (1952), he was one of the first to argue that the work was written for and ideally suited to the harpsichord. He persisted in this despite some fierce criticism.[452]

However, Leonhardt does not seem to apply the same standard of defence for Bach's works for other instruments—and the musical world is richer for it. He hardly bats an eyelid at the prospect of arranging the *Solos* and the Cello Suites for harpsichord. Also in interview with Jacques Drillon, who although a journalist had also made his own transcription of the *Chaconne* for keyboard, Leonhardt exclaimed: "these are pieces that I admire enormously. That is all. And I want to play them!".[453] He went on to defend the idea that transcription was part of normal Baroque practice, and that Agricola said Bach himself had played these works on clavichord, "restoring the harmony when it is lacking".[454]

Perhaps Leonhardt saw it as part of his role as a transcriber to do just that, to complete harmonic clues. But despite this, and despite Drillon's repeated challenges to the contrary, Leonhardt's overwhelming deference to composers led him to deny his inextricable hermeneutical role in his act of transcription. At first, Leonhardt claimed that his act of transcription was merely "a technical process", and that the modifications were "not my personality, but that in the piece by Bach"— "It is all written, I have not added anything. They are latent, and it is sufficient to re-establish them".[455] However, he was eventually forced by Drillon to admit that the practicalities of making something work on harpsichord sometimes required his own handprint—"Il faut que cela *sonne*".

Leonhardt's arrangements of the *Solos* reflect his temperament, which Moroney describes as "reserved, attentive, subtle, mannered, refined, witty, exquisite, and with no wasted gestures".[456] Ultimately, within the

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[451] Drillon (2009), p. 26. "[J]e sais n'avoir aucun talent pour la composition. J'en suis puni: j'ai l'obligation d'être respectueux."
[452] For example, see the review of the book in Hans T. David, review of *Review of The Art of Fugue Bach's Last Harpsichord Work: An Argument*, by Gustav M. Leonhardt, *The Musical Quarterly*, 39.3 (1953), 463–66.
[453] Drillon (2009), p. 34–35.
[454] Ibid. p. 35.
[455] Ibid.
[456] Moroney (2012), p. 23.

field, his harpsichord arrangements must be seen as canonical but conservative, and subtle rather than flamboyant.

1.1.4 Robert Hill

By the 1980s, Leonhardt's pioneering musical style became so normalised within musical culture that Taruskin described him as a "middle-of-the-roader".[457] More resplendent than Leonhardt's conservative transcriptions are those by Robert Hill, who recorded his arrangements in an album titled *Johann Sebastian Bach: Original and Transcription* (2000).[458] He has kindly shared his handwritten manuscripts with me, though it has not been possible to gain further biographical information by correspondence to add to scarce public information. The brief biographical sketch below is based on the limited internet sources available: his faculty page and public discographies.[459]

Hill is Professor of Harpsichord at the University of Colorado, Boulder and Eugene D. Eaton, Jr. Chair in Baroque Music Performance. He had studied with Leonhardt for his Soloist Diploma at the Amsterdam Conservatory, which he obtained in 1974. Afterwards he performed regularly with Musica Antiqua Köln and completed his doctorate at Harvard under Christoff Wolff in 1987, writing on problems of authenticity and sources of Bach's early keyboard music. He taught at Duke and the Hochschule für Musik Freiburg before taking his position at the University of Colorado. He is no stranger to Bach's violin music as he recorded the *Sonatas for Violin and Harpsichord* BWV 1014–1019 twice in two styles: with Baroque violinist Reinhard Goebel and modern violinist Dmitry Sitkovetsky, who also wrote a string trio arrangement of the *Goldberg Variations*.

Although Hill's arrangements can sometimes sound similar to Leonhardt's, Hill arrived at his through an independent process. As well as his manuscripts, Hill also kindly shared with me what he calls his "partimento" score for the C major Largo. However, this is not traditional *partimento* in the strict sense, but his term for a reduction that mediates between instruments in the transcription process. Wishing to immerse himself in the fundamentals of the music but away from violinistic elaborations, he reduces Bach's violin original to a simpler harmonic form, for example as shown in Example 234. He self-familiarises and imprints this reduced form into his performance practice, and only begins to re-explore more elaborate gestures once he has made it his own. From there, he finally feels like he speaks the language, and seeks to build the arrangement

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[457] Taruskin (1995), p. 308.
[458] Hill (2000).
[459] https://www.colorado.edu/music/robert-hill [Accessed 3 December 2022].

back up in a way that he feels genuine to himself and without the contrivance of the music's original instrument.[460]

Example 234. Largo from Hill's reduction ("partimento") of the C major Largo, BWV 1005/3, bars 10–11.[461] (Rh)
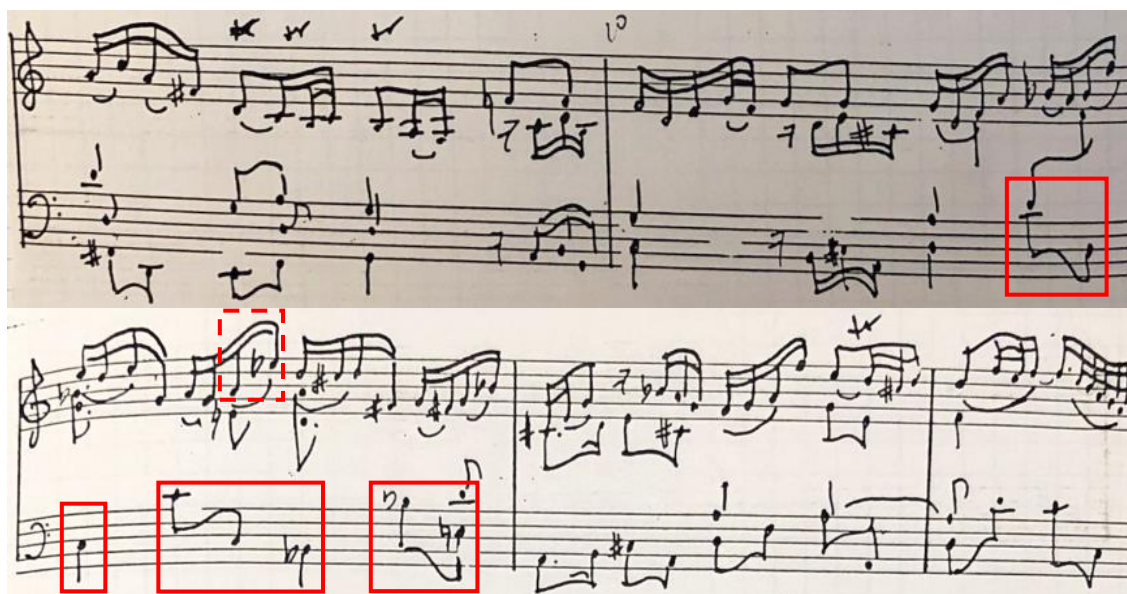
Example 235. Largo from Hill's arrangement of the C major Largo, BWV 1005/3, bars 9–13, showing derivative elements. (RhMs)

The red squares in Example 234 and Example 235 indicate where the reduction's bassline is actualised into musical content in Hill's arrangement. As the bass voice falls, it creates momentum and direction towards the lowest note, which falls on the first and third beats of bar 11. At the same time, the contrary motion between the bass voice and the rising melodic voice not only creates an expanse. It also creates a pull downwards at the poignant moment where the melodic voice rises by a forlorn diminished fifth (dashed square). It is not to say that this is superior to Leonhardt's arrangement, but in this instance the Leonhardt version lacks these features. The squares in Example 236 map the analogous locations of Hill's ideas to Leonhardt's arrangement.

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[460] Hill also shared with me a video of a lesson he gave, *From Partimento Reduction to Gestural Performance*, dir. by Robert Hill, 2020 <https://youtu.be/9GUZyqtcLyg>.
[461] Johann Sebastian Bach and Robert Hill, 'Partimento Score of the C Major Largo', undated.

Example 236. Largo from Leonhardt's arrangement of the C major Largo, BWV 1005/3, bars 9–12. (Lh)

Hill's scores are handwritten with corrections and do not appear as final products for publication. In his recordings in 2000, he largely adhered to these handwritten scores.[462] However, he does allow himself to deviate from these scores occasionally, giving himself room to exercise some discretion in performance. The process of writing a reduction, familiarising oneself in an embodied way before working out the arrangements at the keyboard appears to be a much more performative process than one of crystallising a work. Nonetheless, these scores evidence Hill's musical ideas and can yield rich insights and inspiration from detailed study, regardless of whether and how much Hill's own performances may vary.

I.2 MUSICAL INTRODUCTION TO THE C MAJOR FUGUE

This musical introduction first briefly considers the possible origins of the movement's fugue subject and this fugue's genre, which informs later contrapuntal discussions. The structure of the C major Fugue is then outlined, which provides musical orientation and reference points for the main study.

This introduction owes much to Ledbetter's account of this movement, whose analysis is rich and authoritative.[463] Having previously written an in-depth commentary on the Well-tempered Clavier books, his experience with fugues shows through incisive insights.[464]

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[462] Hill (2000).
[463] Ledbetter's account of the movement is in Ledbetter (2009), pp. 148–160.
[464] David Ledbetter, *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (Yale University Press, 2002).

1.2.1 Fugue subject origins

There are two theories as to the origin of the C major Fugue subject. One theory is that it is derived from the chorale "Komm heiliger Geist, Herre Gott". This comes from a description of Mattheson, who included a fugue subject in his 1731 *Grosse General-Bass-Schule* that was very close to the C major Fugue subject. The description notes that the first eight notes come from a chorale melody, but does not say which chorale. The best match is "Komm, heiliger Geist".[465] When Mattheson published the *Vollkommener Capellmeister* in 1739, the same fugue was published but its answer and countersubject are modified to mimic Bach's in the C major Fugue.[466] This strengthened the "Komm heiliger Geist" theory.

However, Lester proposes a different theory pertaining to Bach's two-hour recital in Hamburg, which Ledbetter reasons to be in 1720.[467] In audience was the nonagenarian organist and composer Johann Adam Reinken, who famously remarked to Bach, "I thought that this art was dead, but I see that in you it still lives".[468] It was no accident that this recital included a half-hour improvisation on the chorale melody "An Wasserflüssen Babylon", the subject of Reinken's own extensive chorale fantasia whose copy made by Bach as a fifteen-year-old in Lüneburg still stands as the first surviving Bach manuscript we have.[469]

Schröder makes an unsubstantiated but interesting conjecture that the C major Fugue subject combines these two melodies, especially in the second half where the two melodies differ. Although this might be possible, musically "An Wasserflüssen Babylon" is the best candidate. "Komm, heiliger Geist" finishes in the dominant (as evident in the penultimate leading C♯, square in Example 237), a modulation that neither the C major Fugue nor "An Wasserflüssen Babylon" performs (dashed square in Example 238). (Example 237 and Example 238 show Bach's own settings of these melodies.)

Example 237. "Komm, heiliger Geist", BWV 652, bars 1–8.[470] (Nba)

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[465] Ledbetter (2009), p. 149.
[466] Lester (1999), p. 86.
[467] Lester (1999), p. 85; Ledbetter (2009), p. 149
[468] Lester (1999), p. 85 quoting 1754 obituary by C. P. E. Bach and Agricola, in David et al. (1999), p. 219.
[469] Ledbetter (2009), p. 149 note 123.
[470] Johann Sebastian Bach, *Orgelwerke. Band 2*, ed. by Hans Klotz, Neue Bach-Ausgabe, IV (Bärenreiter, 1958), II.

Example 238. "An Wasserflüssen Babylon", BWV 653, bars 1–7.[471] (Nba)

The elements that make up the complex C major Fugue are, in fact, relatively simple. Various commentators note that the subject is based on a descending tetrachord (circles in Example 239).[472] The barwise harmonic rhythm of the descending tetrachord makes descending chromatic minims a natural countersubject to go with it (squares in Example 239). This descending chromatic minim forms a *passus duriusculus*. Ledbetter describes the C major Fugue's musical material as "utterly standard", and that given it is not an early work, "it is surprising to find Bach using such very ordinary materials".[473] He conjectures that the subject and countersubject were chosen to suit the violin, which supports the notion that this fugue was originally conceived for unaccompanied violin.

Example 239. C major Fugue, bars 1–8. (Ms)

1.2.2 Fugue genre

Although tonality is the most familiar framework of music today, it was still a maturing concept when the *Solos* were written in 1720. While modes had existed from antiquity, the first explorations of tonal keys only began around 1567, the date of lutenist Giacomo Gorzanis's 24 passamezzo and saltarello pairs.[474] Alongside the development of tonality, modal theory was also progressing, with two more pairs of church modes being added in the same century. The new authentic modes, Ionian and Aeolian, bear resemblance (and some may say are identical) to the tonal major and minor scales. Ledbetter described the situation as "very complex" and "it all became more and more mixed up with evolving tonality".[475] Although by 1720 tonality was widely accepted—

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[471] Ibid.
[472] Ledbetter (2009), p. 148; Schröder (2007), p. 151.
[473] Ledbetter (2009), pp. 151 and 152.
[474] Ledbetter (2002), pp. 107–108.
[475] Ibid. p. 109.

Bach would write his first key cycle in 1725's *Well-tempered Clavier I*—it was also a time of rich possibilities, old and new.

Likewise, compositional techniques and forms were in a state of flux, and Bach appears to play with both old and new elements in the C major Fugue. It has some characteristics of *stile antico*, the old-style counterpoint of Palestrina that was later codified as species counterpoint in Fux's *Gradus ad Parnassum* (1725). For example, the C major Fugue has a subject that mostly moves by step (but for one downward leap) and an *alla breve* time signature. It also often flirts with modality in fugal answers, flipping accidentals on the same note twice within the answer (illustrated by the arrows in Example 239). On the other hand, the fugue's rhythmic elements are too fast for *stile antico*. A *stile antico* fugue would have fundamental note values of semibreves and minims, with crotchets being decorative.[476] However, the C major Fugue's fundamental note values are minims and crotchets, with quavers being decorative. In the episodes, this is reduced further—fundamental notes seem to be quavers, and even semiquavers are featured.

This further difference between fugal sections and episodes leads to Ledbetter's suggestion that the C major Fugue is a *concerto-ritornello* fugue. During the Weimar period before the *Solos* (which were written in Cöthen), Bach engaged with the *ritornello* principle through his arrangement of Vivaldi's Op. 3 violin concertos for organ as organ concertos. The *ritornello* principle that enables the *concerto* form is another product of the possibilities of tonality, encouraging the exploration of keys and modulations. First, the theme itself can recur in different keys, and the familiarity with the theme allows the listener to recognise the modulations. Secondly, sections without the *ritornello* theme can be created where, in *concerto* form for example, a soloist can embark on a journey through key centres with considerable freedom. This often occurs in sequences, which are pervasive in the three episodes of the C major Fugue. Sequences are yet another feature that would have been foreign to *stile antico*.

The notion of seeing the C major Fugue's three episodes as *concertante* or *solo* sections may seem odd to the violinist. While in violin concertos the solo passages are usually the most challenging, the episodes in the C major Fugue are technically far less demanding than the fugal "*tutti*" parts with triple and quadruple chords. However, this is a compositional form that can be placed into perspective by the *Presto* from the *Fourth Brandenburg Concerto* BWV 1049, written very closely to the *Solos* in the Cöthen period. This concerto movement

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[476] Ibid. p. 86.

is a *ritornello* fugue where various parts of the orchestra play individual voices of the fugue in the *tutti* sections, as seen in Example 240 which shows the second violin's entry as well as the solo violin entry. Without the challenge of playing all the voices on one violin, the solo violin's part in the fugal *tutti* here is considerably less demanding than in the *concertante* episodes, which require a variety of string crossing techniques as well as fast fingers in the left hand (see Example 241).

Example 240. Solo violin part of the *Presto* from the *Fourth Brandenburg Concerto* BWV 1049, bars 1–18.[477] (Nba)

Example 241. Solo violin part of the *Presto* from the Fourth Brandenburg Concerto BWV 1049, bars 102–107.[478] (Nba)

The *concerto* form of the fugue can also be seen from Bach's likely process of composing this fugue, which may have started from improvisation on keyboard rather than on violin. This might particularly have been the case if the subject's theme did, as Lester conjectures, come from "An Wasserflüssen Babylon" and that Bach had performed an improvisation of that theme with Reinken in the audience. As for Bach's compositional practice in general, Peter Williams argues that the starting point of any music for Bach was the keyboard—his interpretation of Scheibe's complaint that Bach "require[d] singers and instrumentalists to do what he alone can do on the keyboard".[479] Playing the C major Fugue on a keyboard, the keyboardist may indeed find the sequential runs of its episodes more challenging than the slower chords of the fugal "*tutti*".

1.2.3 Movement structure

The C major Fugue is much the largest and most complex of the three fugues in the *Solos*. It is immense in scale (a typical performance exceeds 11 minutes), seemingly not sparing a single opportunity to explore the possibilities of the fugue subject. It has four fugal sections interspersed by three episodes, as listed in Table 7 with how Ledbetter sees them in the *concerto-ritornello* structure. The main musical features in each section are then introduced.

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[477] Johann Sebastian Bach, *Sechs Brandenburgische Konzerte*, Neue Bach-Ausgabe, VII (Bärenreiter, 1956), II.
[478] Ibid.
[479] Peter Williams, 'Another Book on J. S. Bach?', *The Musical Times*, 157.1934 (2016), p. 11.

Section	Ledbetter's *concerto-ritornello* categorisation	Bar numbers
Introduction	*Tutti*	1–66
(Of which the exposition)	*Tutti*	(1–20)
First episode	*Solo/concertante*	66–92
Minore (stretto)[480]	*Tutti*	92–165
Second episode	*Solo/concertante*	165–201
Riverso	*Tutti*	201–245
Third episode	*Solo/concertante*	245–288
Coda	*Tutti*	288–354

Table 7. C major Fugue sections

The subject and countersubject of the fugue have been discussed above. As typical for a fugue, the movement starts with an exposition of voices, which usually indicates how many voices the fugue has. However, already at this juncture, this fundamental question is ambiguous. The C major Fugue's exposition neatly presents at least three voices, but a fourth is arguably present. The movement opens with the third voice on the D string (first circle in Example 242), which is answered by the second voice on the A string in bar 4 (first square in Example 242). As the fugue subject starts on the fifth degree of C major, the answer is a tonal answer that begins on C before continuing an answer in the dominant. A third voice, the top voice on the E string, comes in at bar 10. This is answered at bar 16.

The critical question arises as to the role of this answer: is it a new, fourth voice or not? On one hand, it is not a separate voice as it appears in the register of the second voice on the A string. On the other hand, it can be argued that this voice should have been in the bass on the G string, but is transposed upwards by an octave to be in the A string register for violinistic reasons.[481] The countersubject is already running on the E string as a continuation of the top voice, and having that answer on the G string would require the bow to traverse the middle two strings and sound them. Bach would need to write a large amount of extraneous material for each of the middle two strings just for them to sound within harmony. Example 243 illustrates this

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[480] I have named this the *minore section* to avoid confusion with other contexts where minor keys are discussed. In this I have extrapolated Bach's Italian nomenclature in naming the next fugal section "*al riverso*".
[481] This conjecture arose as a result of discussions with François Cloete and has not been observed elsewhere in academic literature.

problem. (Further support for the four-voice conjecture lies in bars 137–143, discussed later in the *minore section*). Regardless of the role of the second answer, the two subject-answer pairs finish on the dominant, ending the formal fugue exposition at bar 20 (vertical line in Example 242).
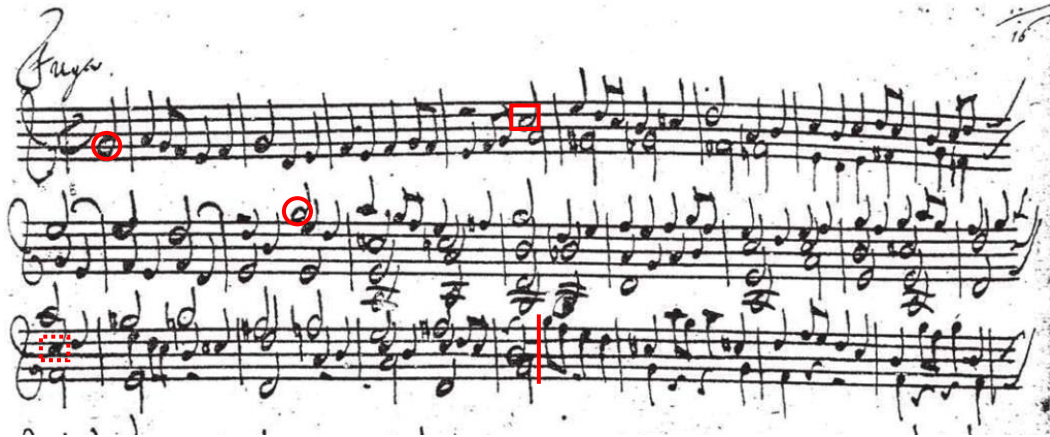
Example 242. C major Fugue, bars 1–23 (exposition). (Ms)

Example 243. Hypothetical illustration of "correct" placement of fourth voice in C major Fugue, bars 16–20. (Mw)

Throughout the movement, Bach reaffirms its overarching C major tonality through setting up tonal axes. While the exposition itself engages with the dominant key, an entry in bar 24 is in the subdominant, establishing the other side of C at a fifth below it. The concept of a tonal axis returns again in the next fugal *minore* section, which is reached by an episode from bar 65 to bar 95. As for this first episode, Bach leaves little doubt that he intends the introduction to continue into the episode without break. He marks a slur at the beginning of bar 65, linking the last note of the exposition to the first of the episode. This episode has a prevalence of semiquavers, in the form of a dactylic motif that first emerged in bars 42–43, the introduction's codetta. Such rhythmic features are outside the scope of *stile antico*, and the subtleties in the evolution of motifs in this episode are examined in Section 2.8 below (*Saint-Saëns's treatment of episodes*).

The *minore section* that emerges from the first episode has a particular intensity, largely due to two factors. First, this section is now squarely in the minor tonality, embracing the added drama that comes with it. In the context of the fugue's superstructure, a second, minor tonal axis around C is set up here, reaffirming the fugue's tonality. Commencing in A minor (a third below C), the section ends in E minor (a third above C, in bar 165). Second, the fundamental premise of this section is *stretto*: answers (dashed line in Example 244) are

introduced just one bar into the four-bar subject (solid line in Example 244), giving a cross-over of three bars (where both the solid and dotted lines are marked in Example 244). Because in *stretti* the compression and overlap of material makes the subject effectively its own countersubject, the original *passus duriusculus* countersubject makes far fewer appearances in this section. An exception is bars 109–116, where the section drops down in texture into a two-part fugue, as if to take a break from the section's intensity. But the *stretto* technique truly comes into its own in bars 137–141. Here, Bach cycles through four fugal voices, using the tail of the fugal theme as the material for *stretto* counterpoint, as pointed out by the circles in Example 245. This is perhaps the clearest evidence anywhere in this fugue that it has four voices, adding support for the four-voice conjecture in the exposition.
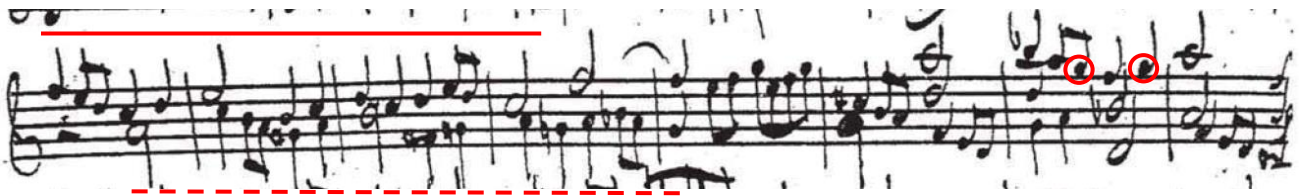
Example 244. C major Fugue, bars 93–100, illustrating stretto crossovers. (Ms)
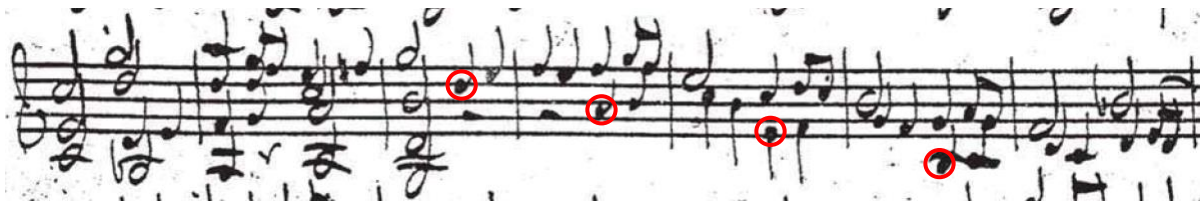
Example 245. C major Fugue, bars 135–141. (Ms)

The second episode sets up a structure that is later followed by the third episode. Although the overall function of this second episode is to bring the *minore section*'s E minor ending to its relative G major, what catches the ear is undoubtedly the glorification of the subject theme that occupies the second half of the episode. Starting in bar 186, Bach accompanies the subject theme with sixths and a pedal on the open D that lasts until bar 200. Over this long stretch the phrase is extended upwards by the motif in Example 246's circles. After the subject theme is declared again at the top at bar 194, the phrase descends but this time guided by the lower notes, which follow the end of the subject theme (square in Example 246). The whole passage is really about the subject theme; the countersubject that goes with it is not involved. The episode's aim of G major had been reached far earlier (bar 171), and the purpose of the meanderings between bars 171 and 186 appears to be to give this theme glorification a grand entrance. The sequences involved are not random. Much of this is made of amalgamating subject and countersubject motifs, which are explored in Section 2.8 below (*Saint-Saëns's treatment of episodes*).

Example 246. C major Fugue, bars 184–202, illustrating mechanisms of movement and subject placement. (Ms)

Where the next fugal section begins at bar 201, Bach marks in his manuscript "*al riverso*". The fugue subject for this section is an inversion of the original fugue subject, and the countersubject is likewise inverted. The principle behind the inversion is to take the C major triad's middle note (E) as the axis, such that a G becomes a C, and vice versa. However, the inversion is not strict from the start. First, like with the original subject, the first note varies according to the harmonic situation (circle in Example 248). Second, although the countersubject is now an ascending chromatic scale (the opposite of the *passus duriusculus*), its ascent stalls by one minim beat in the second full bar (triangle in Example 248).

There is also a rhythmic change from the original subject in the last full bar (square in Example 247 and Example 248). The countersubject reflects this change, delaying the second note in its third full bar, now pushed to the fourth quaver beat (dashed square in Example 248). This rhythmic feature is used by Bach to enhance the dramatic quality of this countersubject's ascending chromatic line. In the *riverso section theme statement* in bar 235, Bach stretches the chromatic line by an extra bar of the rhythmic motif, creating a chromatic bassline that spans a full fifth (Example 249)—a majestic end to the movement's fugal explorations.
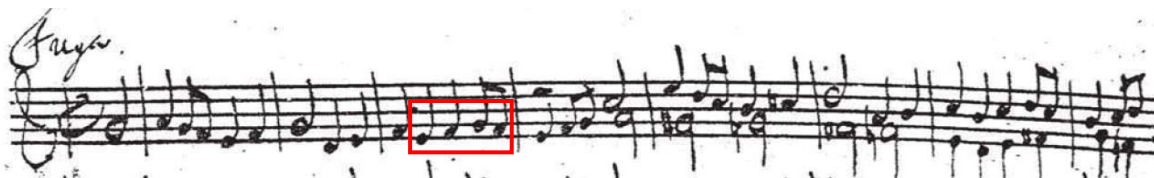
Example 247. C major Fugue, bars 1–98. (Ms)

Example 248. C major Fugue, bars 196–210. (Ms)
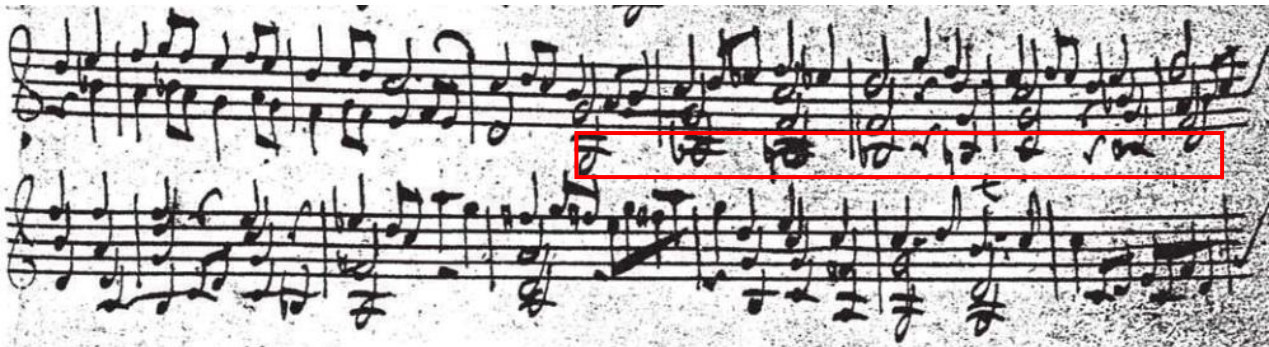
Example 249. C major Fugue, bars 232–245. (Ms)

The third episode shares significant similarities with the second episode, again with much focus on the subject theme in sixths and on a pedal note starting in bar 273. The fact that the subject this time is a fifth lower than in the second episode is balanced by the much higher meanderings in the third episode's first half. This reaches a high G on the E string at the summit of 263, the joint-highest pitch point in the whole of the *Solos*. This note is reached only once again in the C major Allegro assai, the fourth movement of the same sonata.

The movement ends with what is effectively a *da capo* of the fugue's exposition: except for a countersubject that is brought in to accompany the initial fugue subject, an exact *da capo* resumes from the middle of bar 296 onwards. Yet again, this reflects the movement's wider *concerto-ritornello* structure. With this in mind, it is perhaps with some surprise that the third episode starts in C major and ends in the dominant of G major. However, as the fugue subject starts on the fifth degree of the key, the dominant ending of the third episode then makes a seamless transition to the subject's opening. Through the original fugal subject, the movement quickly returns to its C major home. The significance of the fifth degree (G) never fades, as it tops the final chord of this monumental violin fugue.

The first observation to note—and an important one—is that Saint-Saëns's arrangement cuts out 30 bars (bars 106–135) of the *C major Fugue*, which comes from the *minore section*. There is no information available to suggest why this may have been done. Although this is known to be a long fugue, and one may make such a cut to save overwhelming a lay audience, it is outside the scope of this dissertation to speculate. As will be evident during this chapter's main study, plenty of insights are still drawn from Saint-Saëns about the *minore section*, and it is by no means a debilitating impediment to the study.

There is only one edition of each of Saint-Saëns's, Raff's and Leonhardt's arrangements. Saint-Saëns's was part of seven transcriptions of Bach movements, which also included the *C major Largo* and the *E major Gavotte en Rondeaux*, published by Durand in Paris in October 1873.[482] Raff's arrangement, which includes his own arrangement of the preceding *C major Adagio*, was published as a Prelude and Fugue by J. Rieter-Biedermann in Leipzig in 1868.[483] Leonhardt's arrangement was published posthumously in 2017, though his arrangements had been completed much earlier between 1968 and 1978.[484] For Hill, as mentioned earlier in Section 1.1 (*Context of the arrangers*), his scores are not published, but have been kindly shared by him with me for the purposes of this dissertation.[485] His manuscript does not include clefs for every line, which are treble and bass unless otherwise stated. This dissertation provides quotations from these editions and manuscripts.

Recordings are scarce for the mid-Romantic arrangers. There is one commercial recording of Saint-Saëns's arrangement by Tanya Gabrielian (2017), where she records the whole *C major sonata* on pianoforte. For the first movement, she transposes the Bach-attributed Adagio BWV 968 back into the violin original's key. For the last movement, she commissioned an arrangement for pianoforte from composer Arturo Cardelús.[486] There are no commercial recordings of Raff's arrangement, and for my own reference I have been given access to a non-commercial recording of a playthrough by a pianist colleague. Both Leonhardt and Hill recorded their own arrangements, in 1995 and 2000 respectively. In addition, Leonhardt's arrangements have been recorded by Roberto Loreggian (2020). I do not generally cite these recordings in this chapter. The rare exception is Robert Hill's recording, which I refer to if such clarification elucidates his handwritten manuscript.

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[482] Ratner (2002) i, p. 436. For the edition, see Johann Sebastian Bach and Camille Saint-Saëns, *Transcriptions pour piano* (Durand, 1873).
[483] Johann Sebastian Bach and Joachim Raff, *Ausgewählte Stücke aus den Violin-Solo-Sonaten von Joh. Seb. Bach für das Pianoforte bearbeitet, WoO 23 (504)* (J. Rieter-Biedermann, 1868).
[484] Skip Sempé's preface in Bach and Leonhardt (2017).
[485] Johann Sebastian Bach and Robert Hill, 'Fuga'.
[486] Private correspondence with Arturo Cardelús, 23 November 2020.

2. COMPARATIVE STUDY AND INTERPRETATIONS

The contrapuntal complexities of this fugue often require in-depth investigation to extract valuable musical insights. Therefore, this chapter's main study presents eight discussions—fewer than the previous chapters, but each generally longer and involving multiple musical passages. The aspects examined include voicing, phrasing, structure, articulation and *countermelodies*. Finally, this chapter ends with a substantial and extended discussion on the treatment of the fugue's episodes.

2.1 LEONHARDT'S METRIC STRUCTURE

This chapter's study starts with a passage that illustrates the fineness of nuances in Leonhardt's arrangement. The fugal theme follows the *alla breve* time signature simply, with no ties or syncopations across beats. The countersubject's chromatic descent is also in steps of minims. This combination is helpful for bowing when the two voices are on adjacent strings, for instance in Example 250's square. The congruence of the main rhythmic elements of the two voices allows the execution of both voices in the same shared bow gestures.
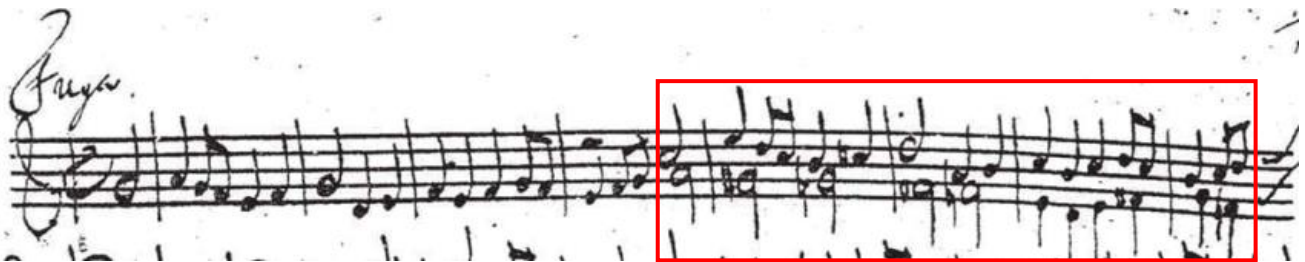
Example 250. Voices on adjacent strings in C major Fugue, bars 1–8. (Ms)

However, the subject and countersubject are not always on adjacent strings, but with one or sometimes two strings in between. For the bow to play the two non-adjacent voices in the same gesture, it must also traverse the strings in between. This means that the violinist must play large three- or four-note chords, which naturally sound louder. The aforementioned rhythmic elements of the subject and countersubject is now a disadvantage because it means that this happens on both the second (weak) beat as well as the first (strong) beat. Example 251 is a good case in point. Subject theme material is on the top string and countersubject material on the bottom string. Because of the weight of the chords, violinistically it would be natural to accent the highlighted weak beats, especially as they are likely to fall on down bows. Unless sensitively executed, this can turn into a stodgy performance with interrupted vitality.

Example 251. C major Fugue, bars 39–51. (Ms)

Leonhardt takes advantage of the keyboard being free from bowing restrictions. To take away power from the weak beat, Leonhardt gives the middle voices a rest on the second beat (Example 252), waiting until the next crotchet to complete the harmony suggested by the bass. Meanwhile, Leonhardt maintains the integrity of the countersubject in the bassline (dotted square in Example 252), discouraging undue accents on the countersubject's weak beats. The strongest parts of the bar are the first and last crotchets, as the only beats with more than two notes played.

Example 252. Leonhardt's C major Fugue, bars 42–47, Leonhardt's de-emphasis on second minim beats. (Lh)

Leonhardt does not hesitate to use this device during powerful passages. Example 253 is part of a cadence that ends the *riverso section*. In the violin original, this is a very powerful passage where all four voices are active. Even in such a passage, however, Leonhardt suspends power from the second minim's moment. He rests two voices (Example 254) while the violin original has a four-string chord (Example 253). The obvious suggestion is that the violinist can try to play the second minim less strongly than the first. This is not to diminish the technical difficulties of achieving it, but Leonhardt's point is that even a climactic passage has phrasing hierarchy. The suggestions are illustrated in Example 255 and Example 256.

Example 253. C major Fugue, bars 158–165. (Ms)

Example 254. Leonhardt's C major Fugue, bars 158–161. (Lh)

Example 255. C major Fugue, bars 39–51, Leonhardt-implied dynamics. (Ms)
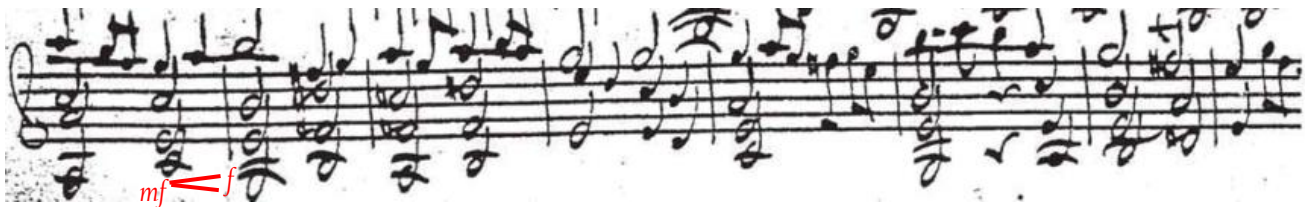
Example 256. C major Fugue, bars 158–165, Leonhardt-implied dynamics. (Ms)

A more technically challenging passage is Example 257, where the violinist is inevitably concerned with the proper execution of the challenging chords pointed by the arrows, with the melodic line in the bass. Bach's placing of triple and quadruple chords on each bar's second minims distracts from the musical fact that the bassline is an ornamented version of the countersubject. Instead of the normal minims, the countersubject's chromatic descent here is embedded in the first and last crotchets in bars 56–59 (circles in Example 257).

Example 257. C major Fugue, bars 54–59, emphases on countersubject notes. (Ms)

Unfazed by violinistic concerns, Leonhardt enables a more linear understanding of phrasing dynamics and a less effortful vitality. At the second minim point, bar 57 has a quaver rest in its middle voice (first square in Example 258). Bar 58 has a quaver D at its weakest point, already tied from the beginning of the bar (see triangle). In both bars, the activity within the last three quavers intensifies, encouraging growth towards the

beginning of the next bar (both squares in Example 258). This implies the dynamics shown in Example 259's violin original, where the second minim is not a strong point but a starting point for growing and leading into the next bar. From a technical point of view, as this interpretation arises from the countersubject's melodic aspect, this phrasing is best brought out if the violinist focuses on the bass in both volume and rhythm. It would assist to play the chords as embellishment that must work around the accurate timing of the countersubject and bassline notes.

Example 258. Leonhardt's C major Fugue, bars 54–59. (Lh)

Example 259. C major Fugue, bars 54–59, Leonhardt's implied phrasing structure. (Ms)

2.2 CHANGES TO REGISTER FOR SEGMENT DIFFERENTIATION

The keyboard escapes another limitation: the violin's inability to go below its open-string G in pitch. Saint-Saëns makes use of the lower range of the piano to differentiate two segments in a way the violin cannot. Example 260 shows the violin original coming to a D major cadence (square). The top voice then continues on the same note, as if a sense of continuity is intended.
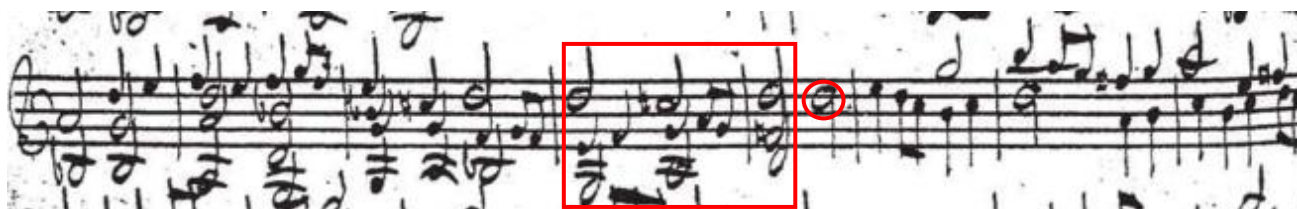
Example 260. C major Fugue, bars 143–150. (Ms)

Saint-Saëns, with the luxury of the pianoforte's wider pitch range, adopts a different understanding. In Example 261, after the cadence the D in the top voice drops down by an octave, to be played by the left hand (*main gauche*). It remains down an octave relative to the violin original for the duration of the highlighted

segment. Within it, a higher voice enters with an answer in *stretto* just a bar later (first triangle). When the higher voice's answer finishes, the lowest voice enters with an answer (second triangle). The top voice does not return to the higher octave until the lowest voice finishes its answer (large square in the second system).

Example 261. Saint-Saëns's C major Fugue, bars 116–126, entry of subject in lowered register. (Ss)

The notes highlighted in Example 261 are also highlighted in the violin original in Example 262 with the same annotations. If the highlighted segment were taken down the octave as in Saint-Saëns's differentiation device, there would be problems when the third voice enters. The circled notes within that answer would fall below the violin's pitch range. This suggests the possibility that Bach stays on the same note in Example 260 not because he wants continuity of character, but because the fugue must function in a certain way and this is the resulting balance of requirements.
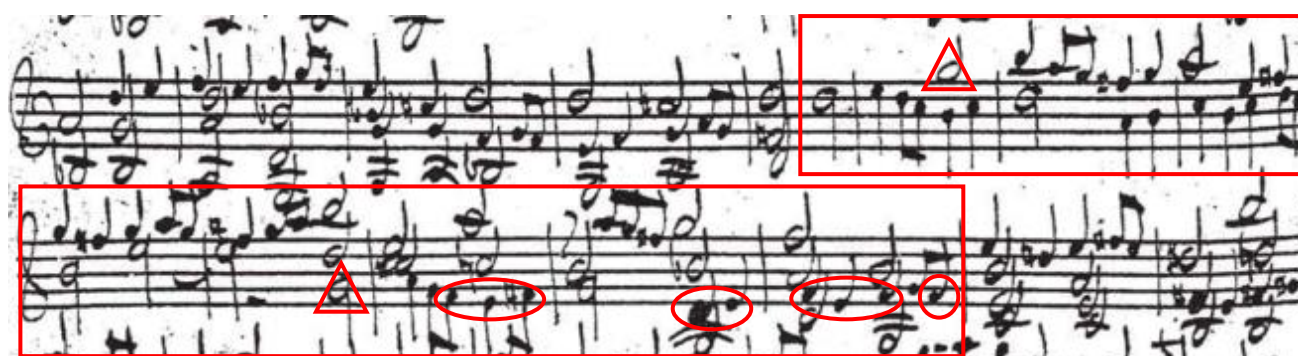
Example 262. C major Fugue, bars 143–157, mapping Saint-Saëns's voices. (Ms)

The violinist can bear in mind two aspects. First, the new start after the D major cadence can be made evident. As the top note remains the same, the difference needs to be brought out even more. Saint-Saëns's Example 261 does this with a drop in dynamics to *piano*, suggesting a more subdued vitality. Second, when the third voice answer enters in bar 152 of the violin original, musical considerations should come before the

violinistic temptation to play the triple chords aggressively. It is within Saint-Saëns's lowered segment and therefore shares the same gentler characteristics as the first two voices.

In another passage, Leonhardt also uses the device of registral change to differentiate a new section with new characteristics. In Example 263, the upper voices stop halfway through bar 111 (first arrow) for eleven bars until bar 121 (vertical line). Only the lower two strings play during this passage—the only extended passage in the C major Fugue where this happens. As shown in Example 264, Leonhardt appears to convey this by taking the entire passage down an octave, which is again outside the possibilities of the violin (see passage in square).

This shift clarifies the structure of this passage by isolating the true voices of action at bar 109 (the two lower voices) from the top voice, which at this point is a remnant and not an active fugal element. There is first an inverted counterpoint where the countersubject (entries represented by triangles) is above the subject (entries represented by circles). The next round, starting in bar 113, returns the relationship to subject above the countersubject. At the second arrow (bar 115), the nature of the passage evolves as the second *theme statement* completes. The focus becomes the development of the subject's second half, with a further reduction of the motif at the third arrow (bar 118) to just the crotchet-quaver-quaver-minim unit.

Example 263. C major Fugue, bars 107–127, demarcating passages for analysis. (Ms)

Example 264. Leonhardt's C major Fugue, bars 105–128. (Lh)

Though straightforward at first sight, Leonhardt's treatment here is slightly curious. Although this is the only dedicated two-string passage in the C major Fugue, Bach in fact has similar passages in both of his other *Solos* fugues. For example, the G minor Fugue from the first sonata has an extended passage involving only the two upper strings (Example 265). Like its C major Fugue counterpart in Example 263, the passage at the arrow (bar 18 of Example 265) evolves from subject-answer to development of the subject's second half as a motif. These passages are therefore extremely similar.

For his arrangement of this passage, however, Leonhardt neither changes the register nor leaves it in the pure form of the violin original as he does in Example 264. While the right hand plays the violin original, the left hand adds all manner of material. Highlighted in Example 266 in squares, this material includes a *theme statement* starting on A, as well as other motifs derived from subject and countersubject rhythmic material. It is therefore a curiosity as to why Leonhardt leaves the C major Fugue version so pure in Example 264, and invites an explanation beyond its two-string characteristic.

Example 265. G minor Fugue, bars 11–22, two-voice motifs. (Ms)

Example 266. Leonhardt's G minor Fugue, bars 13–22, containing extra material. (Lh)

More than one arranger presents a curiosity through this passage in the C major Fugue. Raff arguably does the opposite to Leonhardt (Example 267). In the right hand, he doubles the higher voice with a higher octave, taking away Bach's differentiation of tessitura. In the left hand, he takes the violin original's lower voice down an octave, then doubles it with a yet lower octave. In combination with the *forte* dynamic sustained from bar 109, the effect is a passage of immense power, completely different from the reduced texture in Bach's violin original. Added to this are rich harmonic additions. The first and fifth circles (bars 114 and 117) have E♭s (and

As) added which turn them into diminished sevenths. The second and third circles form a cross relation between C# (bar 115) and C (bar 116). The fourth, sixth and seventh circles (bars 116, 118, 119) form chromatic elements that add to those harmonic regions. In short, Raff has made this originally meagre passage resplendent.

Example 267. Raff's C major Fugue, bars 109–124, contrasting understanding. (Rf)

Though Leonhardt's approach is as pure as Raff's is extravagant, both arrangers do something unusual in this passage. A good explanation is the musical context around it. Situated in the *minore section* dominated by hectic *stretti*, this passage represents the section's only time where a subject and countersubject are granted the opportunity to speak fully—twice—without being interrupted by a fugal answer. Possibly, for Leonhardt (and for Bach), this is a period of respite, whereas for Raff it is a feature to be brought out and enriched.

Interestingly, Raff's extraordinary arrangement of this passage reveals the Romanticism in his compositional approach. The circled notes in Example 267 (and many others in this passage for Raff) do not follow any kind of voice leading. He appears to eschew counterpoint in this sense, in favour of enhancing thematic material through vertically conceived harmonies. He dramatises harmony on a chord-by-chord basis

as they come, adding notes (or, in the Baroque sense, voices) freely to a chord when it achieves an objective at that moment. At one level, he clearly appreciates counterpoint. After all, the thematic material he brings out are the subject and the countersubject of the fugue, and an interesting discussion about Raff's approach to counterpoint comes later in Example 275 in contrast to what Saint-Saëns does. But this passage shows that other concerns are of higher priority in a way they would never have been for a Baroque composer.

These interpretations suggest a wide variety of possibilities to the violinist, sharing a common aim of making this passage special rather than ancillary. For this to be revealed to the audience, the important elements must be brought out: the subjects and the countersubjects. Violinistically, the challenging part is enunciating these elements at the beginning while embroiled in a storm of technical inconveniences. As in Example 263, the circles in Example 268, Example 269 and Example 270 denote where the subject starts, and the triangles the countersubject. The first intuitive approach would be to tackle the chord in bar 109 on a downbow (Example 268), the only four-note chord in the vicinity. But if a separate bows approach follows that, the downbeat with the high point of the subject would end up falling on an upbow (see arrow). Coupled with this is the weak fingering required for triads without an open string. The only option for the top and bottom strings is first finger on the top and fourth finger on the bottom. There is sometimes a personal choice between second or third finger for the middle string, but the sharp on the (D string's) G# makes the third finger the only choice. This forces the already-weak fourth finger stretch even more, making it awkward to achieve the strong position required to properly enunciate the bottom E, the *theme statement*. The combination is particularly lethal for the Baroque player, whose bow tip is weaker for the up bow and whose thicker gut strings require more pressure to secure sound integrity.

Example 268. C major Fugue, bars 107–113, bowing as it comes. (Ms)

The fingering trouble is inescapable, but the situation can be helped by rearranging the bowing to make that chord fall on a downbow. The obvious option is to execute the two preceding quavers with *craquer* bowing, two upbows in the same stroke (Example 269). However, this can sound more *staccato* as the bow tends to come off the string between the two notes. If there are worries about bowing consistency across *theme statements*, a less conventional bowing can be used whereby the four-note chord is executed with an upbow (Example

270). Although the upbow must traverse four strings, this is in fact relatively advantageous because the chord has two resonant open strings at the top and a strong third finger for the C. Considering its position as an upbeat, assigning it a weaker upbow rebalances its power relative to the weakly fingered downbeat, making much musical sense.

Example 269. C major Fugue, bars 107–113, craquer bowing. (Ms)

Example 270. C major Fugue, bars 107–113, upbow on upbeat. (Ms)

Stepping back from the detail of passage-level analysis, Saint-Saëns's section-wide manipulation of the *riverso section* is worth a brief note. After the second episode, Saint-Saëns starts the *riverso section* in bar 201 (bar 171 in Saint-Saëns) two octaves lower than the violin original, an octave and a half below the violin's range (Example 271). This extraordinary device, giving this subject a heavy and almost rustic timbre, is continued through the second voice (bar 205, or bar 175 in Saint-Saëns) and the third voice (bar 209, or bar 179 in Saint-Saëns). It is then brought back up one octave halfway through bar 213, in a move further discussed shortly in Section 2.3 (*Raff's changes to register*). This brings the tessitura back towards the middle of the piano in time for when the new inverted countersubject takes the top voice. The entire *riverso section* of the fugue remains a full octave below the violin original.

Example 271. Saint-Saëns's C major Fugue, bars 170–186, start of *riverso section* in lowered range. (Ss)

The double octave leap's obvious effect is to manifest Saint-Saëns's *pesante* marking. As the dynamic of *mf* indicates, *pesante* is an expression marking rather than an indication of loudness. The violin can make this differentiation by means of articulation and colour. Rather than a *cantabile* approach of constant bowstrokes, they can start at a fast bow speed to provide rustic energy. Lower strings are especially well-suited to tone colour manipulation; especially on gut strings for Baroque players, an almost raspy sound can be achieved without having to go aggressively against the bridge. This becomes more challenging as the contact area opens wider with the higher strings, by which point the vitality dynamic settles as Saint-Saëns prepares to close the gap by an octave. It is also helpful to note that Saint-Saëns's is just one particularly interesting interpretation. For example, Raff marks *tranquillo* instead of *pesante* (Example 272) and Hill indicates the use of the second, quieter manual until the third voice enters in bar 209 (Example 273, marking "II").

Example 272. Raff's C major Fugue, bars 200–205. (Rf)
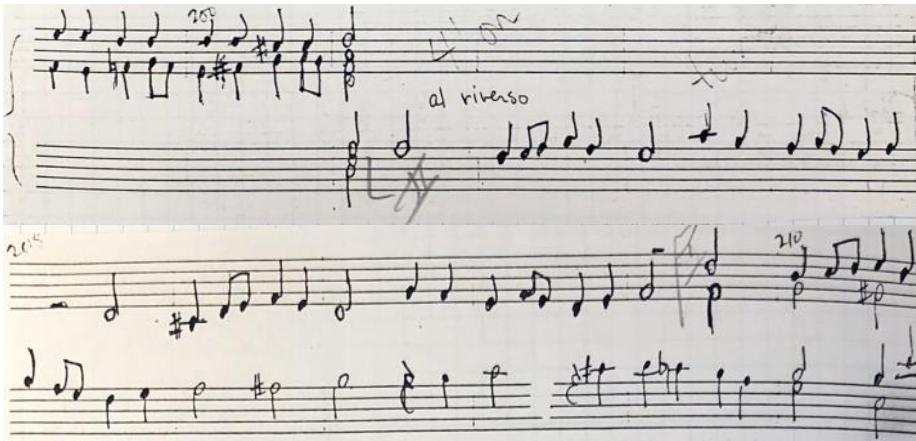
Example 273. Hill's C major Fugue, bars 199–210, with instrument configuration marking for dynamics. (RhMs)

2.3 RAFF'S CHANGES OF REGISTER TO MODIFY VOICE RELATIONSHIPS

Raff goes a step further than the others: he changes the order of voices so that what he views as the most important voice stands out. He does this by sending a voice to the bottom in the left hand, strengthened by octave doubling. In Example 274, the most active voice in the violin original is the middle voice. Example 275 shows that Raff transports this voice to the left hand as the bottom voice, doubled with an octave below. At the same time, he picks out the *riverso section* countersubject (dashed square in the right hand), also doubling that with an octave to give it equal textural strength as the left hand's subject.

Example 274. C major Fugue, bars 211–218. (Ms)

Example 275. Raff's C major Fugue, bars 212–217, active voice transported to bass. (Rf)

This displays Raff's great understanding of fugal elements, because this particular *riverso section theme statement* is important and worthy of emphasis for two reasons. First, it is a true subject in that it is in the *riverso section*'s tonic key. In the violin original, the part highlighted in Example 274 is an octave higher than the subject

that had originally introduced the section in bar 201. Second, this *riverso section theme statement* varies the beginning into a five-note descending scale (dashed square in Example 275's left hand). This is the spark of evolution into a new quasi-subject that is taken up immediately and later plays a part in the *riverso section* (for example, the top voice of bar 217, visible in Example 275). It is a quasi-subject rather than a real subject as it does not seem to interact with a consistent countersubject.

Saint-Saëns highlights the interplay of this new quasi-subject through articulation. In Example 276, the arrows point out three long slurs. These slurs bring together the new quasi-subject as one contiguous phrase. This is less obvious in the violin original for both writing and violinistic reasons. First, the circles around the tied notes in Saint-Saëns's Example 276 are separate minims and crotchets circled in Bach's violin original, Example 277. That connection between two halves of the quasi-subject is less evident in the violin original. Second, what continuity the Example 277 minims have is violinistically disrupted by the crotchet-quaver-quaver motif in the same beat (dashed squares, pointed out by arrows to help visibility). The bow must leave the minim to play the two quavers, leaving the length of the minim only implied while the more active quavers draw attention from the quasi-subject. In particular, in the third instance in bar 229, the minim D on the D string (circled) is two strings away from the short motif's F on the E string, rendering it technically impossible to sustain both voices. Saint-Saëns's long phrasing slurs make these quasi-subject lines clear.

Example 276. Saint-Saëns's C major Fugue, bars 187–196, articulating, phrasing and connecting voices. (Ss)

Example 277. C major Fugue, bars 211–225. (Ms)

Saint-Saëns also provides rich guidance on phrasing these lines. First, the phrasing slurs themselves are helpful. Between the first and second quasi-subjects, the phrasing slurs overlap on the first beat of bar 190 (triangle in Example 276, bar 220 in the violin original). This suggests a linked approach across the long phrases as the quasi-subject is passed down the voices. There is no such overlap between the second and third quasi-subjects because the last note of the second is the same note as the first note of the third (second triangle, bar 193 in Example 276, bar 223 in the violin original). A similar link is thereby necessarily implied. Saint-Saëns's connected approach encourages the violinist to see this unwieldy section of triple and quadruple chords as a long, connected line of three well-defined units in a smoother vitality dynamic.

The detailed articulation and dynamics also provide guidance (see dashed squares in Example 276). The first four notes of each quasi-subject are always marked *staccato*, bolstered by *marcato* and *sforzando* markings each time. These repeated markings imply that the *marcato* marking may not apply to the whole phrase but only to the first four notes. The markings would otherwise not require renewal. This fits with the *diminuendos* over the first two quasi-subjects, suggesting a non-aggressive mode of phrasing. The *crescendo* through the third quasi-subject serves a wider purpose of returning the dynamic to *forte* as a new segment beckons in bar 196 in Example 276 (bar 226 in the violin original). Finally, Saint-Saëns's connected approach is reinforced by the *staccato* markings on each quasi-subject's final crotchets. This brings uniformity to the endings and beginnings of the quasi-subjects, further connecting them.

Saint-Saëns's phrasing and articulation are designed for pianoforte and not readily replicable on the violin. However, the violinist may be able to employ technical means to mitigate the main problem of splitting the quasi-subjects that are linked across each voice by Saint-Saëns. This aim is illustrated in Example 278, where the circled notes can connect as much as possible, subject to the constraint of having to play the crotchet-quaver-quaver motif in the dashed squares (assisted with arrows for visibility). The first instance seems the simplest (bar 218): when playing the minim G and crotchet B♭ together, the bow can leave the B♭

before the G, making its dominance clear and playing the A-string quavers lightly, as the afterthought or embellishment that it is within this fugal structure. Despite involving more strings, the second instance is in fact the easiest and most effective (bar 221). The bow must leave the crotchet-quaver-quaver motif's G string first anyway, as it needs to travel across to the E string to complete the chord. After playing the E string, the bow can leave it and stay on the resonant A string, which will continue to ring after the bow leaves it to play the two G-string quavers. However, the third instance (bar 224) does not allow such solutions, as the bow must leave the minim D before it can play the other notes on the higher strings in the chord. The only mitigation is to reweight the bow across the bow stroke, so that it is strongest at the bottom and lightest at the top.

Example 278. Performance analysis of C major Fugue, bars 211–225. (Ms)

Given Saint-Saëns's sensitive awareness of fugal lines, it is surprising that in an earlier passage he makes the move highlighted by the large square in Example 271. The relevant section with new annotation is reproduced in Example 279. It is now evident that when Saint-Saëns seeks to close the double-octave gap halfway through bar 183, he cuts off at least the first two notes of the new quasi-subject element. In comparison, by bringing that voice down at the circled point, Raff preserves the quasi-subject element as well as the entire subject (Example 275). On this occasion, Raff sees something that Saint-Saëns misses.

Example 279. Saint-Saëns's C major Fugue, bars 181–186, fugal element disconnection. (Ss)

Raff's focus on fugal lines is not only shown through acts of separation. In Example 281 he joins together two parts of a line that is distributed across two different voices in Bach's original. The solid squares in Example 280's bars 99–101 have an active bass voice, whereas the last solid square (bars 101–103) has an active middle

voice. Raff brings this middle voice down by an octave and doubles it in Example 281 (second square). From this, it is now clear that the middle voice in the violin original is in fact a continuation of the earlier bass voice, and together these two parts form a complete fugal *theme statement*.

This may not be evident to the violinist because of the two quavers circled in Example 280's bar 101. They are violinistically distracting for two reasons. First, the quavers must be played on separate bows from the minim E starting the beat before (see circle). This breaks the bow's haptic continuity. Second, the quavers are on the same string as the second half of the answer, giving the appearance that the second half's notes come from the two quavers that precede in the same middle voice, rather than from the minim E in the bottom voice. A yet further reason is schematic: this answer is in *stretto* with the top voice's subject (dashed squares). As this top voice starts a bar earlier and its higher pitch makes it naturally more prominent, it is intuitive to focus on the top voice.
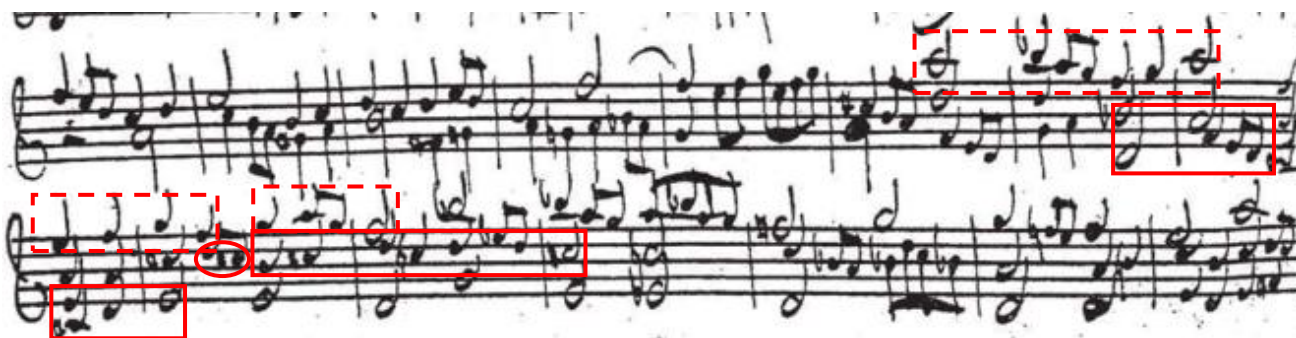
Example 280. C major Fugue, bars 93–106, illustrating active voices. (Ms)

Example 281. Raff's C major Fugue, bars 99–103, solution to conserve voice continuity. (Rf)

In contrast to Raff, Saint-Saëns does not take this opportunity to unify the answer. Instead, he chooses to emulate Bach's upward octave leap (arrows in Example 282). It is worth considering why Bach makes this upward leap and whether the same logic applies on the piano. At first, this decision seems strange. The answer's second half could have remained in the violin's bottom voice and still stayed within the violin's range (bars 101–103). Instead, the material that succeeds in the bottom voice, the minims E-D-G-E, is not essential fugal material.

Example 282. Saint-Saëns's C major Fugue, bars 96–105, disconnection of voice continuity. (Ss)

On the violin, it is theoretically possible to keep the entire answer in the bottom voice, though there are technical consequences. Example 283 represents the configuration of voices most playable on the violin while keeping Bach's top and bottom *stretto* lines and his basic harmonies. The solid square highlights material modified from Bach's original. The first observation is that the prevalence of second and (for sevenths) third inversion chords departs from Bach's style (indicated by arrows). Raff suffers from the same issue as chord inversion is determined by the bass, which for him is the *theme statement*. The second observation is that although it is largely playable, the chord circled in bar 102 is very inconvenient on the violin. It would either require switching the weak fourth finger across four strings within the same chord (4–3–3–4 fingering), or a highly compressed second position with three fingers having to fit within a tone across four strings (4–2–2–3 starting from the G string). There is no getting around it as Bach writes this as a G minor chord, and with the top and bottom voices fixed by the *stretto* activity but neither playing a G, the only place a G can fit is the third-finger position on the D string. The third observation is that within the dashed square, the *stretto* activity is on the violin's highest and lowest strings. As the bow must pass through the strings in between to reach the outside strings in the same stroke, these become four-note chords. This point is less than ten bars into the *minore section*—very early to have such a full texture. It would also be two four-note chords within two consecutive crotchets, requiring the violinist to play one of them on an upbow. Bach is careful not to require the violinist to do this unnecessarily. He does not write this anywhere in the C major Fugue except in the *riverso section*'s coda in bars 237–240, one of its most powerful passages.

Example 283. Modified version of Bach's C major Fugue, bars 98–103. (Mw) (Illustration on SoundCloud.)

These examples evidence how Raff's and Saint-Saëns's principles differ. Raff is willing to manipulate the order of voices to bring them out or to improve their integrity, even though it may depart from Bach's style of composition. He reconceives the music not just for the piano but for his epoch. By contrast, Saint-Saëns's loyalty to the original composer is more important than other musical concerns, even if it means forgoing significant opportunities to clarify subject material.

For the violinist, however, it is not easy (if not impossible) to unify that answer into a contiguous whole as written in Bach's violin original. First, this shares a similar problem of residual quavers as Example 278: in order to play the quavers in Example 284's square and the notes surrounding them, the bow must leave the E on the D string for the bar's second crotchet, breaking continuity. This leads to the second problem: when the answer is taken up again in the second half of bar 101, the A string's timbre is too different for an audience to hear as a continuation of the answer. The best strategy remaining is to bring out the answer as much as possible despite its middle-voice positioning. Fortunately, as these are only triple chords, it is possible to use the A string as a string crossing pivot, on the notes marked by circles. This is particularly natural for the D in the triangle, as the next note that needs to be played is also on the A string.

Example 284. C major Fugue, bars 93–106. (Ms)

Alternatively, the modifications in Example 283 are technically difficult to execute but not impossible. Excitingly, it hints at a new performance practice in performing the fugues in the *Solos*: the modification of notes where a real understanding of fugal mechanisms reveals the possibility of clearer voice leading.

293

2.4 ACCOMPANIMENTAL ACTIVITY AS INDICATION OF MOMENTUM

The increased ability in polyphony in keyboard instruments allows the addition of new accompanying material. This can be through elaborating existing material or adding new material outright. The nature of such additions embeds the arranger's understanding of the passage it accompanies.

A simple example of elaboration is a single note added by Hill that has a real impact. It is originally a minim in the violin original (square in Example 285). The addition is a simple diminution, dividing the minim in half and lowering the second crotchet by a semitone (square in Example 286). This small change has a considerable effect. It signals that the bassline is not ready to end its phrase, delaying this arrival point to the next beat (circle in Example 286). However, by this point the top voice has taken over and started its own motif (dashed square in Example 286). The effect of this is to connect the two phrases that may otherwise be understood as separate. This encourages the violinist not to dwell or die away during that minim, but instead grow the note into the next beat and connect to the next motif.

Hill's addition is enabled by the keyboard because the equivalent would be very awkward to execute on the violin. The left hand must be in second position to avoid having to play a fifth in the lower strings with the fourth finger (A and D meet for a quaver in the preceding bar). However, that would force the violinist to extend the first finger backwards to reach the added A on the G string.
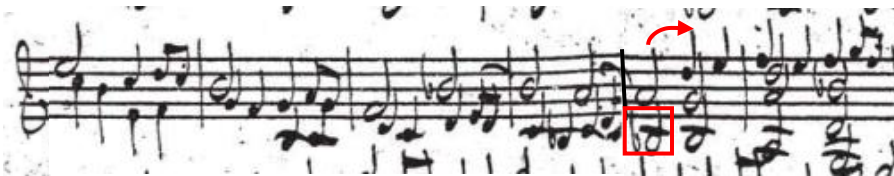
Example 285. C major Fugue, bars 139–144. (Ms)
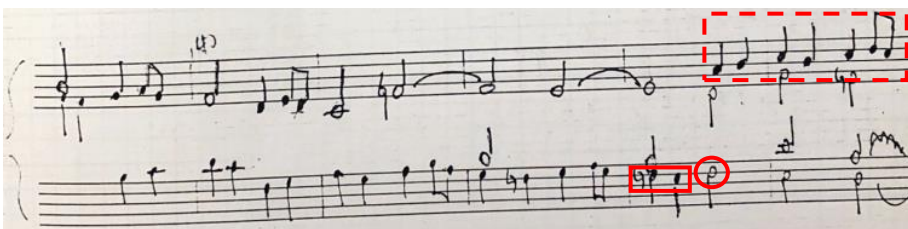
Example 286. Hill's C major Fugue, bars 139–144, crotchet addition. (RhMs)

A more extended example of elaboration is Leonhardt's Example 288, where bars 128–134 have an unusually busy bassline in running quavers. The quavers do not appear to spell out a melody and are accompanying in nature. Upon closer inspection, these quavers are elaborations of Bach's original bassline, which are reproduced faithfully but transposed down by a fourth, subject to octaves (see squares in Example

287 and Example 288). The running quavers exercise some discretion as to which octave is reached at each beat, but they always stay below the other voices as the bass.

Example 287. C major Fugue, bars 128–142. (Ms)

Example 288. Leonhardt's C major Fugue, bars 121–134, quaver run. (Lh)

This segment of increased pace also seems to start and end abruptly. The beginning, however, is not as sudden as it first appears: the preceding bars 126 and 127 already have a crotchet-quaver-quaver rhythm within each minim beat (circles in Example 288), and it is not a far stretch from there to quavers all the way through. The pace first increases and then stays, maintaining a pulsating vitality until the landmark cadence in bars 135–137 (dashed square in Example 287 and dashed square in the third system). If the violinist takes an increasing subdued tone following the general downward trend in pitch over bars 128–134, the energy of the four-note chords in the cadence that immediately follows may surprise the audience. That is a possible interpretation, but it is not one that Leonhardt shares. Leonhardt wants the energy and vitality to be sustained all the way through.

The most intriguing characteristic is how unusual this is within Leonhardt's arrangement. Nowhere else in this movement does he write such a quick-paced texture for any sustained length. There does not seem to be a clear reason for this. One further supporting consideration is that the two pairs of bars in dashed squares in Example 288's second system are effectively compressed subjects and countersubjects, taking the first and third full bars of both the subject and countersubject and fusing them together in the right key. As the fugal material increases in pace, so too does the passage's energy and Leonhardt's running quaver elaborations.

The other passages investigated in this discussion come from the episodes. In single-voice passages where one keyboard hand is sufficient to play the violin original, the empty left hand is practically invited to add material. In Example 290, Hill goes into an unusual undulating quaver run in the third episode unlike any other in his arrangement (the three solid squares). Although there is an analogous passage in the second episode, this run does not happen in the second episode, where there is a more ordinary crotchet accompaniment.

Like a locomotive on a hilly four-bar ride around D major, it ascends, descends, ascends and descends again, as a motor-rhythmic passage over a pedal point. The part labelled "I" in Example 290 is an upward scale that runs in contrary motion to the violin original's descending scale in the same key, winding up the tension as the distance between the parts narrows. The remainder of the run, being in *arpeggio* form, stretches two full octaves in each direction. Part II's descent and ascent follow the directionality of the violin's line. Part III's final descent actually also follows the violin original's direction, but Hill modifies the violin line to ascend rather than descend. His modifications are highlighted in the first dashed squares in Example 289 and Example 290, and the solid squares "III" show how Part III's bassline corresponds with Bach's violin original. However, the modification means that Part III's bassline now moves away from Hill's right hand part, opening up the distance again before launching into the episode's strong pedal section.

Example 289. C major Fugue, bars 272–277, mapping Hill's sections. (Ms)

Example 290. Hill's C major Fugue, bars 265–276, sections of varying strategies. (RhMs)

As the harpsichord has no mechanism for gradual dynamic change, the pace and directionality of activity is an important means of modulating intensity. The devices in Example 290 suggest, schematically, that tension increases in Part I, is maintained in Part II, and is released during the course of Part III into the pedal section. It is as if the harpsichord is closing the lid to a box in Part I, allowing its contents to brew in Part II and releasing its new contents in Part III. The violinist can give great effect to this with the dynamics suggested in Example 291. It can be made dramatic if the natural descent in dynamics can be limited during the gentle descent in pitch over the previous five bars, leaving room for a deliberate and rapid tailing off during bar 270. Bar 271 and the first half of bar 272 must resist dynamic increase while the allegorical box is closed, allowing for an equally dramatic increase into the pedal section.

Example 291. C major Fugue, bars 265–277, Hill's implied dynamics. (Ms)

Hill's modification of Part III's right hand dislodges the dogma of what Bach wrote and encourages the violinist to reconsider the passage's context. The pedal section following Part III is not only the *pièce de resistance* of the third episode in the violin original, declaiming the fugal theme in sixths and more strongly than almost

anywhere else in the movement. It is also significant because the passage leads into the whole movement's coda, and the second episode's analogous passage (bars 186–201) only leads into the *riverso section.* Therefore, this is the more significant high point. Yet, however, Bach lowers the pitch in Part III instead of raising it as Hill does. (In his own recording, Hill also raises the dashed square labelled "H" in Example 289 and Example 290 and beyond, to keep consistency with Part III's pitch rise.)[487]

The reason for this appears to be technical rather than musical, and here again we hint at a performance practice of modifying notes to bring out musical principles—especially with the benefit of new technical perspectives. Example 292 shows what would be required if Bach followed Hill's idea and took it up an octave. Though not impossible, playing this on a Baroque violin is challenging. The first issue is double-stopping in high positions. For the octave A (circled), the violinist will need to hold a double-stop octave in the seventh position. Gut strings are sensitive to vibrating length as well as string gauge. The A string holding the lower part of the octave, being stopped by the first finger, has a substantially longer vibrating length than the E string stopped at the fourth finger. Hypothetically, if a Baroque violinist were to play the two notes in that octave separately as single notes, the gut strings would encourage (or even require) considerably different bow pressures, bow speeds and contact points, which can only be controlled to a much more limited extent if played as a double-stopped octave in the same bow stroke. The second issue is string crossing. The bow must travel between the extreme strings in its string crossings at high speed, taking care to skip the D string every time. As gut strings require more precise bow pressure control, especially given the high position factors above, the landing of the bow on the E and A strings must be incredibly precise every time for the notes to sound well. It is perhaps for these reasons that Baroque violin writing rarely reaches such high positions (with the notable exception of Locatelli's violin works, and even there high-position double stops are exceedingly rare). Certainly, Bach's own violin writing never exceeds the sixth position in any of his violin writing.

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[487] Hill (2000).
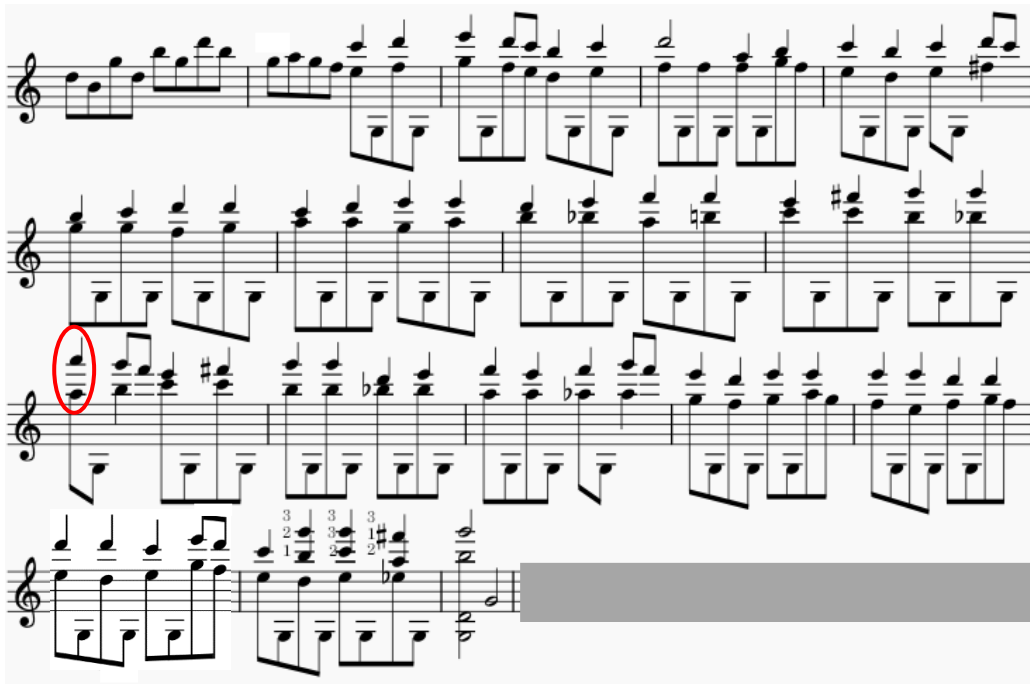
Example 292. C major Fugue one octave up, bars 272–288. (Mw)

If played on the modern violin, however, such difficulties are much mitigated. Modern strings are much more forgiving to all the factors mentioned above. Techniques required in Paganini's *Caprices*, though extraordinary in Paganini's time, are now quite accessible to the modern violinist. These include the high octaves of the Seventh Caprice (Example 293) and the high position string crossings between the E and G strings in the Second Caprice (Example 294).[488] Although these caprices number amongst the difficult ones, it demonstrates that the technical demands of Example 292 should be well within the capabilities of the modern violinist playing a modern instrument. My suggested fingerings are included for the triple-note chords at the end for any violinist wishing to attempt it.

Example 293. Paganini's Seventh Caprice, bars 7–13. (Im)

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[488] Nicolò Paganini, *Paganini Caprices, Op. 1 (9703)*, ed. by Carl Flesch (C. F. Peters, 1900).

Example 294. Paganini's Second Caprice, bars 30–33. (Im)

Violinistic concerns aside, Hill's understanding is that the third episode's pedal passage is a highly significant point in the movement. He also feels it important enough to depart from Bach's writing in Parts III and H, making use of the harpsichord's relative ease in reaching the high registers. Regardless of whether the higher octave *ossia* is attempted, the violinist is encouraged to give seminal importance to this pedal passage and to prepare the audience for it through a nuanced but active approach.

In the pianoforte world, Raff also takes a locomotive approach in motor-rhythmic movement to the harmonic pedal passages in both the second and third episodes. While the other three arrangers imitate the pedal style of Bach's violin original, Raff uniquely reimagines the harmonic pedal, once again evidencing his tendency to rewrite the music for the piano. As shown in Example 295 and Example 296 from the second and third episodes, it follows a grouping of six quavers, thereby implicitly syncopating across all metric structures. This is effective on two levels. First, the syncopation escapes the way the ear expects regularity, thereby achieving a pulsating vitality rather than stodgy repetition. There would otherwise be a relentlessness to the same notes alternating for several bars, which is not avoided in the other three arrangements. Second, spanning three octaves but all on the same note diffuses the intensity of the line, giving an impression of unobtrusive uniformity while maintaining power, like a true organ pedal. All this forms the basis for the violin's double-stopped subject to soar melodically rather than being restricted to a rhythmic execution, encouraging the violinist to adopt a strong but singing approach to the passage.

Example 295. Raff's C major Fugue, bars 185–189, "locomotion". (Rf)

Example 296. Raff's C major Fugue, bars 272–277, "locomotion". (Rf)

The locomotive allegory also plays out effectively but differently in Raff's treatment of the first episode, where the left hand eventually goes into a train of broken octaves with chromatic elements (Example 298). Before this, however, the tone of the first episode is set at the beginning by the expression markings of *tranquillo, scherzoso, molto leggiero* (Example 297). Complementing this are *staccato* on all unslurred notes, and the last notes of all slurs exceeding two notes are also marked *staccato*. Therefore, slurs are grouping gestures rather than a lyrical device.

Example 297. Raff's C major Fugue, bars 66–73. (Rf)

The episode starts in imitation, with the left hand imitating the right hand's violin original in the same key after a half-bar delay. The phrasing units are two bars long to start with, as outlined by the accompaniment (first square in Example 297). The musical shape of the violin original changes in bar 72, signalling a more developmental phase of the episode's opening material. As this occurs, Raff reduces the accompaniment units to one bar each (second square), in a gradual acceleration of vitality dynamic. This process of shortening the motif length steps up again in the transition of bar 75 (Example 298), where the accompaniment becomes quavers that first outline broken sixths, and then broken octaves from bar 76 onwards.

Example 298. Raff's C major Fugue, bars 74–85, "locomotion". (Rf)

These broken octaves—the motor-rhythmic locomotive part—run for more than six bars with similar quavers for another two bars. This section continues to be marked *staccato*, and the octaves start with the more powerful lower note on the beat. The prolonged repetition of this combination again provides a powerfully pulsating vitality. It is a relentless push for momentum, creating a greatly energetic effect. Towards the end of this passage in bars 82–83, the harmonic pace of the pulse slows by a half (dashed square in Example 298), relaxing in vitality. The upward trajectory of a broken octave in a single crotchet is now stretched both in time and in range, now lasting a whole minim beat and spanning almost two octaves. This prepares for a new start in bar 84, where the episode starts to work towards its own coda (starting bar 88).

The octaves have a recurring shape every two bars that sketches out its own *countermelody*. The shape falls over three crotchets before rising again towards the phrase's sixth crotchet before descending twice to prepare for the next phrase. The sixth crotchets (circled) are special in two ways. First, they are the pitch apex of their phrases, making them the natural destination of the phrase. Second, in the violin original the second

bar of each pair switches into a diminished seventh harmony. The sixth crotchets are harmonically important because that note is always flattened, enforcing the change to the diminished harmony.

These observations encourage the violinist to take an energetic, off-the-string approach to the passage that conveys a similarly pulsating vitality. The broken octaves in Raff have a real bounce to them that keeps on moving forward like a train. The melodic aspect of the octaves suggests a phrasing towards the sixth crotchet of every bar pair. In the violin original, this focus is well-placed despite it being past the pitch apex of the phrase. With the violin sketching out a diminished seventh, this is the harmonic highlight of each phrase. A possible phrasing is suggested in Example 299. As this sequence reaches its last iteration in bars 82–83, the sixth crotchet gravitation centre no longer operates. The harmonic pace slows from the second minim beat, where the motor-rhythmic pattern in Raff's left hand becomes calmer. The *crescendo* also stops earlier, perhaps reaching *mezzo-piano*, in preparation for Raff's *poco a poco crescendo* starting at bar 84.

Example 299. C major Fugue, bars 71–86, Raff-suggested phrasing. (Ms)

2.5 ACCOMPANIMENTAL ACTIVITY AS INDICATION OF PHRASING AND STRUCTURE

Accompanying material added to episodes also indicate an arranger's phrasing and structure. Saint-Saëns's arrangement contains a pair of contrasting examples. The first comes from the final bars of the first episode. In the violin original, the first notes of bars 88–90 act as a pedal point across these bars (squares in Example 300). Saint-Saëns does several things. He first separates these pedal notes into a different voice in the left hand (circles in Example 301). This separation enables Saint-Saëns to increase the length of the pedal notes eightfold

from a quaver in the violin original to an entire semibreve bar—as sustained, proper pedal notes. He then lowers them by an octave to enhance the separation and adds an octave below to strengthen them.

The phrasing effect is evident. The strong first beat in the left hand is each bar's centre of gravity. The descending thirds in mid-register come away (squares in Example 301). There is, however, also a harmonic effect. To give effect to both the semibreves and the descending thirds in the left hand, the piano pedal must be sustained. This magnifies the pedal effect of the circled Es. The violinist can convey this understanding by giving real weight to and leaning on that first E of each bar, followed by a diminuendo over the bar. As the bars are grounded by the stronger pedal Es, the emphases are on them rather than the ascending pattern over the bars.
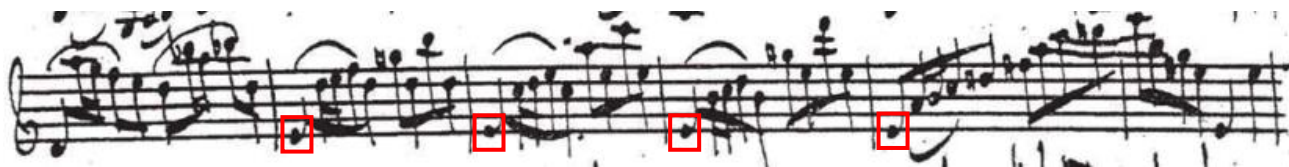
Example 300. C major Fugue, bars 87–92. (Ms)
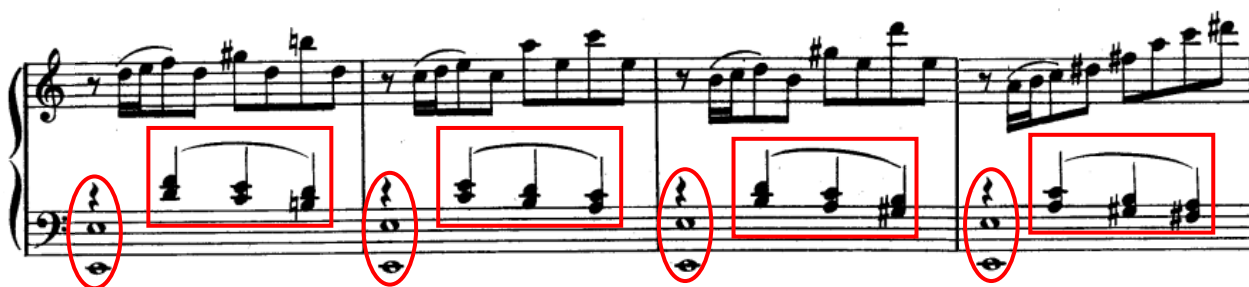
Example 301. Saint-Saëns's C major Fugue, bars 88–91, separation of voices and phrasing slurs. (Ss)

Saint-Saëns's second example in Example 302 appears to share a similar structure. Like Example 302, the accompanying left hand plays a strong octave in the bass before playing slurred descending thirds in a higher register. However, the whole structure is shifted by a beat. The gesture in the bass register is now on the second crotchet, not on the first beat. Although it is no longer a semibreve, it still remains strong as it is the only bass register gesture in the bar. It is the note that sticks out.

Example 302. Saint-Saëns's C major Fugue, bars 229–232, accompanimental emphases on different beat. (Ss)

Two aspects of this passage in Saint-Saëns are curious. First, why the second crotchet? Second, why keep repeating the note G? It turns out that Saint-Saëns is, to an extent, not unique in either of these respects.

Raff also has emphases in this passage on the second crotchet in two ways. First, the bassline's motif peaks in pitch on the second crotchet (circles in Example 303). Second, these peaks form dissonances with the violin original (squares), requiring resolution and representing an injection of momentum. The motif then descends until the first beat of the next bar. Although these first crotchets are doubled with an octave, on the piano they sound more like arrivals at the end of a motif. They stand in contrast to the second crotchets, higher at a dissonant pitch and impetus-giving. The third and fourth crotchets are simply part of the descent.

Example 303. Raff's C major Fugue, bars 260–265, accompanimental shape. (Rf)

Revisiting the violin original, the phrasing that Saint-Saëns and Raff suggest sees the first note of each bar as the final note of the previous motif. This divides phrase units as shown in Example 304. Because of the upward leap of a third between the first and second quavers, the new motif starts on the second quaver.
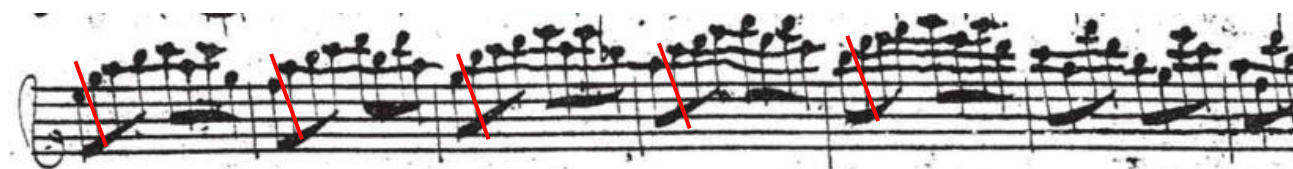
Example 304. Bach's C major Fugue, bars 259–265, phrase unit demarcation. (Ms)

The repetition of G by Saint-Saëns as a pedal point in this passage is intriguing (circles in Example 302). This reinforces the same harmony every bar. In this sense, Leonhardt and Hill do something schematically similar: they keep the harmony of G while the violin line rises (Example 305 and Example 306). Therefore, rather than seeing the passage as a harmonic progression, Saint-Saëns, Leonhardt and Hill see it as a harmonic prolongation. Like charging electric capacitors, the power between the two hands increases as the distance between the voices enlarges in oblique motion.

Example 305. Leonhardt's C major Fugue, bars 258–262. (Lh)
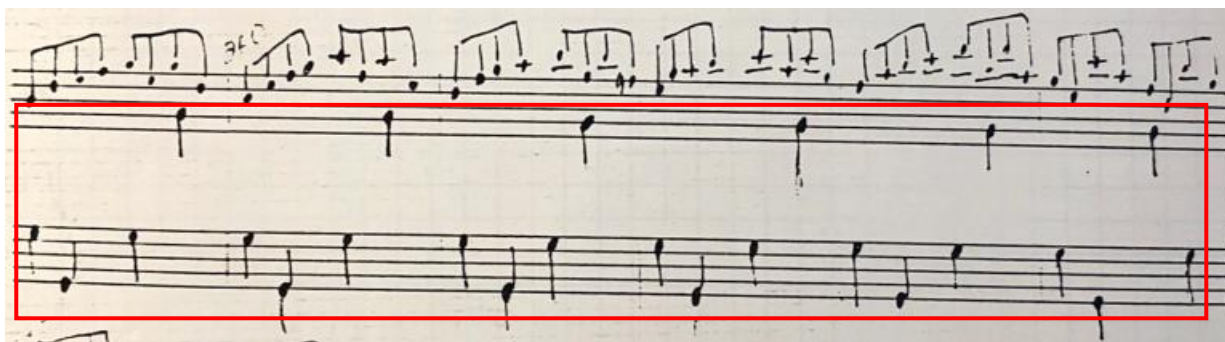
Example 306. Hill's C major Fugue, bars 259–264. (RhMs)

However, despite the schematic similarity, the effect of Saint-Saëns's pedal is very different from the harpsichord arrangements. This is because the harpsichord arrangements are transposed down by a fourth. Therefore, this G is actually a tonic pedal for Leonhardt and Hill, but a dominant pedal for Saint-Saëns. This is now a structural matter not just in relation to this passage, but in relation to the entire third episode. When the episode settles into the pedalled theme in bar 243 (bar 273 in the violin original), the pedal in the violin original is undoubtedly in the dominant. In providing a tonic pedal in Example 305 and Example 306, Leonhardt and Hill both give this passage a different harmonic setup to the theme later. Such a difference is not marked in Saint-Saëns's arrangement, where he applies the same dominant pedal to the entire section from at least as far back as bar 225 (bar 255 in the violin original) all the way to (and through) the pedalled theme in bar 243 (bar 273 in the violin original). Therefore, Saint-Saëns encourages the violinist to view this entire section as, effectively, a single cadenza on a dominant pedal.

In another hint of a new performance practice, Ledbetter's framework that this is a *concerto* fugue potentially supports substantial improvisatory elements during episodes—indeed as a form of cadenza. In this understanding, the episodes Bach wrote are merely one of many possibilities that draw on fugal themes, sequences and achieve a *concertante* section's modulation objectives. Saint-Saëns's understanding of a prolonged dominant tonal area makes this accessible and interesting to explore.

Returning to smaller-scale considerations, it is astonishing how effectively Leonhardt indicates his phrasing through very simple subtle devices on the harpsichord. Example 307 shows three different phrasing

structures within eight bars. First, the left hand plays the motif in the first square. It is simply two Gs in an octave broken across two crotchets. But its simplicity belies two important features. First, it leaves the second part of the bar empty, leaving little doubt as to which part of the bar is more important and receives support. Second, it is the lower G that begins the bar. The larger distance between the voices in the first crotchet naturally emphasises it more than the second crotchet. The gravitational centre of these bars is therefore the first crotchet, unlike for Saint-Saëns.

The second phrasing structure starts in bar 264 (second square in Example 307) and continues into the next bar. It appears to be a plain repetition of the same note every crotchet to maintain a pulsating vitality, but this is now a different structure from what preceded. Every crotchet across the two bars is given the same uniform importance, suggesting a plain and linear approach to phrasing as the violin's original line works its way down to a new motif in bar 265. The accompaniment's C♯ on the last crotchet of bar 265 is a leading note that anticipates the next bar's new D dominant pedal.

Upon arriving at the dominant pedal at the third square in Example 307, the accompaniment becomes march-like. The rhythm emphasising the third and fourth crotchets is distinctive, and the doubling of octaves makes this rhythmic element stronger and more dominating than before. Naturally, this brings out the fifth and seventh quavers of the violin line, as marked in circles in Example 307. These melodically prominent notes in the motif mimic the fugal theme. Harmonically, changing to a dominant pedal anticipates the pedalled theme starting bar 273.

Example 307. Leonhardt's C major Fugue, bars 258–267, subtlety of gestures. (Lh)

Example 308 shows what Leonhardt suggests for the violin original. In bars 259–263, each bar is launched from the strong first beat. As the distance between the violin line and the left hand's G increases over this passage, the violin line grows until its pitch peak in bar 263. The descent in broken thirds over the next

two bars is evenly executed. The bars following 266 are inspired by the regularity of the march-like rhythm, with each bar's first crotchet being both a start of the new bar and the arrival point of the bar before, and the melodic notes in quavers five and seven brought out.

Example 308. C major Fugue, bars 259–271, Leonhardt-implied focus points. (Ms)

In bars 259–265 Hill conveys the same musical understanding but in a different way. For the first five bars, where the violin line climbs gradually, the accompaniment forms a pattern of four crotchets, exactly a bar long (dashed squares in Example 309). But when the violin has its broken thirds descent over bars 264 and 265, this pattern changes to three crotchets (solid squares). This effectively creates syncopation that ties across bars 264 and 265, through a hemiola-like effect. Breaking up the barwise division of phrasing units frees the violin's descent from the normal hierarchy within each bar, making it more even across the descent—the same effect as Leonhardt's understanding of this descent.

Within each barwise unit (dashed squares in Example 309), there are four Gs at alternating registers. While it is tempting to see the second crotchet (the lowest G) as the distinctive one, Hills own recording plays the first three left hand crotchets as if they are one big slurred motif.[489] The fourth crotchet is played by the left hand leaping from its lower position in the first three beats and touching the fourth crotchet's high G, lightly as if *staccato* (see articulation markings in Example 309). Seeing the first three crotchets as a unit, the second, lower crotchet is just a way of making the gesture effective on the keyboard rather than a point of musical emphasis. However, the emphasis is still on the first beat, like in Leonhardt's arrangement.

Example 309. Hill's C major Fugue, bars 259–265. (RhMs)

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[489] Hill (2000).

2.6 TIES AND OVERLAPS AS INDICATIONS OF PHRASING AND PHRASE LENGTH

As discussed in previous chapters, the newfound freedom of the keyboard often enables a voice to be sustained without compromising other voices. This allows a single voice to be separated into overlapping voices. An example here is the broken thirds passage of bars 183–185, of which the violin original is in Example 312 and Example 313. This passage also reveals how Leonhardt and Hill have a different understanding of the same passage. Leonhardt separates the voices in a straightforward manner: the lower note of each broken thirds and broken sevenths pair is separated into the bass voice, and this happens at every crotchet beat (squares in Example 310). There is an effort to connect across bars through a tie in the middle voice (arrows in Example 310). For the lower voice notes that fall on the beat, Leonhardt lowers them by an octave. The general effect of all this is that the broken thirds no longer constitute a melody but a texture.

Example 310. Leonhardt's C major Fugue, bars 183–188. (Lh)

Hill has a more melodic approach. He likewise separates the voices and puts the lower notes of each pair in the bass voice, all shifted down by an octave. However, only the first of each pair stands out and comes through on the harpsichord (squares in Example 311). This is due to two reasons. First, he has ties across each minim beat (indicated by the arrows), both making longer melodic subunits of a minim each and connecting these subunits into a longer phrase. Second, the circled notes are added to smooth out the large jumps in the violin original, which are a fifth down followed by a seventh up. This makes the right hand more melodic and covers Bach's original notes that are now in the left hand. The effect is that this is now a melodic phrase spanning at least four minims.

Example 311. Hill's C major Fugue, bars 181–186. (RhMs)

Example 312 and Example 313 illustrate what Leonhardt and Hill suggest for the violinist. In Example 312, the squares correspond to where Leonhardt separates the notes into the bass voice. On the harpsichord, these come across as steps that push a general textural block. The violinist can give this impression easily by emphasising these notes in the same manner. The steps that fall on the minim beats are naturally stronger, not only for that reason but also because those are the steps that push the texture up.
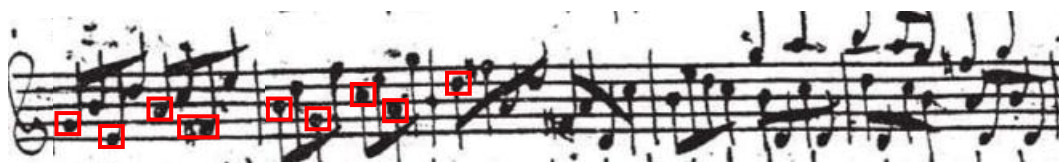
Example 312. C major Fugue, bars 183–187, Leonhardt's phrasing. (Ms)

In Example 313, the squares correspond to where Hill's left hand comes through because of the tie in the right hand. In that sense, they mark where each connected motif starts. However, as discussed, these are not points of emphasis like in Leonhardt, as Hill's approach is fundamentally melodic. Experimenting on the violin, the most effective way of achieving Hill's melodic line is to execute a slight *crescendo* towards each beat's top note (fourth quaver of each minim beat), which gives the listener the impression that the energy flows over to the next note, like Hill's ties across the minim beats. To give room for this, and to recognise that the squared notes fall in a different voice while the melodic voice is still active, the squared notes themselves can in fact come away slightly—the exact opposite of what Leonhardt's squares suggest.
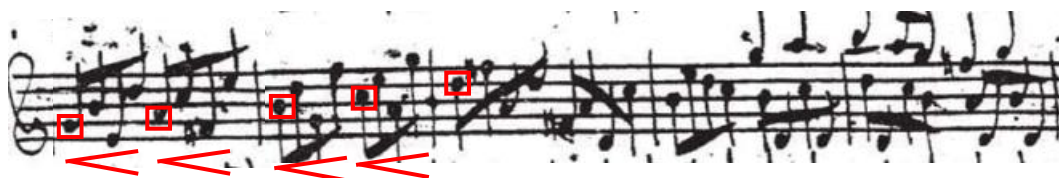
Example 313. C major Fugue, bars 183–187, Hill's phrasing. (Ms)

Ties and overlaps also connect separated voices, making longer phrasing units evident. An example is Leonhardt and Hill in bars 40–46. The first two squares in Example 314's violin original highlight two analogous motifs as part of a sequence. A rising melodic line drops by a sixth where it arrives at the next step of the general sequence. Leonhardt, however, takes the top note of the melodic line (the seventh quaver) and stretches it with a tie to the next bar, continuing that voice and connecting it to the next element of the general sequence (first two squares in Example 315). Meanwhile, the drop of a sixth and what follows are separated into a lower voice (circles). This lower voice is not quite identical to the violin original. The notes in triangles are only quavers in the violin original, but Leonhardt sustains them for the remainder of the minim beat, enhancing continuity between the voices through overlap.

In these first two squares, Leonhardt's understanding encourages the violinist to treat the circled notes in a different voice from the preceding high note, which is played and finished as if the intention is to carry it to the next bar. These two voices can be executed with different tone colours to assist the differentiation. To an extent, the top note in each of the sixths can even be physically maintained over as a slurred double-stop. Over the first three quavers, this would not be technically challenging.

The third square in Example 314's violin original contains a minim G in the top voice. The mechanics of violin playing, however, mean that the minim cannot be physically sustained. The bow must turn away from the E string at the fourth crotchet to play the sixth on the A and D strings. The physical sound of the top G therefore ceases for the whole of the last crotchet of bar 44. On the harpsichord, however, that note can be held. Leonhardt takes advantage of this and writes a tie into the first quaver of the next bar (third square of Example 315).

It is, however, curious why he does not do the same again in the next bar (dashed square in Example 315). Hill, on the other hand, does the opposite: there is no tie connecting bars 44 and 45 (first square in Example 316), but bars 45 and 46 are connected (dashed square in Example 316). He reinforces that connection with a tie in the left hand marked in pencil, which he executes in his recording (dashed square in the left hand).[490] But bars 45 and 46 are analogous and there does not seem to be an obvious logic to treating them differently, and perhaps that is an explanation for the pencilled addition there. Yet again, these arrangers highlight the opportunity to espouse continuity and connection between steps within passages of sequences.

Example 314. C major Fugue, bars 39–51, Leonhardt's voice continuations. (Ms)

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[490] Hill (2000).

Example 315. Leonhardt's C major Fugue, bars 37–47, voice continuations. (Lh)

Example 316. Hill's C major Fugue, bars 43–48. (RhMs)

In a later passage, Leonhardt does indeed extend such continuity across a whole passage sequence. Example 317 and Example 318 come from the second episode. In the violin original, all notes in this passage are quavers. In Example 318, Leonhardt separates the violin original line into two voices: a melodic voice (squares) and a lower voice (circles and triangles). These squares, circles and triangles are mapped to the violin original shown in Example 317. Leonhardt's melodic voice lengthens the notes in the squares to five quavers in length, with a tie across to the next bar in each case. These ties connect to make a phrase over a six-bar melody.

The notes separated into the lower voice becomes the harpsichord's middle voice. This is naturally the least prominent of the three voices in this passage. As such they generally serve an accompanying or ornamental function. Therefore, it is interesting that the first note of each bar in the violin original falls as the triangled notes in the middle voice. Even though they are doubled by the bass voice, they do not come across as prominently as its role in the violin original suggests. This is because of two things. First, after the two circled notes in each case (the second of which is a leading note), the listener hears the triangled note as the natural continuation of the accompanying voice and not as a melodic element. Second, a higher and therefore more penetrating note is struck just one quaver before, as the last quaver of the previous bar.

This is a different understanding from a more terraced form of phrasing the violin original attracts. Most importantly, it encourages the violinist to take a melodic approach. The melodic voice is built from the squared notes in Example 317, treating the circled and triangled notes as accompanying or ornamental in nature.

Example 317. C major Fugue, bars 172–183, locations of voice connections. (Ms)

Example 318. Leonhardt's C major Fugue, bars 174–178, voice connections. (Lh)

The same device is also used to connect bar 182 to bar 183 (square in Example 319). This is significant because it not only connects bars—it connects sections. Bars 183–186 are the run up to the pedalled theme passage that is the episode's centre. This run up is very much integrated into that passage, as bars 185 and the first half of 186 hardly constitute a cadence (dashed square in Example 319). Therefore, by connecting this run up with its preceding section, Leonhardt is suggesting that the sections are all connected.

Example 319. Leonhardt's C major Fugue, bars 179–189. (Lh)

Such connecting ties can also be implied. Hill employs preparation and suspension to brilliant effect to link bars together over an upward sequence. In Example 320 the last and first crotchets of each bar (highlighted

in squares and labelled "4" and "1" respectively) share the same note in the middle voice. The bass enters with a seventh below the at crotchet 1 (see circles), forming a series of 7–6 suspensions resolving at crotchet 2. This series spans across bars like ties, as the preparatory role of crotchet 4 for the next bar's suspension comes across prominently on the harpsichord.[491]
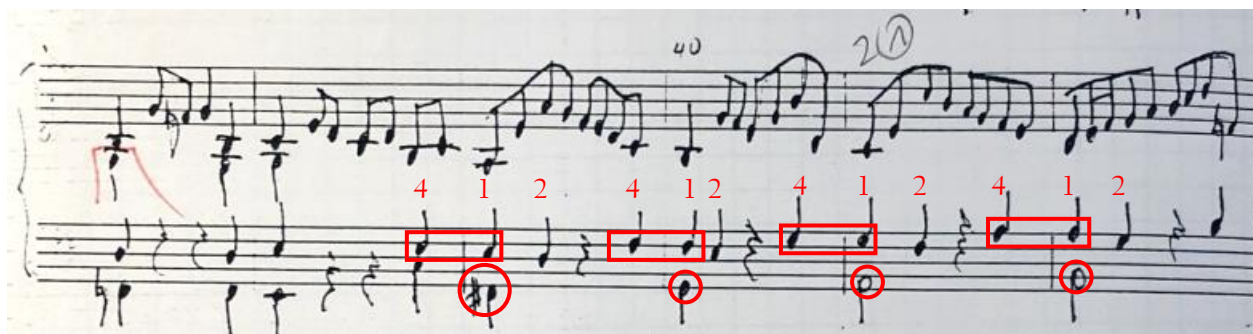
Example 320. Hill's C major Fugue, bars 37–42, effective connections by simple means. (RhMs)

An interesting aspect is that while the sequence appears to proceed in steps of two bars in the violin original (dashed squares in Example 321), Hill's accompaniment progresses equally every bar. Example 321 illustrates that this is suggestive on three levels. First, within each violin-original pair of bars the centre of gravity falls in the middle for Hill, where he has one of his suspensions. This enhances the weight already provided by the violin original's double stops. Second, these two-bar units are also connected with each other, with the last crotchet being a preparation for the first crotchet of the new unit, resolving on the second crotchet which suggests a diminuendo. Third, the rising pitch of Hill's harmonic line suggest a growth over the whole phrase.
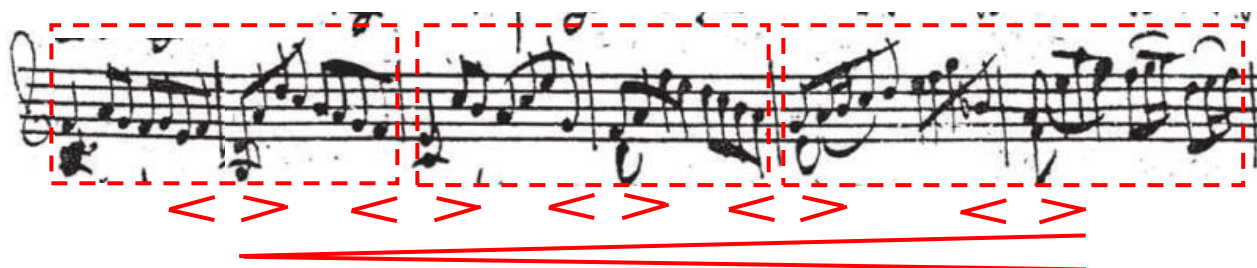
Example 321. C major Fugue, bars 38–43, Hill's phrasing. (Ms)

The most effective combination of slurs and separation of voices is used by Saint-Saëns in a remarkable passage to bring out an extraordinary four-voice *stretto* in the violin original. This begins with the top voice on the second minim beat of bar 137, and a voice on the adjacent lower string enters successively one bar at a time. This marks the only time in the C major Fugue where all four voices—the maximum of which a four-string

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[491] As heard in Hill (2000).

violin is capable—are playing active and equal roles, all within a gentle vitality dynamic. Indeed, this passage was noted earlier in this chapter's musical introduction as the best evidence of this fugue's four voices (Section 1.2 (*Musical introduction*)).
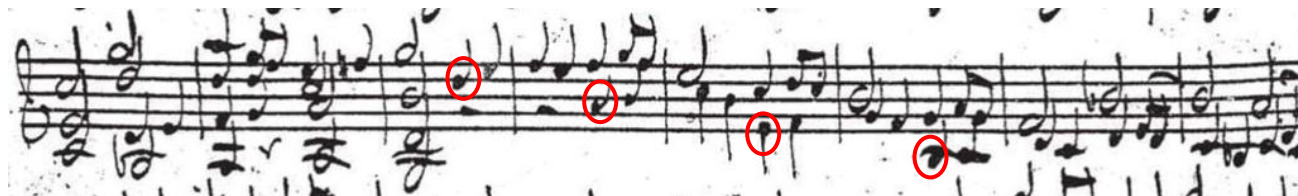
Example 322. C major Fugue, bars 135–142, demarcating the four voice entries. (Ms)

The structure is revealed clearly by Saint-Saëns as shown in the squares in Example 323. Although he separates the voices to be played by right and left hands, he does not change the registers of these voices from Bach's violin original. It would have been possible to notate it all in the right hand stave. That is Raff's basic approach (Example 324), where he gives the left hand the task of beginning each voice but on each occasion this is subsumed in the right hand after the first two crotchets. Raff also adds extra notes that do not belong to the *stretto*, adopting an approach that takes away the purity of the fugal device. On the other hand, Saint-Saëns highlights it, instructing that the same hand plays each voice all the way through, descending successively and until the left hand reaches the bottom voice. Moreover, the slurs indicate a melodic approach through each voice: melodic within each voice, set in a distinctive fugal structure. The expression marking of *molto tranquillo* confirms the melodic nature of the passage, which is further enhanced by the overlapping of these slurred voices. This contrasts with Raff's dramatic growth from *piano* to *forte* within three bars.
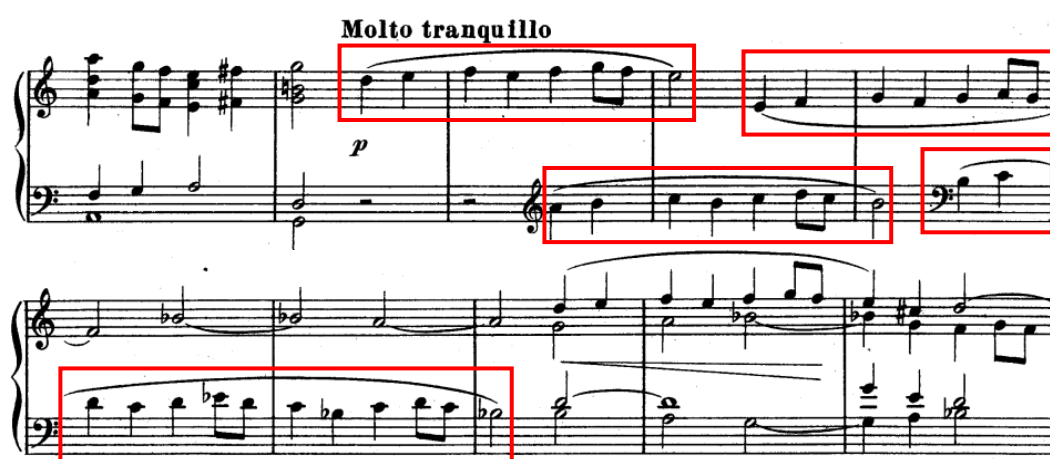
Example 323. Saint-Saëns's C major Fugue, bars 107–115, conservation of voice-leading. (Ss)

Example 324. Raff's C major Fugue, bars 136–141, no conservation of voice-leading. (Rf)

The central problem for the violinist of delivering a similar continuity of voices comes from the quavers circled in Example 326 and Example 327. This motif comes from the second half of the main fugue subject (dashed square in Example 325). When it is played as a single voice at the beginning of the movement, the two quavers are played as separate bows (circle in Example 325). Subsequently, whenever fugal material occurs, the articulation generally replicates how it is first executed in the fugue subject. According to this logic, the circled quavers in Example 326 and Example 327 would also be executed in a separate bow. This, however, inevitably cuts the length of bow time spent on the squared notes to a maximum of a quaver, as the bow must change direction halfway through the notated crotchet to play the circled quavers, thereby leaving the string. A quaver-long rest is therefore imposed on that voice in the second half of the squared crotchets, and as the lower voice, it is particularly difficult for the violinist to conjure an illusion of continuation while the more powerful higher string receives a new bow stroke. This breaks the continuity of the lower voice in each case within this *stretto*.
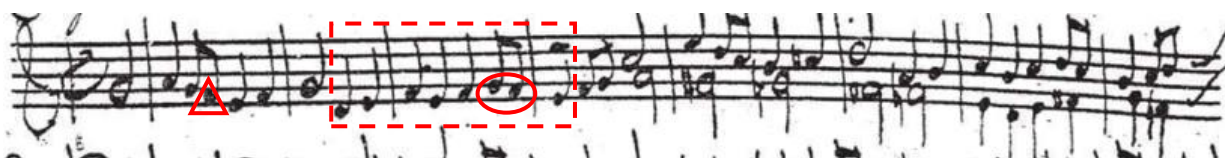
Example 325. C major Fugue, bars 1–8. (Ms)
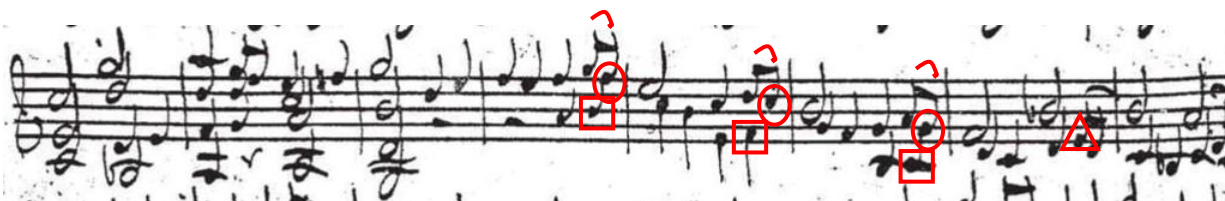
Example 326. C major Fugue, bars 135–142, short slur solution. (Ms)

One solution is to make an exception here to the general practice of replicating the fugal subject's articulation.[492] This is justifiable in two ways. First, the triangled quaver in Example 326 and Example 327 falls within two minims tied together. This quaver presents a strong case for being executed within a two-minim

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[492] It may also be valid artistically to question the general practice of playing fugal subjects or repeated motifs in the same way throughout a movement, which may open up new possibilities in performance practice.

slur defined by the top voice's tie, such that everything within that tie is played within the same bow stroke. Otherwise, there would be no way of sustaining the sound of the top voice over two minims. Therefore, the first justification is that because it is already a necessity in the last occurrence of this gesture within this *stretto*, it would be consistent to apply the same articulation across the whole passage. This would be to slur the circled quavers as shown in Example 326, allowing the squared crotchets to be played fully. Each voice can then be played continuously without break.

The second justification is that this passage's material comes only from the second half of the fugue subject (dashed square in Example 325). The subject's first half is not involved in this passage. This puts less pressure to align articulation with the first half of the fugue subject, where the triangled quaver in Example 325 is often executed as a separate bow. Freed from the need to align, implementing short slurs like in Example 326 in a more melodic passage can sound consistent.

A bolder suggestion extends Saint-Saëns's melodic approach further by replicating his long slurs to the extent possible on the violin. This is shown in Example 327 where two minims are slurred to a bow. There are two reasons for this slur length. First, a longer slur would make equal treatment of the voices impossible. For example, if there is a long, four-minim slur spanning the top voice starting on the second minim of bar 137, the bow must change at the second minim of bar 139. This would split the second voice into two bows. Second, this is a particularly elegant solution as it just extends Bach's original two-minim tie (see arrow in Example 327) backwards to apply to the whole passage. However, smooth and *legato* bow changes would be helpful, as articulated strokes here would also break voice continuity for the upper voice.
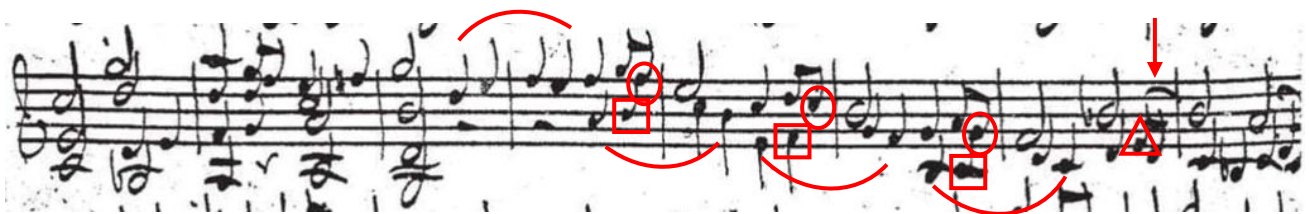
Example 327. C major Fugue, bars 135–142, long slur solution. (Ms)

2.7 COUNTERMELODIES

The increased versatility of the keyboard allows new voices to be added. The content of such new voices can guide phrasing, especially if it is melodic in nature. In Example 329 Leonhardt introduces a melodic top voice where the violin original in Example 328 rests (dashed squares in both examples). At these locations, these

new voices recast the lower voice (in triangles) in a subordinate role. At bar 56, the violin original's centre of activity shifts to the bass voice, which roughly outlines the countersubject descending chromatically from D to A (square in Example 328). This is replicated in Leonhardt's left hand (large square in the bass voice of Example 329). (This last aspect had been discussed at length earlier in Section 2.1 (*Leonhardt's metric structure*) in Example 258 and Example 259.)

However, Leonhardt's emphasis on the bassline is not as clear cut. The right hand plays an added top voice carrying a *countermelody* (solid square in the top voice of Example 329). Furthermore, this is connected to what came before. In the violin original, the first beat of bar 56 is one crotchet long followed by a rest in the violin original (circle in Example 328). This provides the bassline with a clean space to begin in renewed fashion and in priority to the other voices (indicated by the arrow). This is not the case in Leonhardt's arrangement, which extends the value of that note to a minim (circle in Example 329). This not only connects the two phrases, but also takes away the priority the bassline enjoys in the violin original. Therefore, in Leonhardt's texture the bassline is an integrated part rather than the singularly domineering voice in the violin original.

By connecting the two phrases, Leonhardt's minim is indicative of his more lyrical approach to the passage. A new *countermelody* in the top voice begins halfway through bar 56 (Example 329). This *countermelody* sets a hierarchy where the first beat of the bar is stronger than the second minim beat. Whereas the first beats of bars 57 and 58 strike four notes (three in the right hand), this is not the case in the second beats. The second minim in bar 57 only has one note in the right hand due to the quaver rest (triangle in bar 57). The second minim in bar 58 nominally has four notes at the same time, but one of the notes is a tie from before (triangle in bar 58), making it weaker than the first beat. Hill takes this approach further in bar 57. The square in Example 330 indicates a similar *countermelody*, but Hill gives it a different rhythm in bar 57. The second beat is only a straight minim, clearly making it plainer than the rhythm in the first minim (triangle in the right hand). Hill also takes the melodic integration of parts further, by having his bassline an octave higher up and closer to the melodic line than Leonhardt (dashed square in Example 330).

Example 328. C major Fugue, bars 51–59. (Ms)

Example 329. Leonhardt's C major Fugue, bars 48–59, countermelodic elements. (Lh)
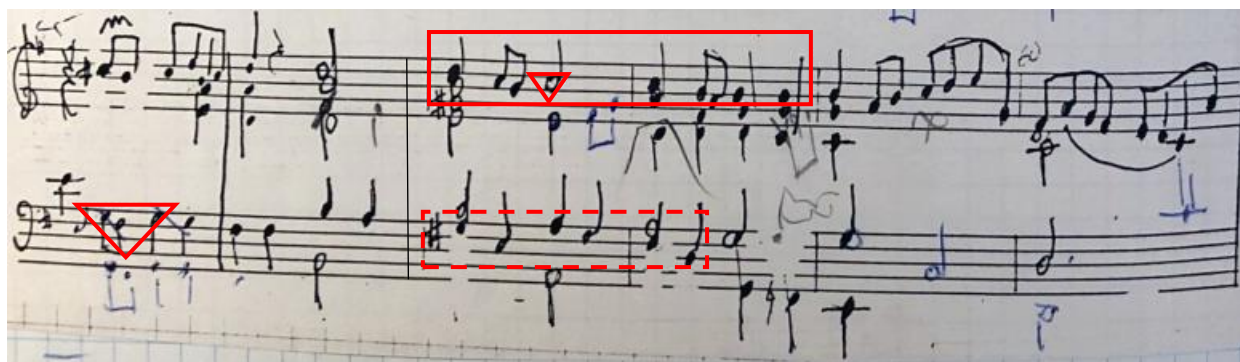
Example 330. Hill's C major Fugue, bars 55–60 ,countermelodic elements. (RhMs)

As in the earlier section 2.1 (*Leonhardt's metric structure*), the main suggestion here for the violinist is to resist the temptation to play the second minim beat strongly in a stodgy interpretation, driven by the technical concern of playing triple- and quadruple-note chords (circles in Example 331). While recognising the dominating role of the bassline, the melodic concept of Leonhardt and Hill encourages melodic phrasing over each bar in this passage. The first beat kicks off the bar, with the first three crotchets feeding off that energy (squares). The circled chords fall within this melodic shape. Another way to look at it is to recall that the triangled notes in Example 331 form the countersubject. The last crotchet receives energy not only because it is an upbeat melodically, but also because it is part of the countersubject.

Leading up to the passage, the dashed squares in Example 331 represent a subordinated voice in Leonhardt (and Hill). To convey their melodic concept of a *countermelody* over it, the notes indicated by arrows in Example 331 can be played as if they are connected across the bar. The *countermelody* in Leonhardt pushes towards the first beat of the next bar, and a *crescendo* towards it can engender that feeling.

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Example 331. C major Fugue, bars 51–59, suggested phrasing. (Ms)

The rhythm of a *countermelody* is not the only aspect that guides phrasing. In Example 332 the shape of Saint-Saëns's *countermelody* in the left hand drives the passage forward (see square). In the right hand, the short motifs starting in bar 34 change into a sequence of longer motifs in bar 38. To mark this change, Saint-Saëns adds a simple but effective *countermelody* that rises towards the first beat of bar 39 before subsiding again over the next bar. The markings of *non legato* for the passage and *staccato* on the *countermelody*'s crotchets in bar 38 indicate a light, springing execution. These three crotchets hop forwards from one to the next, providing forward motion that lands on the harmonically friendly note of F. This note is a long note of a dotted minim, relaxing in vitality. The whole gesture is like a gentle wave that crests at bar 39. For the violinist, this encourages the phrase to drive forward towards the gravitational centre at bar 39 (triangle in Example 332) before relaxing.

This relaxation is brief, however. This *countermelody* is followed by a series of upward climbs in the left hand that accompanies the violin line's rising sequence. At each of the circled notes in Example 332 the left hand makes a step up the C major scale. These notes are three crotchets in value and tie over the bar, connecting the sequence and making a continuous line across its upward steps. At this point, of relevance are the kinds of ideas discussed in the previous Section 2.6 (*Ties and overlaps*).

Example 332. Saint-Saëns's C major Fugue, bars 34–42, showing *countermelody*. (Ss)

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Countermelodies can also alter the mood of a passage. In a later passage Saint-Saëns again employs an upward *countermelody*, but this time in menacing fashion. While in the violin original the harmony remains innocent until the surprise A♭ major chord in bar 62 (dashed square in Example 333), Saint-Saëns anticipates this with an ascending scale over two bars, aggressively accented on every note with almost explosive vitality until he arrives at bar 62 (square in Example 334).

Saint-Saëns also enhances this dramatic approach by adding to the harmonic setup in bar 62. He maintains the octave G in the bass, which achieves two things. First, at bar 62 itself, the G functions to add a dominant pedal to the submediant A♭ major chord, resulting in intense dissonances. To leave no doubt as to his dramatic intentions, Saint-Saëns makes clear his stance that the circled note in the violin line is an A♭, not an A♮ as performed by many recordings, without exception in my experience (this note is circled in both Example 333 and Example 334). It makes it the harmonic minor rather than melodic minor. Second, in order to maintain the octave G in the bass, the pianist must use the pedal through bars 60–63. By the time the pianist arrives at bar 62, all the accented notes will have been played strongly and left to ring by the pedal. The sound at that point is a real cacophony, making an exceptionally dramatic moment.

Example 333. C major Fugue, bars 58–64, showing ambiguous pitch. (Ms)

Example 334. Saint-Saëns's C major Fugue, bars 58–62, menacing *countermelody*. (Ss)

Without the ability to add a *countermelody*, the violinist cannot create the same effect to the same magnitude. An interesting option, however, is to play the circled A in bar 62 as an A♭ to add drama. In any case, it is legitimate to debate whether the flat to the A in the bass in the first beat (triangle in Example 333) also applies to the circled A. Although modern convention does not necessarily imply accidentals in different

octaves of the same note, the notorious passage in the G minor Adagio begs to differ (Example 335). If the flat in the circled note does not apply to the lower-octave E later the bar (lower triangle), the two triangled notes would cause an E and an E♭ to be held simultaneously.

Example 335. G minor Adagio, bar 3, ambiguous pitch. (Ms)

The interpretation Saint-Saëns suggests where drama culminates at bar 62 is radically different from what, for example, Carl Flesch suggests in his edition (Example 336). Flesch sees the start of bar 62 as the quiet point from which the phrase grows towards the movement introduction's end in bar 66. He employs three devices to ensure this. First, he has a *diminuendo* towards bar 62. Second, he marks a dynamic of *piano* at bar 62. Third, he indicates arpeggiation across the first chord of bar 62, to discourage the violinist from sounding multiple strings at the same time, thereby reducing the volume coming from the violin in what is almost a dissipation of vitality. The double asterisks also indicate the upper part of the bow (explained in the edition), which further reduces the bow's power. Therefore, Flesch's interpretation strongly disagrees with Saint-Saëns's interpretation, but both interpretations are extraordinary in their own way and harmonically inspired.

Example 336. C major Fugue (Flesch edition), bars 61–65, contrasting interpretation.[493] (Fl)

Not all drama is menacing. Towards the very end of the *minore section* Raff adds a glorious *countermelody*, shown in the solid square in Example 338. It rises towards the middle of bar 159 with a cresting vitality before coming back down, passing over harmonies with rich seventh chords and sharpened notes. This addition is in the same tessitura as the original melody Bach had already written, which is the fugal theme in the minor (dashed square in Example 337). Raff's solution is not to remove this original melody, but instead to put it in

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[493] Bach ed. by Flesch (1930).

the bass with an additional octave below to support it (dashed square in Example 338). The two competing melodies combine to render a majestic feeling to this passage, which leads to the *minore section*'s conclusion.

Here again Raff makes clear his compositional priorities. As in Example 267, Raff prioritises his melodic objectives ahead of contrapuntal ones, revealing his Romantic compositional sensibilities. Not following Baroque contrapuntal practices, he adds a voice at the second minim of bar 158 (circle in Example 338) without voice leading justification. However, this approach also enables Raff to achieve an effect that the other arrangers do not.
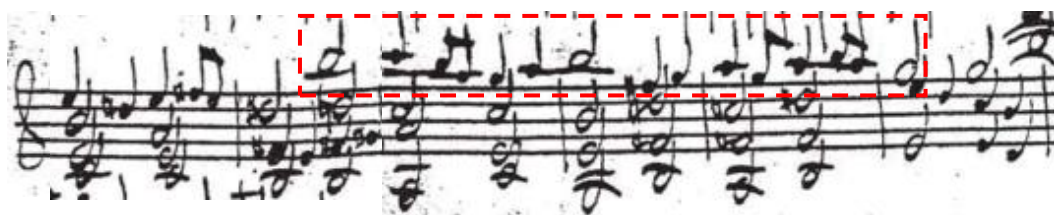
Example 337. C major Fugue, bars 156–161. (Ms)

Example 338. Raff's C major Fugue, bars 155–161, lowered register. (Rf)

Finally, in another passage Raff embellishes the bassline in a melodic but dramatic fashion. This is the passage that leads up to the conclusion of the *riverso section*, discussed earlier in Example 249 in Section 1.2 (*Musical introduction*). Bach stretches the *riverso section*'s countersubject—an inversion of the original countersubject—by an extra bar, extracting as much drama as possible from its chromatic aspect (square in Example 339). Here, Raff takes the embellishment further by filling in the minims and rests with semitone steps. This results in a rising chromatic figure that brings a sense of inevitability, making the growth indicated by the *crescendo* to the *forte* more dramatic. The violinist is encouraged to grow gently but relentlessly throughout this passage, which leads to the *riverso section*'s conclusion section six bars later.
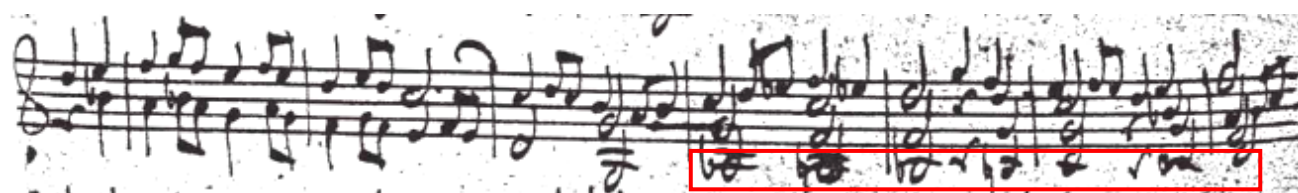
Example 339. C major Fugue, bars 232–239, extended countersubject. (Ms)

Example 340. Raff's C major Fugue, bars 236–241, embellishment of extended countersubject. (Rf)

This embellishment is the most developed form of Raff's tendency to embellish the countersubject. Even when it is first declared at the beginning of the movement, he does not do so in pure form. In the first square of Example 342, he replaces Bach's minim in B (first square of Example 341) with a crotchet and two quavers configured in a turn. In the second square, he replaces Bach's minim C with two crotchets. This case is subtler than the score meets the eye. A minim C would have caused a dissonant interval of a second with the top voice's D on the second crotchet (circles in Example 341 and Example 342). Practically, however, this would never happen on the violin. The circled D must be played on the same A string as the C, so the C must be released in order to play the D. The configuration of the chord requires a first finger fifth across the lower strings in first position, so the third position cannot avoid this problem.
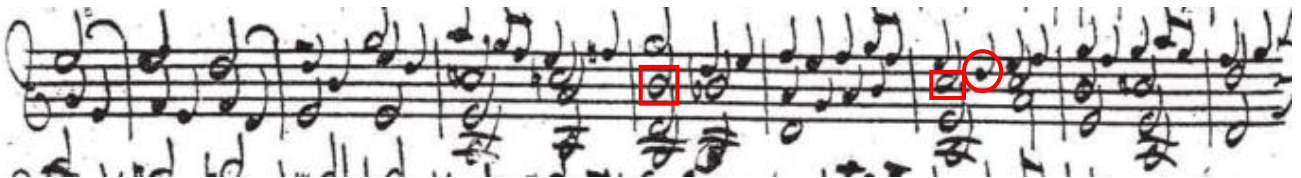
Example 341. C major Fugue, bars 8–16. (Ms)

Example 342. Raff's C major Fugue, bars 8–14. (Rf)

More *countermelodies* are explored in the next and last section of this chapter's main study. In particular, Raff uses different kinds of *countermelodies*, which illustrate his interpretation of the episodes effectively.

2.8 SAINT-SAËNS'S AND RAFF'S TREATMENTS OF EPISODES

Saint-Saëns's treatment of episodes provides a useful forum for discussions about the structure of this movement's episodes. His treatment of the first episode is particularly complex. Saint-Saëns adopts a light tone and lively vitality for this episode from the beginning through his *piano* and *leggieramente* markings in bar 66. He also complements this with *staccato* markings on all non-slurred notes. So far, this is similar to Raff's treatment discussed earlier in Section 2.4 (*Accompanimental momentum*) in Example 297.

As Raff shortens the accompaniment's phrase to one bar (bar 72 in Example 297), however, Saint-Saëns turns to two unique approaches, one as an *ossia* but both fascinating. Looking first at the *ossia* in Example 343, Saint-Saëns splits the violin original into two voices. While they are two distinct voices in form, they share the same register. The purpose of this voice separation appears to be to allow the first notes within each minim beat to sustain throughout the beat. At first, they also tie into the next bar (solid circles). Each voice depends on the other to convey the melody; neither voice constitutes any melody on its own. This dependence gives the voices equal importance. In bar 76, this balance changes. The dashed square in the right hand takes over the melodic element almost throughout the two bars, with the left hand providing support a sixth below for the higher notes. This is a deliberate musical change, as he could have carried on as before, holding the A as a minim and making the left hand cross over to play the C above it. The dashed circle in bar 73's left hand provides an analogous example.

This observation highlights Saint-Saëns's approach to motivic pace. At the beginning of the *ossia*, the line split across voices also splits the length of each motif. Effectively, each motif is only one minim beat long, with each sustained minim in one voice acting as the grounding for the other voice's quavers. At bar 76, however, the motivic length increases drastically by a fourfold to two bars. Bar 76's first note, the E (triangle in Example 343), now takes on a much bigger role in providing effective grounding for the whole duration until the next long note in bar 78. Although bar 76 does not stand out when looking purely at the violin original, this is also a special bar for Raff as this is where his locomotive broken octaves begin. Discussed in Example 298 earlier, Raff's interpretation of this bar is even more dramatic.

The violinist can explore the interplay between these voices, giving each voice a different colour as if the two voices are in conversation. Significant contrast would be required to differentiate them, as there is little range and therefore string difference between them to facilitate natural differentiation. This can also be helped by a deliberate manner of entering each four-note gesture, which would both differentiate between gestures

and give more time for each Saint-Saëns minim's first note to speak. This changes in bar 76, when a strong first note in bar 76 provides the grounding for a single two-bar gesture.

Example 343. Saint-Saëns's C major Fugue, bars 71–78, two understandings. (Ss)

For the main non-*ossia* version, Saint-Saëns places the violin original entirely in the left hand at an octave below the violin original. For the right hand, he writes a completely new voice that imitates the violin original in rhythm but not in shape. The right hand is around half a bar later than the left hand and their interlocking motions keep the momentum going. The two voices interact as equal parts; but for the prior knowledge that Bach wrote the left hand material, it would not be possible to prioritise one over the other.

The case for voice equality in Saint-Saëns's voices is further supported by the short *countermelodies* constituted of elements from both voices at different times. These occur in bars 74 and 76 (Example 344). The notes highlighted in bar 74 spell a descending A, G, F as the bar's first three crotchets, where G is in the left hand. In the analogous bar 76 the notes spelt are C, B, A, with the A in the left hand. While this may seem like a far-fetched inference on paper, these melodic patterns are abundantly clear in piano performance.[494] It helps greatly that the first notes of these series are both in the high octave. After this suggestion, the listener's mind picks up the remaining melodic notes naturally, just as the mind tends to complete a nearly drawn circle.

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[494] Tanya Gabrielian, *Remix// Bach Transcriptions* (MSR Classics, 2017).

Example 344. Saint-Saëns's C major Fugue, bars 71–78, melodic elements. (Ss)

These melodic elements offer some adventurous but technically accessible possibilities for the violinist, especially if a small compromise can be made. This is illustrated in Example 345. In bar 74 the violinist can add an F to the first quaver of the second beat as a double stop above the violin original. This completes a pattern of A, G, F on quavers 2, 3 and 5 respectively. Further assistance is possible through adding an A on the E string on quaver 2, which would put all the melodic notes in the high octave. For bar 76, a B can be added on the A string underneath the violin original's E on quaver 3. The melody can be strengthened by doubling the fifth quaver's A on the open A string. This completes a pattern of C, B, A in the same octave on quavers 2, 3, 5. Taking the second quaver's C up an octave is not a good option for both practical and musical reasons. Practically, playing the C on the E string will require leaping over the A string in string crossing and an extended fourth finger to reach the C. Musically, it would cause a fourteen-degree interval leap. Large leaps are significant events in Baroque writing and not called for here.

Example 345. C major Fugue with added melodic notes, bars 74–77. (Mw) (Illustration on SoundCloud.)

The equality of Saint-Saëns's left and right hands is threatened from bar 78 onwards, when a struggle for dominance ensues (Example 346). Spanning Example 346 to Example 352, this discussion leads to two mutually exclusive interpretations for the violinist to select. The sixth quaver of bar 78 (one bar before Example 346) begins a downward run where the two hands cross over successively. There follows a two-bar descending sequence which occurs three times. At the upbeats of bars 80, 82 and 84, the right hand enters with a brief

melodic motif that enjoys an accent on the downbeats of those bars. When this happens, the left hand drops down by an octave relative to the violin original (triangles). In this way, the right hand's bids for dominance through this melodic motif are always only temporarily successful, before the left hand counters with significant features like the accented four-note arpeggiated chords at the beginnings of bars 79, 81 and 83 (see circles), as well as the two accented slurs in the left hand that follow in those bars. By the end, the left hand appears to emerge as the winner. After the right hand's final attempt in bar 84, the left hand carries the melodic line exclusively (see dashed square), while the right hand material becomes accompanying in nature.

Example 346. Saint-Saëns's C major Fugue, bars 79–86. (Ss)

The course of this competitive struggle is important to the violinist because the competing accents in the two hands determine the centre of gravity of each of these two-bar units. The candidates are the strongest accent points in Saint-Saëns's two hands: the arpeggiated four-note chords in the left hand in bars 79, 81 and 83 (circles in Example 346), or the interjecting melodic features in bars 80, 82 and 84 (solid squares in Example 346). The resulting rhythmic effects of the two are illustrated in Example 347 and Example 348 respectively, where notes in squares are centres of gravity and notes in circles play supporting or passing roles. These examples are explained further in the paragraphs that follow.

Example 347. C major Fugue, bars 76–86, Saint-Saëns's left hand wins. (Ms)
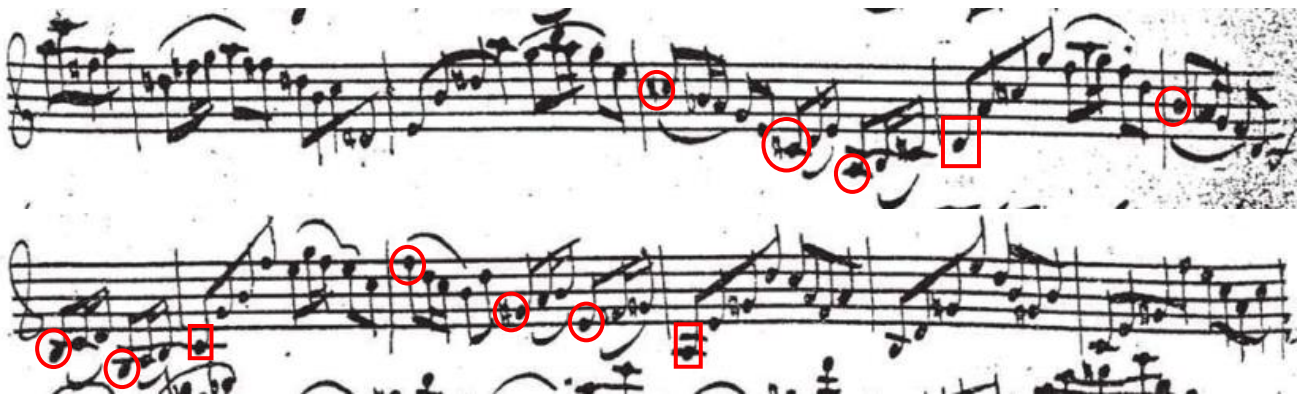
Example 348. C major Fugue, bars 76–86, Saint-Saëns's right hand wins. (Ms)

Both interpretations can be supported by the musical material. The "left hand wins" interpretation first takes cue from the sixth quaver in the bar, where the two imitative voices in the non-*ossia* version start (bar 71 in Example 349). The material in the *ossia* expands upon this argument, establishing a pattern where a grounding long note in the left hand (triangles) is always preceded by an upbeat anacrusis that starts on a bar's sixth quaver (squares in *ossia*).

Example 349. Saint-Saëns's C major Fugue, bars 71–74. (Ss)

Applying the same logic to the power struggle starting in bar 78 (Example 350), the sixth quavers of bars 78, 80 and 82 (solid squares) can function as anacrusis upbeats to the first beats of bars 79, 81 and 83

(triangles). In contrast, the sixth quavers of bars 79, 81 and 83 (dashed squares) cannot be isolated from the accented slurs that begin on the quaver before. Therefore, they do not fit the profile of sixth-quaver upbeats going into a grounding note. This spells out two-bar phrasing units whose important grounding notes are the triangled downbeats of bars 79, 81 and 83, not the downbeats of bars 80 or 82. Further attention is drawn to the triangled downbeats by the arpeggiation marks, whose chordal nature and unusual execution can make them stand out. These factors make the left hand accents dominant and the centres of gravity, leading to the violin interpretation of Example 347.

Example 350. Saint-Saëns's C major Fugue, bars 75–86. (Ss)

On the other hand, the "right hand wins" interpretation takes its basis entirely from the main non-*ossia* part. It argues that the pattern does not start on any sixth quaver but at the very beginning of bar 78 as highlighted in Example 351 (see first square, left hand). The role of the right hand's added melodies and accents is, then, to strengthen that pattern. The first halves of bars 80, 82 and 84 are where both the violin original and the added melody are played together, and the violin original drops by an octave at that point to increase the distance between parts and increase the impact of the bass. This provides a springboard to launch the next phrasing unit. The arpeggiation, too, takes on a different meaning. The reason for the arpeggiation now is not to draw attention but to dissipate strength by not playing all four notes at once. This allows the downbeats of

bars 80, 82 and 84 to remain as the centres of gravity of the passage, leading to the violin interpretation of Example 348.

Example 351. Saint-Saëns's C major Fugue, bars 75–86. (Ss)

Neither interpretation is perfect. The "left hand wins" interpretation of Example 347 ends up breaking the two-bar characteristic of the pattern upon reaching bar 84, when the violin original takes a different shape aiming for the episode's coda and there is surely a new start. The "right hand wins" interpretation, however, is inconsistent with Saint-Saëns's articulation in several respects. While the two left hand crotchet beats preceding the downbeats of bars 80, 82 and 84 have successive accents, somehow the left hand downbeats themselves do not. Compensation by the right hand's accent can be a helpful argument, but this does not apply where the whole pattern is supposed to start—on the downbeat of bar 78 of the non-*ossia* passage. The lack of accent here is further complicated by the existence of accents on the arpeggiated four-note chords, the

contenders of centres of gravity in the rival interpretation. If Saint-Saëns's true intention behind arpeggiation is to dissipate energy, he need not write an accent there.

For the violin, an instrument that does not naturally admit two independent voices, the choice between Example 347 (left hand wins) or Example 348 (right hand wins) may be a binary one. However, what both interpretations agree on is the general schema of accents. There are four accents within any two-bar window of this passage (Example 352). These accents are placed to drive the music forward during the downward runs and allow for some relaxation during the upward returns. This is achievable in both interpretations, providing a common point of understanding.

Example 352. Rhythm and accents graph. (Mw)

Moving onto the second and third episodes, Saint-Saëns overlays the fugal theme upon certain passages like a *countermelody* (large square in Example 353's left hand part). It brings the subject material hidden in the passage to the fore, so the melody is a fully expressed version of the violin original. The squares in Example 353's right hand part highlight the embedded fugal theme. Once the role of these notes is identified, it also becomes clear that many of the remaining notes outline the countersubject (see circles). Preferring to bring out the subject, Saint-Saëns does not include any elements of the countersubject in the left hand.
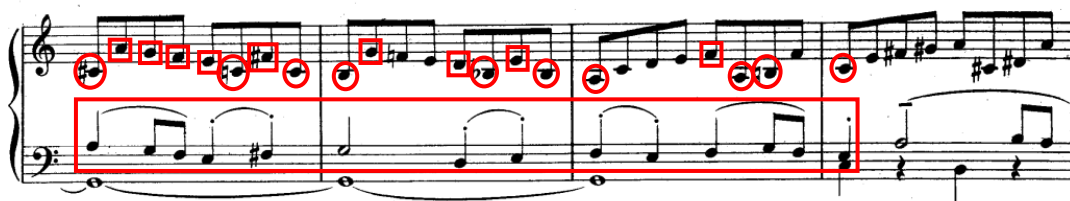
Example 353. Saint-Saëns's C major Fugue, bars 142–145, fugal theme underlay. (Ss)

In contrast, the violin original in fact gives fuller treatment to the countersubject than the subject. All the notes of the countersubject are present, whereas the subject's representation drops off in the third bar (only the F in that bar is represented—see square in Example 353—with no trace of the subject thereafter). In Example 354, Raff also overlays the subject in the left hand (dashed square). However, whereas Saint-Saëns's left hand completes the fugal theme to the end (Example 355), Raff takes a different approach. Raff's left hand reflects the cessation of subject material in the third full bar, stopping the left hand's subject upon reaching the F (solid square in Example 354). Thoughtfully, however, Raff also modifies the right hand, diverting from the

violin original. The left hand is already doing the job of playing the subject. Raff appears to see this as licence to give better expression of the countersubject in the right hand, giving the downbeats to the countersubject notes (circles) rather than relegating them to off the beat as in the violin original (circles in Example 353). He also goes to the trouble of changing the last two quavers of the first minim (triangles in Example 354), so that they do not double the left hand subject.

Example 354. Raff's C major Fugue, bars 170–174, incomplete fugal theme underlay with pitch adjustments. (Rf)

As much as Raff's strategy may appear more considerate, Saint-Saëns's strategy of completing the subject is more interesting. By doing so, he sets a connected approach to the episode that is not in Raff's second episode. Although the first line's dashed square begins a new pattern in the violin original (Example 355), the completion of the subject thematically connects the new material to the foregoing. Saint-Saëns then sets up a series of cross-bar slurs that interweaves otherwise clear barwise units rising discretely by thirds (circles). The way the slurs end on the first beat with a *staccato* mark discourages the violinist from accenting the points of discrete change, while the *tenuto* marks encourage weight on the second beat. Balancing each other out, these articulation marks reduce the "terrace" effect of the steps, complementing the linear *crescendo* in the second system's dashed square (Example 355). This has a similar outcome to the earlier discussion in Example 304 (Section 2.5 (*Accompanimental phrasing and structure*)). Saint-Saëns's connected approach continues beyond bar 149, when he again overlays the subject on the next segment in similar fashion to bars 142–145.

Example 355. Saint-Saëns's C major Fugue, bars 142–149, subject underlays. (Ss)

Stepping back to observe how episodes are treated at the macro, movement-wide level, Saint-Saëns and Raff have different approaches. Table 8 outlines how each ascribes expression markings and vitality dynamics to each episode. Generally, the *piano* markings suggest both arrangers see the episodes as lighter sections. Within this, however, are more subtle differences.

	Saint-Saëns	Raff
Episode 1	*piano, leggieramente*	*piano, tranquillo, scherzoso, molto leggiero*
Episode 2	*piano, animato, non legato*	*piano, animato*
Episode 3	*piano, animato, leggierissimo*	*piano, animato, legato*

Table 8. Saint-Saëns's and Raff's markings across the episodes of the C major Fugue

Saint-Saëns's first episode is to be played lightly (*leggieramente*). A *sempre piano* is marked at bar 72 where the ossia starts, to reinforce the soft dynamic. This continues all the way until a *crescendo* in bar 84 that leads to the fugal *minore section*. All the complex interactions discussed earlier in Example 345 to Example 353 fall within this regime of dynamics, including the loose canonical structures and the two hands competing for dominance. Texturally, all of this is kept light. Rarely are more than two notes played at the same time.

The second episode is the only one Saint-Saëns does not mark "light". While *non legato* still indicates it is not quite lyrical in nature, the texture of the accompaniment provides more weight than the first episode. The second bar of the episode contains a four-note chord (see circle in Example 356). His accompaniment also has slurs of almost two bars long, indicating longer phrases that define the *animato* (see squares in Example 356). On two occasions in the second episode, Saint-Saëns also overlays the fugal theme as a *countermelody*. The first is noted in Example 353, and the second is four bars after the first.

Example 356. Saint-Saëns's C major Fugue, bars 135–139, thinner texture. (Ss)

Saint-Saëns's third episode is again *leggierissimo*. The *staccato* dots, not present in the second episode, return to indicate lightness—and lighter than the first episode too, which is only *leggieramente*. The texture of the accompaniment is lighter and contributes to the sprightly vitality dynamic. The heavier chord in bar 219 is an exception to a lightly textured accompaniment (dashed square in Example 357), and that chord is played in light *staccato* rather than the more deliberate chord circled in Example 356. During this third episode, Saint-Saëns only overlays the fugal theme as a *countermelody* once, rather than twice in the second episode. He appears to break out of the *leggierissimo* starting bar 233, first by introducing an accompanying motif at varying large intervals which settle at a tenth (square in Example 358). At this point there is a *crescendo* towards the *forte* in bar 240 (triangle). This prepares for the arrival at this episode's pedalled fugal theme passage, which is in *fortissimo* (circle), the same dynamic as its counterpart in his second episode (bar 156).

Overall, Saint-Saëns's understanding is that the first episode is light and intricate, the second episode is more substantial, and the third episode is the lightest until the build-up to the pedalled fugal theme.

Example 357. Saint-Saëns's C major Fugue, bars 215–219, a lighter texture. (Ss)

Example 358. Saint-Saëns's C major Fugue, bars 233–244. (Ss)

Raff's treatment of episodes is more sophisticated. Table 8 itself already reveals a trend where the episodes get increasingly *legato* and connected. But unlike Saint-Saëns, Raff's different vitality dynamics are also distinctly provided through contrasting compositional elements. In the first episode, the *molto leggiero* part of the marking is matched by *staccatos* on almost every note in the whole episode in both hands, with the exception of some slurs for articulation. The texture is sparse: like Saint-Saëns's first episode, almost never are more than two notes played at a time. But it is the *scherzoso* part of the marking that really comes to life in the locomotive section discussed earlier in Example 298: the episode's accompaniment bursts into broken octaves in bar 76 in pulsating vitality. This is completely new material that almost jokes with the violin original Bach had written. In the other parts of this episode, the left hand dances around the right hand's violin original in imitative and playful fashion.

The second episode Raff simply marks *animato* in a *piano* dynamic, but he brings out this *animato* in interesting ways. In bars 169–170 the bassline rises chromatically over more than two bars, spanning a fifth (square in Example 359). With each step, the phrase is driven forward. Particularly effective at providing harmonic propulsion are the circled notes, which do not belong to the original violin line. Rather, these sharpened notes complete a sequence of secondary dominants in first inversion on the supertonic (D), mediant,

subdominant and finally the dominant (G). These highly unstable harmonic configurations push the phrase forward. The exact same chromatic motif is in the accompaniment again later in the episode, in bars 183–185.

Example 359. Raff's C major Fugue, bars 165–171, extended countersubject. (Rf)

Example 359 is followed by the *countermelody* fugal theme in the left hand, as discussed earlier in Example 354. This second episode is the only episode where Raff implements the fugal theme in the accompaniment. Raff then turns the next passage into one of contrasts and leaps (Example 360). The accompaniment leaps between octaves, alternating dynamics in doing so. When the accompaniment is in the higher octave, the dynamic is *piano* (dashed squares in Example 360). This immediately leaps to the lower octave, with the dynamic of *forte* supported by an extra octave in the stronger bass register (squares). These rapid contrasts again contribute to this episode's *animato* vitality.

Example 360. Raff's C major Fugue, bars 175–179, alternating dynamics. (Rf)

Raff's third episode is also marked *animato*, but this time also *legato*. The compositional elements are entirely different from the second episode up until the pedalled fugal theme. From the very start Raff writes a melodic and lyrical accompaniment with everything slurred. The *animato* impetus, rather than being given by chromatics and strongly contrasting octave leaps as in the second episode, are given here by the accompaniment's phrasing and more delicate hairpin dynamics (circle in Example 361).

The accompaniment's phrasing is first indicated by the length of the motif. In Example 361, the square highlights the first of a three-step sequence of two-bar motifs. Within this motif, there are two slurs, both of which cross bar lines. The jarring nature of these slurs is enhanced by the accent falling on the start of the second slur (triangle—assuming it applies to the top voice only). This effectively creates a syncopation that

provides motion to the phrase in an easy, flowing vitality. The hairpin also adds to the *animato* by providing a clear direction of gentle growth and subsidence. Later in the third episode, Raff turns to the direction of pitch to guide phrasing and motion, as discussed earlier in Example 303. This is yet again a gentle but effective way to animate the passage.

Example 361. Raff's C major Fugue, bars 242–247, lyrical phrasing. (Rf)

Finally, when Raff arrives at the pedalled fugue theme for the second and last time in the movement, he does not declare it *fortissimo* like Saint-Saëns, or indeed *forte* like Raff's first time in bar 186. In the spirit of Raff's more lyrical take on the third episode, he simply allows the pedalled fugal theme to begin in bar 273 without ceremony and without making it an overtly big feature. In an episode where Raff does not use the fugal theme as a *countermelody*, the arrival at the *theme statement* in bar 273 is sufficiently significant by itself that Raff does not need to make something distinct out of it. (Note there is no new dynamic marking in the square of Example 362—an empty square).

Example 362. Raff's C major Fugue, bars 272–277, no dynamics needed. (Rf)

In studying how Saint-Saëns and Raff strategise their interpretations across the movement's episodes, the violinist can gain inspiration in thinking about each episode's role in the context of this long movement. Saint-Saëns appears to pair the tone of the episodes according to the fugal section preceding. His second episode may be more substantial because the *minore* section that precedes it is in *stretto* and, in some ways, the fugue's most intense section. For Raff, the episodes become more lyrical towards the end, which also guides the tone of the fugal parts that lie in between the episodes. In both cases, the treatment of episodes by the mid-Romantic arrangers provides a rich source of inspiration for bringing them alive.

<div align="center">3. CONCLUSION</div>

This chapter demonstrated my results of using arrangements from different historical eras and traditions in combination as a creative tool. Arguably, it yielded some of the most interesting and profound results out of the three case studies. This illustrates how we can break from the confines of historicity and harness the power of diversity. It may be said that any performance can benefit from a deliberate effort to seek out a diverse set of influences, giving each source an equal opportunity to speak out and contribute as this chapter has done across the four diverse arrangements it studied.

The contrapuntal aspect of this chapter's study has also been highly fruitful. On many occasions, the fugal features introduced in this chapter's musical introduction was a guiding torch to explore this complex movement. For example, the insight that the double-string interplay in bars 111–121 represented the only part in the *stretto* section where the subject and countersubject speak clearly led to a realisation of why Leonhardt and Raff have taken such different yet extreme approaches to it.[495] Furthermore, on some occasions, these arrangements by highly-experienced composers from the past read like their own contrapuntal studies. These have enlightened me to some important fugal structures that Bach hid for violinistic reasons. For example, Raff's bold moving of Bach's middle voice in bars 101–103 to the bass led to a realisation that this line is in fact a continuation of the bass voice in the two previous bars, which together form a complete *theme statement*.[496]

In a concluding remark, this chapter has gone further than the others in hinting at modifying Bach's notes as a new performance practice. One situation was to improve the integrity of contrapuntal lines, of which the aforementioned *theme statement* reunification by Raff was an example. Another was to realise in performance possibilities made accessible by technical abilities that are more widely developed today. An example was raising the pedal-point subject theme declaration in the third episode by an octave, as shown in Example 292. Finally, the most adventurous suggestion was in section 2.5 (*Accompanimental activity as indication of phrasing and structure*), where episodes (or, for Ledbetter, *concertante* sections) could become cadenzas whose improvisation would be guided by the way different arrangers distributed tonal areas. These exciting elements—for those who have the courage to take them on—may make an excellent basis for a further composition project.

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[495] See Example 263 to Example 270 in section 2.2 (*Changes to register for segment differentiation*).
[496] See Example 279 to Example 284 in section 2.3 (*Raff's changes of register to modify voice relationships*).

CONCLUSION:

BREAKING FREE

This dissertation's *Central Research Question* is: can the study of arrangements of the *Solos* serve as a creative tool for the violinist, and what interpretations can it yield? Over three case studies, the dissertation has documented my study of arrangements and the interpretations this process yielded. This demonstrates a model by which other violinists can discover interpretations and performance possibilities new to them.

As this dissertation documents my investigations using arrangements as a creative tool, inevitably this conclusion is also personal to me. In my case, my application of arrangements as a creative tool has brought forth over eighty new ways of interpreting various passages in the *Solos* that I had never imagined before. But as important as this statistical number of new interpretive outcomes may be, I have also learned important new approaches to my engagement with Bach's violin original of the *Solos*. The first case study of J. S. Bach and his circle informed me the extent to which musicians at the time, unquestionably including Bach himself, took a far more liberal approach to music as written than my own training through the grades suggested. The amount of imagination evidenced in the way these arrangers played with voices, rhythmic motifs and harmony are well beyond our modern scope of mere ornamentation or embellishment. The second case study showcased how the passage of time changed ways of thinking about music, from the new focus on melodic thinking to the paradox of the *Rediscoverers*' wishes to preserve Bach's original notes yet seeing them as insufficient for performance. Considering that more time has passed between us and the *Rediscoverers* than between the *Rediscoverers* and when Bach wrote that 1720 manuscript, it is humbling and important to recognise that our perspectives and tastes in music have shifted just as much, and the fact that our living consciousness occupies this present moment does not confer any priority or privilege over any of these ways of thinking from the past.

This leads to an important point in the conclusion of the final, fugue, case study, which is in fact nothing less than a practical manifestation of this dissertation's ontological framework. The transhistorical comparative study of mid-Romantic pianoforte arrangements and late-twentieth-century harpsichord arrangements yielded the dissertation's most complex discussions and insights. This demonstrated the power of diversity when each element is freed from the shackles of man-made historicity. However, the critical ingredient is this: each source of inspiration must have an equal right to contribution. This does not mean that

a performer is obliged to take as many points from one arrangement as another. What this means is that no arrangement is discarded by reason of its historical situation or our understanding of it. While recognising that Bach's own handwriting would almost always tell us something about his own compositions, an arrangement by Ressel or Raff may also have something valuable to offer us as performers. We will only hear what these arrangements have to say if we take them equally seriously.

The final case study also opened up the possibility of a new kind of performance practice of modifying the very notes of Bach's compositions. Sometimes, this emerged as a possibility because of changes to violin technique. This also came up through musical frameworks, such as Ledbetter's framework of the C major Fugue as a *concerto-ritornello* fugue of Vivaldi influence. This type of fugue is particularly amenable to this more liberal mode of performance practice, as the fugal structure provides ample guidance on the potential content of such modifications in the episodes. First, episodes generally have a modulation objective or key to achieve by its end, functioning not unlike a trill that some classical composers provide for soloists to their concerto cadenzas. Second, the fugal themes of subject, countersubject and codetta provide much material in terms of motifs and gestures that helps an improvisation integrate with a consistent style. Third, the formula of sequences comprising of "*tutti* material" is one that is relatively accessible to explore, making an opportunity for an interesting compositional project for a performer.

The above is a summary of my own discoveries of using arrangements as a creative tool, which this dissertation has documented in detail and at length. Although another musician undertaking this process will come to their own interpretive outcomes, musical learnings and performance practice conclusions, the process illustrated by the three case studies here is the main contribution of this project. This creative tool, equally valid for all, stands this dissertation out from the performance literature of the *Solos* that currently exists. The treatises of Lester, Ledbetter, Schröder, Ritchie and Reiter do not provide a well-defined process by which a performer can come to new and individual interpretive outcomes; and nor do any of them aim to do so.

<p style="text-align:center">*****</p>

Having opened threads of reflections and new directions, a look back at Joseph Kerman concludes this dissertation. In his chapter on the historical performance movement, Joseph Kerman eloquently notes: "interpretative strategies are a function of a historical style or tradition".[497] He notes this in the context of arguing that performers err in not realising that their reliance on performers' intuition as their source of

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[497] Kerman (1985), p. 200.

interpretation is subject to their personal and historical condition. Performers are so immersed in their performance tradition—whether that be "mainstream" or "historically informed"—that the interpretative strategies they come up with are inescapably a function of historical style or tradition.

What this dissertation does is to show there can be more than those two parameters of "historical style" and "tradition" in the function of "interpretative strategies". The creative process documented in this dissertation is not the product of immersion in a historical style or tradition. The real achievement of this creative process is to break out of a musician's intuitive praxis and find inspiration from a source outside of it—in this dissertation's case, arrangements for other instruments. As violinists, by studying how arrangers adapt our music to conditions foreign to us, we not only break out of Kerman's "historical style or tradition". We break out of the limits of our embodied knowledge.

Interpretative strategies may have a violinist's home historical style or tradition as a starting point, but there is so much more than that. It is also a function of the creative tools we use to look for inspiration outside the comforting home of our settled praxis. This dissertation has demonstrated one of many possible roads.

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Lewis Kaplan Masterclass and Performance of Chaconne from Partita No. 2 in D Minor for Solo Violin (Bach Virtuosi Festival, 2020) ‹https://youtu.be/YIhiacTL79I›

APPENDIX:

LIST OF ARRANGEMENTS FOUND

The table below lists the arrangements I found over the course of this project from sources discussed in the dissertation (*IMSLP*, digital streaming platforms, digital video platforms and Bach Cantatas online.) The total count is 734.5 arranged/transcribed movements. As noted in the Preliminaries (*Abbreviations and Conventions*), Menuet I and II are referred to as BWV 1006/4a and BWV 1006/4b. Here, these two movements are counted as a half movement each. (0.5 is due to Marie Baroque's arrangement of BWV 1006/4a without 1006/4b.)

#	Creator	Arrangement from	Instrument	Movements count	Available year information
1	Albanese	1003/3	Viola	1	
2	Amrine, Douglas	1004	Harpsichord	5	
3	Anonymous	1001–1006	Cello	31	ca. 1801–1805
4	Armand Colin (publisher)	1002/7	Piano (4 hands)	1	
5	Bácanu, Bogdan	1004/5	Marimba	1	
6	Bachrich	Unknown	String orchestra	1	
7	Balsom, Alison	1004/1	Trumpet and Organ	1	
8	Balsom, Alison	1006/7	Trumpet	1	
9	Baroque, Marie	1006/4a	2 Violins and Viola	0.5	
10	Barrueco, Manuel	1004	Guitar	5	
11	Barrueco, Manuel	1001, 1003, 1005	Guitar	12	
12	Baum, Alfred	1003/3	Organ	1	
13	Baum, Alfred	1005/3	Organ	1	
14	Best	1002/6	Organ	1	
15	Best, William Thomas	1002/5	Organ	1	1826–1897
16	Best, William Thomas	1002/7	Organ	1	1826–1897
17	Best, William Thomas	1002/8	Organ	1	1826–1897
18	Best, William Thomas	1004/5	Organ	1	1826–1897
19	Best, William Thomas	1005/1	Organ	1	1826–1897
20	Best, William Thomas	1005/2	Organ	1	1826–1897
21	Best, William Thomas	1006/3	Organ	1	1826–1897
22	Bockmuhl	1004/5	Cello and Organ	1	
23	Bologna	1004/5	2 Pianos	1	
24	Bondarenko, Illia	1004/5	Jazz quartet	1	
25	Brahms, Johannes	1001/4	Piano	1	
26	Brahms, Johannes	1004/5	Piano	1	1878
27	Bream, Julian	1006	Guitar	6	

28	Bream, Julian	1004/5	Guitar	1	
29	Breiner, Peter	1003/3	Flute, Piano, Guitar, Drums	1	1957 born
30	Brinkmann	1003/3	Cello and Organ	1	
31	Briskier, Arthur	1004/5	Piano	1	1954
32	Brocca, D	1004/5	Piano	1	1884
33	Bruyck, Carl Debrois van	1004/5	Piano	1	1855
34	Burmester	1006/3	Violin and Piano	1	
35	Busoni, Ferruccio	1004/5	Piano	1	1893
36	Cardelus, Arturo	1005/4	Piano	1	1981 born
37	Carter, William	1001/1	Lute	1	
38	Carter, William	1001/3	Lute	1	
39	Carter, William	1001/4	Lute	1	
40	Casella, Alfredo	1004/5	Orchestra	1	1936
41	Cazes, Henrique	1006/1		1	
42	Chever	1003	Viola	4	
43	Chever	1006/1	Viola	1	
44	Choisnel	1005/3	Violin and Piano	1	
45	Dada	1002/5	Guitar	1	
46	Desert	1005/1	2 Violins	1	
47	Desert	1005/2	2 Violins	1	
48	Desert	1005/3	2 Violins	1	
49	Drillon	1004/5	Piano	1	
50	Dupré, Marcel	29	Organ	1	
51	Eijkhout	1004/5	12 Recorders	1	
52	Ellis, Osian	1006/3	Harp	1	1928 born
53	Eskelinen, Ismo	1004/5	Guitar	1	
54	Eskelinen, Ismo	1006a/1	Guitar	1	
55	Eskelinen, Ismo	1006a/2	Guitar	1	
56	Feuillard	1004/5	Cello and Organ	1	
57	Fisk, Eliot	1001–1006	Guitar	31	2000
58	Fite, Andy	1004/1	Guitar	1	
59	Fite, Andy	1004/2	Guitar	1	
60	Fradkin, Les	1001/4	Ztar and Orchestra	1	
61	Fradkin, Les	1002/4	Ztar and Orchestra	1	
62	Frauchi, Alexander	1004/5	Guitar	1	
63	Friedman, Ignaz	1002/7	Piano	1	1882–1948
64	Friedman, Ignaz	1006/3	Piano	1	1882–1948
65	Galbraith, Paul	1001–1006	Guitar (8-string)	31	1964 born
66	Garty	1006	Recorder	6	
67	Geoffroy, Jean	1001, 1003, 1005	Marimba	12	2006
68	Geoffroy, Jean	1002, 1004, 1006	Marimba	19	1994
69	Gianninoto	1001	Guitar	4	
70	Gianninoto	1003	Guitar	4	

71	Gianninoto	1005	Guitar	4	
72	Gilbert, John	1002/5–6	Guitar (8-string)	2	
73	Gilbert, John	1002/7–8	Guitar (8-string)	2	
74	Gilbert, John	1005/1	Guitar (8-string)	1	
75	Gilbert, John	1005/2	Guitar (8-string)	1	
76	Godowsky, Leopold	1001	Piano	4	1920
77	Godowsky, Leopold	1002	Piano	8	1920
78	Godowsky, Leopold	1003	Piano	4	1920
79	Gouin	1004	Harpsichord	5	
80	Gouin	1005/3	Harpsichord	1	
81	Grandjany, Marcel	1001/1	Harp	1	1891–1975
82	Grandjany, Marcel	1001/2	Harp	1	1891–1975
83	Grandjany, Marcel	1002/5	Harp	1	1891–1975
84	Grandjany, Marcel	1003/3	Harp	1	1891–1975
85	Grandjany, Marcel	1004/4	Harp	1	1891–1975
86	Grandjany, Marcel	1006/1	Harp	1	1891–1975
87	Grunwald and Standke	1006/3	Violin and Piano	1	
88	Guilmant	1006/4a	Harmonium	0.5	
89	Guilmant	1006/4b	Harmonium	0.5	
90	Guilmant, Alexandre	29	Organ	1	
91	Guilmant, Alexandre	1006/4	Harmonium	1	
92	Harthan	1004/5	Piano	1	
93	Harthan, Hans	1004/5	Piano	1	1892/3
94	Heinze, Sara	1001/7	Piano	1	
95	Heinze, Sara	1006/1	Piano	1	
96	Heinze, Sara	1006/3	Piano	1	
97	Hellgren, Klara	1004/5	Solo violin and 4 voices	1	1974 born
98	Hermann	1004/5	2 Violins	1	
99	Hill, Robert	1001	Harpsichord	4	1953 born
100	Hill, Robert	1004	Harpsichord	5	1953 born
101	Hill, Robert	1005/2	Harpsichord	1	1999
102	Hill, Robert	1005/3	Harpsichord	1	1953 born
103	Hill, Robert	1005/4	Harpsichord	1	1953 born
104	Hughes	1004/1	Viola	1	
105	Isida	1001	Celesta 42-key	4	
106	Isida	1003	Celesta 42-key	4	
107	Isida	1004	Celesta 42-key	5	
108	Isida	1005	Celesta 42-key	4	
109	Isida	1006	Celesta 42-key	6	
110	Isida	1001/1	Celesta 25-key	1	
111	Isida	1001/2	Celesta 25-key	1	
112	Isida	1002/1	Celesta 42-key	1	
113	Isida	1003/1	Celesta 25-key	1	
114	Isida	1003/2	Celesta 25-key	1	
115	Isida	1004/1	Celesta 25-key	1	

116	Isida	1004/4	Celesta 25-key	1	
117	Isida	1004/5	Celesta 25-key	1	
118	Isida	1005/1	Celesta 25-key	1	
119	Isida	1005/2	Celesta 25-key	1	
120	Jacquot	1004/5	Guitar	1	
121	Jaffe and Perron	1004/5	Cello duo	1	
122	Jokela	1001/2	Guitar	1	
123	Joseffy	1006/1	Piano	1	
124	Joseffy	1006/3	Piano (LH)	1	
125	Jumez, Jean-Pierre	1004/5	Guitar	1	
126	Kamioka	1004	Flute	5	
127	Kamioka	1006	Flute	6	
128	Kamioka	1003/3	3 Flutes	1	
129	Kamioka	1004/5	4 Flutes	1	
130	Kaufman	1006/1	Cello	1	
131	Keller, Matthias	1004/5	Organ	1	
132	Kemp (Raff)	1005/1	7 Recorders	1	
133	Kemp (Raff)	1005/2	7 Recorders	1	
134	Kempff, Wilhelm	1006/1	Piano	1	1895–1991
135	Kes, Williem	1001/1	Two violins	1	
136	Kes, Williem	1001/2	Two violins	1	
137	Kes, Williem	1001/3	Two violins	1	
138	Kes, Williem	1002/1	Two violins	1	
139	Kes, Williem	1002/5	Two violins	1	
140	Kes, Williem	1002/7	Two violins	1	
141	Kes, Williem	1003/1	Two violins	1	
142	Kes, Williem	1003/2	Two violins	1	
143	Kes, Williem	1003/3	Two violins	1	
144	Kes, Williem	1004/3	Two violins	1	
145	Kes, Williem	1004/4	Two violins	1	
146	Kes, Williem	1005/1	Two violins	1	
147	Kes, Williem	1005/2	Two violins	1	
148	Kes, Williem	1005/3	Two violins	1	
149	Kes, Williem	1006/2	Two violins	1	
150	Kes, Williem	1006/3	Two violins	1	
151	Kes, Williem	1006/4a	Two violins	0.5	
152	Kes, Williem	1006/4b	Two violins	0.5	
153	Kondonassis, Yolanda	1003/3	Harp	1	
154	Kreisler	1006/3	Violin and Piano	1	
155	Kruber	1006/1	Piano	1	
156	Kuokkanen	1003/1	Guitar	1	
157	Kuokkanen	1003/2	Guitar	1	
158	Kuokkanen	1004/5	Guitar	1	
159	Lamping	1004/5	Piano	1	
160	Lamping, W	1004/5	Piano	1	1887/8

161	Langeland, Sinikka	1004/5	Voice, viola, organ	1	1961 born
162	Lawrence-King, Andrew	1004	Baroque Harp	5	1959 born
163	Leonhardt, Gustav	1001–1006	Harpsichord	26	1928–2012
164	Lichtman	1001/1	Trumpet	1	
165	Lopes	1002/5	Guitar	1	
166	Lopes	1002/8	Guitar	1	
167	Loussier, Jacques	1002/7	Piano, Double Bass, Percussion	1	1934–2019
168	Loussier, Jacuqes	1006/1	Piano, Double Bass, Percussion	1	1934–2019
169	Loussier, Jacuqes	1006/3?	Piano, Double Bass, Percussion	1	1934–2019
170	Luolajan-Mikkola, Markku	1001–1006	Cello	31	
171	Lutz, Rudolf	1004/5	Improvised Organ	1	
172	Lutz, Rudolf	1004/5	Organ	1	
173	Lutz, Rudolf	1004/5	Piano	1	1951 born
174	Luzzatto	1004/5	2 Pianos	1	
175	Makris	1006/1	Violin and Strings	1	
176	Manceaux	1004/4	Viola	1	
177	Manger	1006/1	Guitar	1	
178	Meinders, Frederic	1004 (no /5)	Piano	4	
179	Meinders, Frederic	1006/3	Piano (LH)	1	
180	Melartin	1006/1	Piano	1	
181	Mendelssohn	1004/5	Violin and Piano	1	1847
182	Mendelssohn	1006/1	Violin and Piano	1	
183	Mendelssohn	1006/1	Violin and Piano	1	
184	Messerer, Henri	1004/5	Organ	1	1838–1923
185	Moor, Emmanuel	1004/5	Piano	1	1936
186	Mortensen, Lars Ulrik	1004	Harpsichord	5	1955 born
187	Motokado	1001/1	Piano	1	
188	Motokado	1001/1	Quartet	1	
189	Nesyba	1001/3	Guitar	1	
190	Nicolai	1001/3	Guitar	1	
191	Nodaira, Ichiro	1004/5	Viola quartet	1	
192	Olvera	1006/1	Electric Guitar	1	
193	Pauer, Ernst von	1004/5	Piano	1	1867
194	Pauer, Ernst von	1006/3	Piano	1	1826–1905
195	Pérez, Carlos	1003	Guitar	4	
196	Philipp, Isodor	1001/4	Piano (LH)	1	1903
197	Philipp, Isodor	1002/7	Piano (LH)	1	
198	Philipp, Isodor	1004/5	Piano (LH)	1	
199	Philipp, Isodor	1006/1	Piano (LH)	1	
200	Philp	1004	Piano	5	
201	Pick-Mangiagalli	1001/1	Piano	1	
202	Pick-Mangiagalli	1006/1	Piano	1	
203	Pillney, Karl Hermann	1004/5	Piano	1	1968

204	Rachmaninoff, Sergei	1006/1	Piano	1	1933
205	Rachmaninoff, Sergei	1006/3	Piano	1	1933
206	Rachmaninoff, Sergei	1006/7	Piano	1	1933
207	Raff, Joachim	1006	Piano	6	
208	Raff, Joachim	1001/1	Piano	1	
209	Raff, Joachim	1001/2	Piano	1	
210	Raff, Joachim	1001/3	Piano	1	
211	Raff, Joachim	1001/4	Piano	1	
212	Raff, Joachim	1002/1	Piano	1	
213	Raff, Joachim	1002/5	Piano	1	
214	Raff, Joachim	1002/6	Piano	1	
215	Raff, Joachim	1002/7	Piano	1	
216	Raff, Joachim	1002/8	Piano	1	
217	Raff, Joachim	1003/1	Piano	1	
218	Raff, Joachim	1003/2	Piano	1	
219	Raff, Joachim	1003/3	Piano	1	
220	Raff, Joachim	1004/4	Piano	1	
221	Raff, Joachim	1004/5	Orchestra (WoO. 39)	1	1874
222	Raff, Joachim	1004/5	Piano (LF)	1	
223	Raff, Joachim	1004/5	Piano (WoO. 23)	1	1865
224	Raff, Joachim	1005/1	Piano	1	
225	Raff, Joachim	1005/2	Piano	1	
226	Raff, Joachim	1005/3	Piano	1	
227	Raff, Joachim	1006/5	Piano	1	
228	Reinecke, Carl	1005	Piano	4	
229	Reinecke, Carl	1006	Piano	6	
230	Reinecke, Carl	1002/7	Piano	1	
231	Reinecke, Carl	1004/5	Piano 4 hands	1	
232	Reinecke, Carl	1006/1	Piano	1	
233	Reinecke, Carl	1006/3	Piano	1	
234	Repasky	1006/3	Keyboard	1	
235	Ressel	1004/5	Violin and Piano	1	1845
236	Rondeau	1003/3	Trumpet and Organ	1	
237	Rondeau, Jean	1004/5	Harpsichord	1	
238	RSB	1005/4	Piano	1	
239	RSB	1006/1	Piano	1	
240	Russell, David	1004	Guitar	5	1953 born
241	Saint-Saëns, Camille	1002/7	Piano	1	1861
242	Saint-Saëns, Camille	1003/3	Piano	1	1861
243	Saint-Saëns, Camille	1005/2	Piano	1	1861
244	Saint-Saëns, Camille	1005/3	Piano	1	1861
245	Saint-Saëns, Camille	1006/3	Piano	1	1861
246	Saint-Saëns, Camille	29-Jan	Piano	1	1861
247	Saito, Hideo	1004/5	Orchestra	1	1902–1974

248	Salzedo	1002/7	Harp	1	
249	Satoh, Toyohiko	1001/1	Lute	1	1943 born
250	Satoh, Toyohiko	1003/3	Lute	1	1943 born
251	Satoh, Toyohiko	1004/5	Lute	1	1943 born
252	Schmied	1002	Recorder	8	
253	Schubert, F. L.	1004/5	Piano	1	1858
254	Schulenberg, David	1001–1006 not 1003	Keyboard	26	2010
255	Schumann, Robert	1003	Violin and Piano	4	1854
256	Schumann, Robert	1001–1006	Violin and Piano	31	1854
257	Segovia, Andrés	1001/2	Guitar	1	1893–1987
258	Segovia, Andrés	1001/3	Guitar	1	1893–1987
259	Segovia, Andrés	1002/5	Guitar	1	1893–1987
260	Segovia, Andrés	1002/7	Guitar	1	1893–1987
261	Segovia, Andrés	1002/8	Guitar	1	1893–1987
262	Segovia, Andrés	1004/5	Guitar	1	1893–1987
263	Segovia, Andrés	1006/3	Guitar	1	1893–1987
264	Segovia, Andrés	1006/4a	Guitar	0.5	1893–1987
265	Segovia, Andrés	1006/4b	Guitar	0.5	1893–1987
266	Shimizu, Yasuaki	1007–1012	Saxophone	0	
267	Sieveking, Martinus	1004/5	Piano	1	1914
268	Siloti, Alexander	1003/3	Piano	1	
269	Siloti, Alexander	1004/5	Piano	1	1863–1945
270	Smits, Raphaëlla	1004	Guitar (8-string)	5	
271	Snuggs	1004/5	Piano	1	
272	Soontornniyomikij	1004/5	Cello and Organ	1	
273	Soontornniyomikij	1004/5	Viola	1	
274	Soontornniyomikij (Raff Steinberg-Busoni)	1004/5	2 Violins	1	
275	Stallman, Robert	1001/1	Flute	1	
276	Stallman, Robert	1002/3	Flute	1	
277	Stallman, Robert	1004/3	Flute	1	
278	Stallman, Robert	1004/5	Flute	1	
279	Stallman, Robert	1004/5	Orchestra	1	
280	Stokowski, Leopold	1002/5	Orchestra	1	1882–1977
281	Stokowski, Leopold	1003/3	Orchestra	1	1882–1977
282	Stokowski, Leopold	1004/5	Orchestra	1	1930
283	Stokowski, Leopold	1006/1	Orchestra	1	1882–1977
284	Swingle Singers	1003/3	A capella	1	
285	Tamestit, Antoine	1004	Viola	5	
286	Tarrega	1001/1	Guitar	1	
287	Tarrega	1002/7	Guitar	1	
288	Tennent	1003/3	3 Recorders	1	
289	Tennent	1004/5	4 Recorders	1	
290	Tennent	1005/1	4 Recorders	1	
291	Tennent	1006/2	2 Recorders	1	

292	Tennent	1006/3	2 Recorders	1	
293	Tennent	1006/4a	2 Recorders	0.5	
294	Tennent	1006/4b	2 Recorders	0.5	
295	Tertis, Lionel	1004/5	Viola	1	
296	Vaidman, Vera	1001–1006	Viola	31	
297	Van der Giessen, Iddo	1004/5	Organ	1	1995
298	Varga, Laszlo	1004/5	Cello quartet	1	1924–2014
299	Watson and Richardson	1006/3	Viola and piano	1	
300	Wilhelmj	1004/3	Violin and Piano	1	
301	Wilhelmj	1004/5	Violin and Piano	1	1884
302	Wilhelmj	1006/1	Violin and Piano	1	
303	Wilhelmj	1006/2	Violin and Piano	1	
304	Wilhelmj	1006/3	Violin and Piano	1	
305	Wilhelmj	1006/4a	Violin and Piano	0.5	
306	Wilhelmj	1006/4b	Violin and Piano	0.5	
307	Williams, John	1003/3	Guitar	1	
308	Williams, John	1004/5	Guitar	1	
309	Wilschau	1004/5	Piano	1	
310	Wilschau, C	1004/5	Piano	1	1879
311	Wittgenstein, Paul (Brahms)	1004/5	Piano (LH)	1	
312	Yamashita, Kazuhito	1001–1006	Guitar	31	
313	Yates	1002/3	Gamba	1	
314	Yates	1004/1	Gamba	1	
315	Zabaleta, Nicanor	1004?	Harp	5	
316	Zabaleta, Nicanor	1006a	Harp	6	
317	Zabel, Frank	1001	Piano	4	1999
318	Zabel, Frank	1004	Piano	5	2001
319	Zichy	1004/5	Piano	1	
320	Zichy, Geza	1004/5	Piano	1	1880