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CIACCONA FOR SOLO VIOLIN FROM THE XX CENTURY
TO THE PRESENT DAY.
INSPIRATIONS, TOPICALITY OF THE BAROQUE FORM,
PERFORMANCE CONCERNS

Description of the doctoral art dissertation within the proceedings
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1. Preface

Works for solo violin occupy a special place in my repertoire. The reason behind this is the fact that the city where I grew up - Warsaw - is where the Tadeusz Wroński International Solo Violin Competition is held. This three-stage musical tournament is probably one of the few with such a formula in the whole world[1]: for violin without the accompaniment of another instrument. I was lucky enough to take part in this competition twice, so I had to face the preparation and performance of over an hour-long repertoire of solo music in three stages.

At the same time, Magdalena Szczepanowska – who was my violin professor during many years – instilled in me a passion and taught me how to deal with solo violin works by Georg Philipp Telemann the twelve Fantasias; Eugene Ysaÿe's unique Sonatas; she taught me how to play and interpret Johann Sebastian Bach's Sonatas and Partitas. It was then, in high school, that I first encountered Bach's Partita no. 2 in D minor, crowned by the famous *Ciaccona*. To me, reading and elaborating the musical text of a piece for violin without the accompaniment of another instrument is fascinating, and encourages me to undertake in-depth research on the text, as it involves additional performance difficulties (mainly related to presenting the polyphony). My search led me to the chosen musical form - to the ciaccona.

In this dissertation, I would like to introduce the reader to the history of development of ciaccona's formal features over the centuries, as well as to determine which of them remained topical in the latest pieces. I will present a list of them written over the last 120 years, from among which I selected works to be recorded and analysed.

1.1.   Subject of the description of the art dissertation

The description of the art dissertation is presented in four chapters.

Chapter one introduces the inspirations, and indicates the sources of selection of the repertoire to be recorded.

Chapter two presents an outline of the history of the musical form of ciaccona. It draws attention to the formal assumptions that have evolved over the centuries, and also gives representative examples from different eras. It begins with a brief consideration of the term "ciaccona".

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[1]The author of this work checked this fact by using a search engine on websites popularizing music competitions: https://www.wfimc.org/, https://www.musicalchairs.info/. There are at least two more events of this type in Poland: Młodzieżowy Konkurs na Skrzypce Solo (Youth Solo Violin Competition) in Tomaszów Mazowiecki and *Bach Solo Competition* for instruments in various categories, violin included.

Chapter three is the main, analytical part of the description of the art dissertation. It begins with a short description that organizes the information gathered on the presence of ciaccona in the repertoire for solo violin from 1900 to the present day. The chapter is divided into five parts, with titles reflecting the recorded works. At the beginning of each subsection, there is a table with the formal features of the piece. Then, an analytical description and performance concerns are presented.

The last one, Chapter four, contains a comparison of the features of the previously presented pieces, also in relation to historical patterns. In the bibliography and discography, there are items that were used in the elaboration of the ciaccona topic, and at the same time they can be an interesting source of more detailed knowledge.

2. Ciaccona over the history. Formal assumptions. Musical examples

2.1. Ciaccona or Chaconne?

The name of the musical form - ciaccona - needs to be discussed; there is no in-depth study yet. Various terms are used in the titles of works[2], including: *chaccona, chaccone, chacona* - the oldest form stemming from Spanish, *chacone, chaconne, chacony, chiaccona, chiacona, ciaccone, ciacona, ciaccona, ciaconna.* The most popular of the above terms are the Italian **ciaccona** and the French **chaconne**.

Below are examples of titles with the names of their composers who used the mentioned forms:

Ciaccona - Johann Sebastian Bach, Helena Winkelman, Béla Bartók

Ciacona - Richard Barth, Heinrich von Biber, Johann C. Kerll

Chaconne - Sofia Gubaidulina, Krzysztof Penderecki, Max Reger, Johann Bernhard Bach, Dieterich Buxtehude

In Polish theoretical studies, the uninflected French spelling is used: *chaconne,* both in Słownik języka polskiego PWN (the PWN Dictionary of Polish), and in Danuta Szlagowska's "Muzyka baroku" (Baroque Music)[3] or "Tańce" (Danses) of Liliana Zganiacz-Mazur[4]. Mostly these are very short mentions. Similarly in English: Alexander Silbiger in the entry "*Chaconne*" in *The New Grove Music Dictionary of Music and Musicians*[5] uses mainly French spelling. On the other hand Thomas Walker in his article for the *Journal of the American Musicological Society* uses the Italian version[6]. In Polish it is common to encounter French pronunciation of this word, with a female suffix formed according to the rules of the Polish grammar[7] ("szakona", "szakonę", "szakony"). For the purposes of using the mentioned term in this work, the author took into account the possibility of correct written declension and, honouring Johann

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[2]Based on the list from the Petrucci Music Library website www.imslp.org/wiki/Category:Chaconnes. Access on 13/01/2022

[3]Szlagowska Danuta, *Muzyka baroku (Music of the Baroque),* Gdańsk 1998, ISSN 0860-5750, subsection on variations p. 145, on a part of the suite p. 164

[4] Zganiacz-Mazur Liliana, *Tańce (Danses),* "Contra" Edition, Warsaw 2004, ISBN 83-7215-320-5, p. 48-51

[5]Article published in 2001 in *The New Grove Dictionary of Music and Musicians*. The author of this work accessed it on the Internet on *oxfordmusiconline.com*

[6] Walker Thomas, *Ciaccona and Passacaglia: Remarks on Their Origin and Early History*. Artykuł (w:) *Journal of the American Musicological Society, tom 21 nr 3 rok 1968*

[7]In the piece *Mała partita na skrzypce solo* (Little partita for solo violin) by Andrzej Krzanowski, the last movement is called *Chaconna* - the French form with a Polish suffix.

Sebastian Bach's masterpiece for solo violin as well, adopted the Italian term - ciaccona.

2.2. Provenance of the genre

Over the centuries, ciaccona has undergone an interesting metamorphosis: from an indecent song composed and danced by Spanish slaves, through a danceable instrumental and operatic musical form, to variational and often virtuoso classical piece. Of course, this is in a nutshell.

The provenance of the ciaccona is to be found in Spain in the late 16th century. *Chacona* was a frivolous dance of the lowest social classes - servants, slaves - accompanied by crass, mocking lyrics (to which there are references in the then literature)[8]. They danced to the accompaniment of guitars, castanets and tambourines. One of the theories concerning the etymology of the name of the dance is related to castanets - the syllable "chac" is an onomatopoeia of the sound of this instrument[9].

2.3. The Italian circle

In the 17th century, ciaccona became very popular in Spain, but the oldest notations come from Italy in the form of letter guitar tablatures. One of the earliest examples was a collection named *Nuova inventione d'involatura* by Girolamo Montesardo, written for a five-string guitar (published in 1606).[10] The text is educational, and it provides practical tips regarding interpretation of dances of the time, including ciaccona. However, it does not contain notes, but only some rhythmic and harmonic indications[11].

Ciaccona with music notation from that period can be seen in a collection by Domenico Visconti (1616), where it appears as a ritornello for an aria.

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[8]Thomas Walker in an article published in *the Journal of the American Musicological Society*
vol. 21 no.3 1968, titled: *Ciaccona and Passacaglia: Remarks on Their Origin and Early History*, lists such sources as: *La Gran Sultana* (1601) by Miguel de Cervantes, *Los Negros* (1602) by Simon Aguada, and others.
[9]*Chaconne,* entry in *Oxford Music Online,* ed. A. Silbiger, published in 2001
[10]Translation of Montesard's work from the website:
https://applications.library.appstate.edu/music/guitar/1606montesardo.html, accessed on 10.01.2022
[11]*Chaconne* A. Silbiger
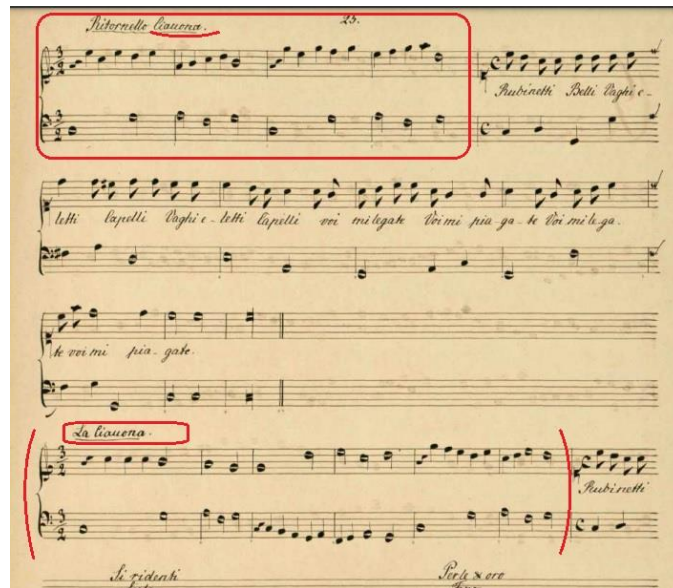
Example 1. Ritornell in the form of a ciaccona - a collection of arias <Il primo libro de arie a una e due voci>
by Domenico Visconti

On the above example of the Italian ciaccona, the characteristic formal features of this form can be observed. They will be described below.

1. Triple metre
2. Repeated formula / harmonic-rhythmic unit
3. Harmonic cadence
4. Characteristic intervals

Triple metre – the metre typical for ciaccona is both minim 3/2 and crotchet ¾. Sometimes this triple pattern was expressed by an unusual rhythmic grouping (e.g. Monteverdi's *Zefiro Torna* - one bar contains four tripartite modules - see the example below).

Repeated harmonic-rhythmic formula – harmony and rhythm are forming factors in the ciaccona. The form is based on repeating two-, four-, eight- or 16-bar "theme cells" that are placed one after another without any interruption. The last sound that crowns this musical unit / cell - the tonic - is also the first sound of the next one. This formula allows for any number of repetitions, during which other musicians or singers (when the notation still did not exist) improvised to dance. In the Domenico Visconti's written-down composition, there are only two or three repetitions of the two-bar unit. In later works, there will be even several dozens of them.

Harmonic cadence – the theme cells have a fixed, repeatable harmonic order. The simplest pattern is as follows: I-V-VI-V[12]. It allows further diversification, for example, passing through the fourth tonal degree (I-V-VI-IV-V).

Ciaccona.

Example 2. Claudio Monteverdi – Zefiro torna

Monteverdi's *Zefiro Torna* is a representative example of the intervals included in the basso ostinato: a fifth up or a fourth down, a second, sometimes a third.

Certain formal features that are present in Johann Sebastian Bach's *Ciaccona* for solo violin, developed in Italy in the mid-seventeenth century.

It is worth mentioning that in Italian solo ciacconas (e.g. for lute or guitar) the initial bass formula was subjected to numerous transformations throughout the piece[13].

Ciaccona developed at the same time as Passacaglia, and their characteristics intertwined frequently. The differences between them were not clearly defined, except in cases where they were both used by one composer. The former was composed more often in a major key, and the latter just the opposite – in a minor key. Ciaccona was performed at faster tempos than passacaglia, although these rules were not fixed[14].

2.4. Influence in France

At the end of the 17th century, ciaccona began to impregnate into French music thanks to migrating musicians, such as Francesco Corbetta – an Italian virtuoso guitarist who gave

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[12]   Roman numerals correspond to the scale degrees.
[13]*Chaconne,* entry in *Oxford Music Online,* ed. A. Silbiger, published in 2001
[14]Ibid.

lessons to the future Louis XIV – or the composer Luigi Rossi, the author of the opera *L'Orfeo* (with a ciaccona in the second act) staged at the French court[15].

The French *chaconne* developed differently to the Italian pattern. It became a piece with an ordered structure, more stable and "courtly" in character. It became common to combine *chaconne* with rondo. Examples of this can be found in pieces composed by Louis Couperin for harpsichord or organ. His *Chaconne* in G minor is characterized by a dignified character, chord structure and the presence of punctuated rhythms (just as in Bach's *Ciaccona* in D minor). Couperin's rondo-ciaccona couplet is kept in a higher (than the refrain) pitch and includes harmonic modulation.

During that period (mid-18th century), few solo and chamber ciacconas were created, while the form flourished in opera and ballet works. *Chaconne* was important in Jean-Baptiste Lully's productions. It was a separate dance or dance and vocal piece, such as in the opera *Cadmus et Hermione* or in the *tragédie lyrique – Phaëton.* Basso ostinato was greatly reduced in Lully's works and often replaced by other harmonic variants[16]. In the piece by Jean-Philippe Rameau entitled *Les Indes galantes,* an instrumental chaconne crowns the final scene.

2.5. German territory

In Germany, the ciaccona form was associated mainly with organ music. Composers such as Johann Pachelbel or Dietrich Buxtehude created ciacconas based on evolving during the piece basso ostinato, upon which spectacular figurations were presented. In some cases, a theme from an earlier piece was used as a model for a new *ostinato*, or this feature was abandoned at all. There is also a pattern of ciaccona and passacaglia bass derived from *Compendium* by Alessandro Poglietti – an Italian composer related with the court of Leopold I in Vienna. Poglietti's ciaccona is based on a harmonic cadence pattern (on scale degrees: I-V-VI-IV-V-I, exactly as in the piece by Domenico Visconti, example 1), while the passacaglia is a descending tetrachord. German ciacconas for instrumental ensembles provene from the French court tradition[17].

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[15]Examples taken from the article by A. Silbiger.

[16] Silbiger Alexander, *Bach and the Chaconne* in: *The Journal of Musicology,* vol. 17 No. 3 (1999), p. 365, available online at: https://doi.org/10.2307/764098

[17]It needs to be mentioned that the musical form also reached England, perhaps thanks to G. Handel (related with the German and English circles). Ciacconas appeared in the works of Henry Purcell (17th century), sometimes with the name "Ground", which probably referred to the term *ground-bass.*

In 1720 Johann Sebastian Bach composed the famous *Ciaccona* from Partita No. 2 in D minor for solo violin. This piece holds a special place in the history of music.

2.6.   Ciaccona since the time of Bach

After 1829, when Felix Mendelssohn returned the forgotten work of Johann Sebastian to the stage, it became a reference point and an inspiration for **most** of the later composers of ciacconas. Several of them are also the subject of this dissertation. Given that this piece by Bach is widely known, and was thoroughly elaborated by eminent theorists, I will only quote a few sentences and details about its formal structure.

From the Bach's biography by Albert Schweitzer:

[...] it is difficult to decide what to admire more: the rich invention or the boldness in obtaining such polyphony on the violin. The more you read, listen to and play them [Bach's Sonatas for solo violin], the more you are amazed. *Chaconna* [sic!] closing the *Partita No. 2* has always been considered a classical piece for solo violin. And rightly so, because both the theme and the course of the entire piece are perfectly adapted to the essence of this instrument. Bach conjures up the whole world from just one theme. Pain seems to fight joy here, and they finally meet in profound resignation.[18]

In the article entitled: *Bach and the Chaconne*, Aleksander Silbiger assigns Bach's *Ciaccona* to the French model of the form, especially the one based on Jean-Baptiste Lully's works[19]. He lists such features as:

1. Beginning the piece with an upbeat / the second beat in the bar,
2. Theme melody going up, and then down to relieve the tension,
3. A long string of variations with a variable pattern of the bass voice (an evolving *basso-ostinato*) lasting no more than for a few variations,
4. The middle part of the work composed in a major mode (with the indication that ciacconas were composed generally in a major key, as opposed to passacaglias)
5. Progress of rhythmic movement from the first crotchets to combinations of quavers and semiquavers, or directly semiquaver passages,

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[18]Schweitzer Albert, *Johann Sebastian Bach*, Polish edition: *Jan Sebastian Bach*, Wydawnictwo W.A.B., Warszawa 2009, translation: Maria Kurecka and Witold Wirpsza, ISBN 978-83-7414-648-7, p. 289

[19]Silbiger Alexander, *Bach and the Chaconne,* op. cit. Translated by the author herself.

6. Textural alternations, causing a "tutti-solo sensation" (polyphonic and monophonic fragments)

7. Couplet / variation pairing (two consecutive four-bar parts of similar, but not identical structure)

The later ciacconas are usually slower and have a noble character. Composed were pieces that were not ciacconas as for the title, but formally they pertained to this form. Among the most outstanding examples are 32 variations by Ludwig van Beethoven or the finale of the 4th Symphony by Johannes Brahms (sometimes referred to as passacaglia due to the interweaving of these two forms). Bach's *Ciaccona* has been arranged in many ways, of which Ferrucio Busoni's version (later also arranged for orchestra) has gained great popularity.

In the last century, ciaccona was taken up by composers such as Johann David (for organ, 1927), Sofia Gubaidulina (for piano, 1962), Heinz Holliger (for cello, 1976), György Ligeti (as a part of his Sonata for solo viola 1991-94), Krzysztof Penderecki (for string orchestra, 2005), and also in distant places of the world: Douglas Lilburn (New Zealand), Mario Davidovsky (USA), or Einar Englund (Finland)[20].

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[20]According to the list from the book by Liliana Zganiacz-Mazur entitled: *Dances,* op. cit.

3. Description of the pieces included on the CD.
Ciacciona for solo violin from the 20th century to the present day

When choosing the material for the recording, I gathered the basic information about as many ciacconas as possible composed for solo violin. My selection criterion was to obtain a variety of styles, a large span of time of creation, aesthetic value, but also the availability of score. I wanted to include two special pieces in the recording: *Tempo di ciaccona* by Béla Bartók, considering how outstanding the piece is, as well as an established position it has in the violin repertoire; and also *La Follia* by Krzysztof Penderecki, which, despite a different name, has features of the ciaccona form.

The table below lists the ciacconas composed after 1900. The pieces selected for recording and analysis are marked in green.

While analysing the selected works, I used the table model developed during my inspiring meetings with prof. dr hab. Teresa Malecka - the Supervisor of my thesis (back in 2015). Analytical tables are placed before the descriptions.

Ciacconas for violin solo composed after 1900

Composer	Title	The complete set title	Composed in	Edition	Online recording
Richard Barth 1850-1923	*Ciacona*		1908	N. Simrock G. m. b. H. Berlin 1908	https://www.youtube.com/watch?v=42OFEYy-yCI
Max Reger 1873-1916	*Chaconne g-moll* op. 117 nr 4	Preludes and Fugues Op.117 (book 1 No. 4)	1909-1910	Bote & Bock 1909-1910	https://www.youtube.com/watch?v=ZQDAaIzWgAc
Julius Röntgen 1855-1932	*Ciaccone* temat od D.F.Tovey	3 Suites and 3 Sonatas Op. 68	1922	N. Simrock, Berlin 1922	https://www.amazon.com/Julius-Roentgen-Works-Violin-Oliver/dp/B01M9HD0QG
Bela Bartók 1881-1945	*Tempo di ciaccona*	Solo violin Sonata (part 1)	1944	London, Boosey & Hawkes, 1947	https://www.youtube.com/watch?v=Z1lSY_wJgz4
Roberto Gerhard 1896-1970	*Chaconne*		1959	Boosey&Hawkes	https://www.youtube.com/watch?v=jI4fWH1j5pU
Frank Michael Beyer 1928-2008	*Chaconne*		1970	Bote & Bock, 2015	
Jacopo Napoli 1911-1994	*Tempo di Ciaccona*		1973	Edizioni Curci	
Andrzej Krzanowski 1951-1990	*Chaconna*	Little Partite part 5	1981	PWM	
Brian Ferneyhough *1943	*Intermedio alla ciaccona*	*Carceri d'Invenzione* part 3	1986	Peters	https://www.youtube.com/watch?v=21YDVwdVcEY
Henri Pousseur 1929-2009	*Chaconne*		1996	Edizioni Suvini-Zerboni	
Witold Szalonek 1927-2001	*Chaconne-Fantaisie*		1997	PWM	spotify:track:5bTQFNsUKYQGTxyCFXI3Sr
Emilian Madey *1975	*Ciacconetta*		1997	---	
Carlos Peron Cano *1976	*Ciacona*		2000	Starborn	
Helena Winkelman *1974	*Ciaccona*		2002	Editions Bim	https://www.youtube.com/watch?v=LlCyQtmSwXQ
Heiner Reitz 1925-2014	*Ciaccona fantaisia*		2006	Amadeus	
Krzysztof Penderecki 1933-2020	*La Follia*		2013	Schott	https://www.youtube.com/watch?v=ZF5YJ7lnfjU
Marcin Markowicz *1979	*Ciaccona*		2014	---	

Richard Barth – *Ciacona.* Analytical Table

MACRO FORM	A		B		A1
MICRO FORM (VARIATION NUMBERS)	1-12	13-14	15-20	21	22-29
KEY	B minor	modulation	B major	modulation	B minor
METRE	3/4				
AGOGIC (MARKINGS FROM THE SCORE)	Adagio				
CHARACTER	Noble (agitated in var. 9-10).		Calm, cheerful (joyful in var. 19-20)	Noble	
TEXTURE	Texture changes with variation (monophonic, polyphonic, chordal, arpeggio)				
RHYTHM	Rhythmic pattern changes with the variation (groups of triplets, semiquavers, sextuplets, punctuated rhythm, dotted minims, etc.)				
CHARACTERISTICS INTERVALS	Pattern changes with the variation Consonant intervals + alterations				
THEME MUSICAL MATERIAL	Musical phrase (8 bars). The first part of the phrase – four bars – is the basis for variations				
OCCURRENCE OF THEME HEAD	Variations: 1, 13, 28 (modulated), 29 (fragment)				
OSTINATO MUSICAL MATERIAL	B-A-G-E-D – the other half of the eight-bar part is variable		Reversal of the original descending direction (B-C sharp-D sharp-E-F sharp)		
OCCURRENCE OF OSTINATO	Theme, variations: 9, 10, 11, 12, 24, 25, 26				

Richard Barth – *Ciacona* op. 21

Composed in: 1908

Commissioned by: Carl Cornelius Souchay

Instrumentation: solo violin

Duration: 12'

Recording: Jennifer Koh for Cedille Records No. 90000060, 2001

Edition: M. Simrock, GmbH Berlin 1908

The German composer Richard Barth lived at the turn of the 19th and 20th centuries. He studied violin with Joseph Joachim. Born in Saxony, he was associated, among others, with the musical circle of Marburg (as the music director of the University) where he joined Johannes Brahms' personal circle. He even wrote a two-valume biography of Brahms.

Richard Barth's *Ciacona* is a separate piece (not a part of a cyclic form). Its formal structure is inspired by the piece of Johann Sebastian Bach. In its form, it is possible to distinguish parts A-B-A1, where part B is in major mode – in opposition to part A in minor mode.

The entire form includes the theme and 29 variations *attaca*. The first twelve, as well as the last eight variations (variations 22-29 in the part A1), are in b minor. In the fragments surrounding the middle part (variations 13-14 and 21) there are modulations leading to B major, and – in part B – back to the minor mode.

The *Ciacona* theme consists of eight bars and forms a musical phrase that ends with a cadence[21]. It appears in the first bars, full of harmony: the melody is presented in double stops with the accompaniment of an ostinato-like bass voice. The composer had a great deal of freedom with the variational elaboration of the theme melody, and *basso ostinato*. Individual variations differ from each other in terms of harmonics, despite some constant elements. The first part of the theme consists of the following functions: $T - {}_5T_{III} - {}^0S_3 - T_3$ Only this four-bar part will serve as a harmonic and sometimes thematic material for variational transformations. Bars 5-8 in variations have a variable harmonic structure. A constant feature in the form structure is the possibility of distinguishing eight-bar parts that differ in texture and are written

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[21]The last element of the cadence – tonic in B minor – is also the first harmony of the next variation of the ciaccona. Such a harmonic combination is inherent for the traditional form, also for Bach's *Ciaccona*.

on the plan of a (more or less complex) harmonic cadence.

Example 3. Richard Barth – Ciacona. *Bars 1-10*

The bass voice of the theme, reminiscent of *basso ostinato,* consists of descending sounds: B, A, G, E, D. The following variations lack its continuation, and it is not possible to assume that it fulfils its traditional function of constant accompaniment. It appears sporadically, e.g. in variations 9, 10, 11. In the opening of the middle part B, the direction of the *quasi*-ostinato melody is reversed: B, C sharp, D sharp, E, F sharp.

Ciacona's triple metre is constant throughout the entire piece; the same is true for the term Adagio. This Italian word is a tempo marking (♩ = ca. 60), as well as it defines the character of the piece as full of dignity. The middle part of the form (B), due to the major key, encourages the performer to choose a lighter tempo, e.g. Adagietto (♩ = 66-76). With part A1, the original character and tempo return, creating a compositional frame. The formal- and character-related features of Johann Sebastian Bach's *Ciaccona* are similar.

Variations are varied in terms of texture and rhythm, which is the main source of contrast, e.g.:

- Variation 10 – consists complicated rythm (crotchets in one voice, triplets in the other), variation 11 – only of semiquavers in one voice.
- Variation 20 contains a dotted, triplet rhythm in one voice, and the next one consists of crotchets and quavers in two voices.

Throughout the piece, the texture is one- / two- / three-, or even four-voice, and the rhythm includes simple patterns – uniform semiquavers, quavers, triplets – as well as complex ones: hemiolas, punctuated rhythm, syncopation, etc.

3.1.1. Performance concerns

As for the musical material, in *Ciacona* there are consonant chords, as well as their numerous alterations. Some variations have the form of a baroque polyphony, others are uniform (only in terms of movement) progressions of triads, thirds, sixths, or even octaves. The bars with an arpeggio texture are especially effective. There are also monophonic fragments with elements of hidden polyphony (e.g. Variation 11: cascading passages of semiquavers from the two-lined F sharp reach the lower notes of the original B-A-G-E-D ostinato).

One of the distinguishing features of consecutive musical phrases is diversified articulation: long legato, two-notes legato, tie and staccato on dotted-rhythm triplets, arpeggios, détaché, staccato. A special performance effect is achieved by left-hand pizzicato in Variation 11 mentioned above.

Throughout the piece, the composer included extreme dynamic markings in the score: *ppp* – twice (Var. 12 and the last one – 29), *pp* – at least six times, just as *forte fortissimo*.

Richard Barth's *Ciacona* is extremely difficult in terms of intonation. Maintained in the traditional tonality, it obliges the performer to be precise in order to properly produce the harmonics of the piece.

The multitude of complex alterations, double stops, and triads, as well as intervals larger than an octave cause great inconvenience. For example: part B in B major (5 sharps) begins with a melody enriched by thirds and other intervals, requiring additionally frequent changes of the (accidentals-) elevated positions of the left hand on the violin neck.

Example 4. R. Barth – Ciacona – Variation 15

The first (and probably the only) score edition dates back to 1908 (M. Simrock, Berlin)[22].

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[22]Scores available in the Petrucci Music Library, website address:
https://s9.imslp.org/files/imglnks/usimg/2/25/IMSLP421853-PMLP684720-Barth_CiaconaOp21.pdf, accessed on 10.01.2022

The fingering arrangement includes shifting typical for performing Romantic music: deliberately entering high positions instead of playing notes on an adjacent, higher string. It is possible that the fingering was written by the composer himself. Such stopping is meant to obtain a beautiful colour or expression, and even an audible (although not notated) glissando, but it requires great precision and special practice.

However, these difficulties are not "unresolvable", and the great charm of *Ciacona*'s melody encourages to include this work in the program of the recital.

Béla Bartók – *Tempo di ciaccona*. Analytical Table

Macro form	A			A1					A2		
Micro form quasi-variations	a	b	c	a1	d	connector	a2	a3	b1	c1	c2
Number of bars (174)	1-16	17-30	31-52	53-73	74-83	84-90	91-95	96-107	108-120	121-136	137-150
Bar numbers	16	15	22	21	10	7	5	12	13	16	14
Metre	3/4 (exceptions in bars 42, 82-86, and 133)										
Agogic	*Tempo di ciaccona* (♩ = ca. 50)				*Mosso* (♩ = ca. 60)			*Mosso* (♩ = ca. 55)			
Character	noble, dramatic	Sigh affect	*Misterioso, godare*	noble, dramatic	Pleading affect	ben marcato	*pesante*	noble, dramatic	Sigh affect	*misterioso*	*lontana*
Characteristics motifs	♫	♫	Triplet passages, ♫	♫	♫		Triplet passages, ♫	♫	♫	♫	♫
Texture	polyphonic										
Tonal centre	G										

3.2. **Béla Bartók – *Tempo di ciaccona***

1st movement of the Sonata for solo violin

Catalogue number: BB124, Opus 117

Composed in: 1944

Commissioned by: Yehudi Menuhin

Instrumentation: solo violin

Duration: 9'

Recording: Isabelle Faust for Harmonia Mundi s.a., catalogue number 911623, 1997

Edition: Hawkes & Son, Ltd. Printed in the USA in 1947

The Sonata for solo violin was composed a year before the great composer – Béla Bartók – passed away. The artist spent the last years of his life (1940-1945) on a forced emigration in the United States, where he struggled with various difficulties. It was not easy for the Hungarian to obtain financial stability, he had problems finding a proper place to live, added to which were also serious health issues. In the spring of 1944, Bartók was diagnosed with leukaemia. More or less at that time, he composed the Sonata for solo violin. The violinist Yehudi Menuhin writes in his book about this commission. It was during the first meeting of the two artists, when Menuhin's performance made a great impression on the composer:

And then I asked Bartók if he could compose a work for solo violin for me [Menuhin was 28 years old at the time]. I wanted to be modest, as well as not to tire him, so I asked for something small. However, one year later I received an extraordinary work, opus 117 – *Sonata for Solo Violin*, the most outstanding piece of its kind since the time of Bach. Fortunately, I had the opportunity to perform it almost immediately at Carnegie Hall in November 1944, during a concert attended by the composer. The applause of the audience was tremendous, you could feel enthusiasm and admiration towards the composer.[23]

It is worth mentioning that Bartók had heard Menuhin perform Johann Sebastian Bach's Sonata in C major, as the newly composed piece was a kind of tribute to the baroque master.[24] Below is an analysis of the 1st movement of Bartok's work, *Tempo di ciaccona,* which is one

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[23]Menuhin Jehudi, *Unfinished journey,* Polish edition: Skrzypce i ja, Wyd. Arkady, Warsaw 2000, ISBN 83-213-4090-3, *p. 211*

[24]*Béla Bartók,* entry in: *Grove Music Online,* accessed on: 28/01/2022, https://doi.org/10.1093/gmo/9781561592630.article.40686

of the subjects of this dissertation. It should be noted that it began to be treated as an independent work (similarly to Bach's *Ciaccona*), and only this part of the entire Sonata is included among compulsory works at the Tadeusz Wroński International Solo Violin Competition in Warsaw.

In the 1980 biography of Bartók by Tadeusz Zieliński we can read that the 1st movement of the Sonata "[...] is composed in a sonata form"[25], yet I would like to propose a slightly broader analytical perspective. From the formal point of view, *Ciaccona* has a three-part structure. Compared to the same-title masterpiece by J. S. Bach, these three fragments are not contrasting, so I decided to describe them in the table with the letters A, A1, and A2. Each of them begins with a ciaccona *quasi*-theme characterized by strongly punctuated rhythms (a group of a dotted quaver or crotchet with demisemiquavers), and a chord structure. Contrasts are present inside the delineated parts A, within the micro-form (see table). For example, part 'b' that follows part 'a' differs from the latter in terms of dynamics, character, texture and rhythmic structure. These differences between the sections a, b, and c are a remnant of the variational formal structure of the traditional ciaccona.

The metre is traditionally triple (with a few exceptions) throughout the entire form. The avant-garde piece is intentionally completely devoid of dance features due to the multitude of uneven rhythmic groupings. The tempo – as the title suggests – is to be consistent with the idea of (Bach's) ciaccona tempo.

The analytical perspective shows the formative role of rhythmic motifs. Bartók constructs entire phrases upon short groupings and uses once introduced themes in various fragments of the *Ciaccona.* The most characteristic ones are:

 – all fragments with the ciaccona theme (micro form a-a3) contain a section of several bars consisting only of such groupings. They appear alternately in two voices as a dialogue. They are a reminiscence of the first variation of Bach's *Ciaccona*. In bars 101-107, it is precisely these motifs that form a *quasi*-geometric figure in which both voices come together in unison or, on the contrary, go from unison to octave.

 – always appears alone: in the first bars of the ciacciona, as well as in the fragments

[25]Zieliński Tadeusz, *Bartók,* PWM, Warsaw 1980, p. 393

'c' and 'c1' as a contrast to the *misterioso* character. Sometimes it appears in a different notation, as, for example, a semiquaver and a dotted quaver, and it is always characteristic that the first note is accented. This figure originates from folk music, many examples of which can be seen in Hungarian songs written down and edited by Bartók.

Example 5. Bartók – Three Hungarian Folk Songs from Csík No. 1. The Peacock

 – the "sigh affect" motif constitutes the entire tissue of the fragments 'b' and 'b1' (excluding the contrasted bars).

 – the segment 'd' is composed of motifs in this figuration. It is not accidental that the second note on the tie and the first note on the next tie are repeated.

Tempo di ciaccona has a very turbulent character, with sudden changes in mood. Fragments with the ciaccona theme (a – a3) are of noble and full of drama character, which is achieved by the *forte* dynamics and sharp rhythmic groups (see table). Fragment 'b' is different in terms of dynamics (*piano)* and rhythm (constant semiquaver movement), but also inside it there are contrasting fragments in the dynamics of *forte,* filled with demisemiquavers. The next segment – c – is the calmest in terms of character (here in the table I used the term *misterioso*) and melodic movement, with mainly quaver triplets. This mysterious, oneiric character turned out to be the most appropriate for the composer also for the ending of *Ciaccona* (fragment c1) to create calm before the turbulent *Fugue* in the second movement of the Sonata.

3.2.1. Performance concerns

In the piece, elements of musical rhetoric can be found, which is yet another inspiration by Baroque music. Distinguishing and naming them is important for me in order to prepare the performance. Let us have a look at some fragments from the micro form of b, b1 and d. In the segment 'b' the entire melodic tissue is made of short two-voice motifs (double stops tied with a "pedal" note, A). These motifs seem to express sighing, so I named them "sigh affect." The same figure will return in the subpart 'b1' towards the end of the piece. A different one can be found in the fragment 'd' (bar 74), it is called "pleading affect". I cannot fail to mention that this image was instilled in me by Professor Kaja Danczowska during an unforgettable lesson on this piece back in 2009. This plea is illustrated by the structure of passages of sixths, with double stops tied by two, separated by small intervals (seconds and thirds, ascending and descending).

Despite the avant-garde, dissonant harmony, the piece is traditional in terms of sound execution. It doesn't even include the famous technique of Bartok's pizzicato. Although in this part of the Sonata few examples of right and left hand pizzicato can be found, I will return to the latter in the last paragraph of this chapter. *Ciaccona*'s incredible emotional charge obliges the performer to use a whole range of musical colours. The main theme should be played with a solid, expressive sound enriched with intense vibration. The sigh affect can be expressed with a rarely used *flautando*[26] articulation. The pleading affect is expressed more clearly by the addition of subtle glissandos between the double stops.

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I have a very personal attitude to the above-mentioned piece, because it has been in my repertoire for many years. I discovered Béla Bartók's *Tempo di ciaccona* score in 2008 during the preparations for the 4th Tadeusz Wroński Solo Violin Competition, while I was still in high school. I assume that I am not the only one to believe that this is one of the most difficult and outstanding pieces for violin. Going through the score itself wildly broadens the horizon of possibilities or ideas about the capabilities of the performer's hands, especially the left hand. In this regard, among the most extremely difficult are the bars:

1. 9 and 12 (rapid changes of register in very high positions),

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[26]It was also inspired by prof. Kaja Danczowska. I cannot imagine playing this place in a different manner.

2. 43-44 (e.g. reaching an octave after shifting nine positions),
3. 84-86 without the *ossia* version (divergent passage in two voices – thirds on the middle strings and descending semiquavers on the D or G string),
4. The last bars 145-147 as a culmination: left-hand pizzicato upon long notes in sixths (all four fingers are involved in preforming this figure[27]).

It can be assumed that if it were not for the compositional genius and a masterful premiere,[28] such an inaccessible work would not have survived the test of time. Currently, it is among the crown jewels of violin masterpieces.

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[27]Five fingers, actually, given that the thumb supporting the violin neck is always engaged.
[28]The already mentioned first performance of Yehudi Menuhin at Carnegie Hall in 1944.

Witold Szalonek – *Chaconne-Fantaisie.* Analitycal table

Macro form	QUASI CHACONNE				FANTAISIE							
		Little culmination			"Narrativo" motif					Great culmination		
Micro form	Ciaccona theme A	Motif "Narrativo"	Ciaccona theme A1	Ciaccona theme B	"Narrativo" motif Variation C1	Variation C2		Variation C3	Variation C4	"Glorioso"	Culmination peak	Coda "Narrativo" motif
Number of bars (174)	7	8	25	21	23	22	13	12	9	12	16	16
Bar numbers	1-7	8-15	16-40	44-63	63-84	84-96	97-108	109-120	121-129	130-141	142-158	159-174
Variable metre						3/4; 4/4; 5/4; 6/4; 7/4; 7/8; 9/8						
Agogic	Tempo ca. 60 (meno mosso, accelerando)				Tempo rubato (avvivando, meno mosso, bene in tempo,)							(morendo)
Character	noble	narrative	noble	dolce cantabile, ma semplice[1]	narrative					noble, agitated		calmed down (dying)
Rhythm	Constant quavers, crotchets, syncopation	Even quavers, syncopation	Even quavers, syncopation	Punctuated rhythms	Quavers	Quaver triplets		Semiquavers	Sextuplets			
Texture	two-voice				one-voice			One-voice with double-stop fragments		Double-stop	Double-stop / one-voice from bar 150	One-voice, a piece of two-voice (bar 168)
Harmonic intervals	P1, m2, m3, M3, M7	m2, M2, m3, M3	m3, M3, P5, M7	m2, m3, M3, P5			M2, P4, m6, M6	m2, A4, m7, M7, 9 ???	m3, P5, m6	m2, M6, M7	M3, M7	
Melodic intervals	m2, M2, M3	m2, M2, M3	m2, M2, m3, M3, P5	m2, M2, M3	m2, M2, m3, P4, m6, M7	m2, M2, m3, P4, D5, m7, M7		m2, m3, M3, P4, 9 ????	M2, m3,M3, P4, m6, M6, m7, M7	tritone	P5, M7	m2, M2, m3, M3
Characteristic motifs				narrativo								

Witold Szalonek – *Chaconne-Fantaisie*

Composed in: 1997

Dedicated to: *Wanda Wiłkomirska*

Instrumentation: solo violin

Duration: 12'

Recording: Szymon Krzeszowiec, CD album *Kalejdoscope,* DUX 2009

Edition: PWM 12905, Cracow 2021

Dedicated to Wanda Wiłkomirska, *Chaconne-Fantaisie* was composed in 1997, four years before the composer's death. Innovative sonoristic experiments – so characteristic for Witold Szalonek's works – had begun more than 30 years earlier with the piece *Quatro monologhi* for oboe solo. The composer had a particular fondness for works composed for wind instruments, in which he sought innovative ways of producing sound. *Chaconne-Fantaisie* for solo violin falls within the period of a turn in the composer's work towards early music and classical forms (1980s / 1990s). Despite some inspirations drawn from the old style, Szalonek's piece is an avant-garde work, which creates a certain contradiction in it. Apart from "ciaccona", there is also an "anti-ciaccona". I will present these opposing features below.

The image of the macro-form of the work, presented in the table, shows the form's two-phase character (despite the lack of a real pause defined by the composer): *quasi-Chaconne* and *Fantaisie*. This division was suggested by the presence of a characteristic punctuated rhythm in the first "part", inspired probably by the first variations from Bach's *Ciaccona* (from bar 8).

Example 6. Characteristic punctuated rhythm inspired by J. S. Bach's Ciaccona

The first bars of Szalonek's piece constitute a kind of a ciaccona's *quasi*-theme, although it is not easy to interpret. The lack of thematic repetitions is uncharacteristic, but the constancy of the quarter-note pulse and the repeated rhythmic groups bring to mind the majestic progress of Bach's *Ciaccona*. This *Chaconne* "theme" appears in two versions: first in a solemn character, full of pathos (parts A, A1 in the table, a micro form), then in a lyrical character defined

by the composer as *dolce cantabile ma semplice* - B. The micro-form fragment defined as (C) anticipates the middle part of the piece, described below.

The second "part" of the piece – *Fantaisie* – is built around an expressive climax and the occasional rhythm mentioned above – a dotted quaver and a semiquaver – is merely an echo of the inspiration by Leipzig master's *Ciaccona*. It can be interpreted as a kind of a musical query between the phrases.

Fantaisie is built with sections that are uniform in terms of rhythmic structure. Variation segment C1 consists entirely of quavers (see table), variation C2 – of quaver triplets; C3 – of semiquavers; C4 – of sextuplets. Concentration of rhythmic movement aims to gradate the tension. There is also an increase in pitch. In the C1 variation, the highest note is a two-lined C sharp; in the following variations the highest notes are two-lined: E, F sharp, A flat, A; and the highest note in the whole piece is a five-lined F which stands in the centre of the culmination part (the last column in the table).

Segment C1 (bar 63) begins with a motif of six quavers with specific intervals. For this figuration, I chose the name *"narrativo",* just as described by the composer in this place in the score. In the following bars, the melody revolves around the basic notes. This word determines the way of interpreting the rhythmically monotonous musical material of the Fantasia (i.e., approximately 20 bars of quavers in a constant movement, approximately 30 bars of quaver triplets, followed by 12 bars of semiquavers). This quaver motif appears in two more places in the work: in bar 8, i.e. almost at the beginning, and where the final coda starts (bar 159). This placement of a characteristic combination creates a frame for the piece and is also the material that connects the *Chaconne* and *Fantaisie* phases. The first appearance of the *"Narrativo"* in bar 8 seems to be only an anticipation of the Fantasia, because it has no continuation – in bar 9 the ciaccona rhythm returns. While the entire first part of Fantasia (C1 in the table) is a development and variation of this theme.

Witold Szalonek abandoned fixed, triple metre. Changes in this parameter are extremely frequent *in* the Chaconne-Fantaisie: in the first bar it is 4/4, in the second bar – 5/4, in the third bar again 4/4. The following metres can also be found in the piece: 3/4, 6/4, 7/4, 7/8, 9/8. The longest fragment maintained in one metre lasts for eight bars (from bar 67). There is no pattern for these changes, so it can be assumed that they are intended to teasingly disturb the danceable, triple ciaccona beat.

At the beginning of the musical text, we can see that tempo is defined as a crotchet equal to approx. 60, as of a calm, stately stride (Johann Sebastian Bach's *Ciaccona* is played in a similar, noble manner). The *Fantaisie* phase is initiated by the notation: *Tempo rubato,* which will be repeated three more times throughout all variations, C1-C4. The last *a Tempo* appears in the centre of the culmination (bar 142) and is not revoked until the last bar, thus creating an agogic frame with the beginning of the piece.

The texture changes in this composition emphasize the division between *Chaconne* and *Fantasie.* The first part is composed almost entirely of double-stops. In the *quasi-theme*, the chords follow one another as in a chorale, creating the pathos-like character of this fragment. From bar 46 onwards, i.e. in the contrasting by its character fragment B (*dolce cantabile)*, a rhythmically differentiated double voice appears. The upper voice is a tuneful melody accompanied by a sparing construction – a reminiscence of a baroque *basso ostinato.*

In the *Fantaisie* part, the texture becomes monophonic. The performer has to narratively shape the melody, which seems to be "wandering" along the heights. This wandering is manifested in initially small (seconds, thirds, fourths), and later increasingly wider intervals up and down (fifths, sixths, sevenths) surrounding the *narrativo* motif.

Chaconne-Fantaisie goes beyond the tonal system - the composer uses a twelve-tone scale. Only in a few bars it is possible to designate the central tone around which the melody is focused (e.g. the "g" note from *Tempo rubato narrativo,* bars 63-65), yet it quickly changes or is not distinguishable any more. There is a noticeable repetition of intervals in the music material – performed both harmonically and melodically. For example, part A1 contains the alternating movement of thirds and sixths downwards. A similar combination appears again in a culmination around bar 144.

3.3.1. Performance concerns

Witold Szalonek's piece, *Chaconne-Fantaisie,* is very diverse in terms of expression. The opening theme is full of solemnity and dignity, maintained in the dynamics of *forte* and *fortissimo.* The second thematic fragment (B) provides a contrast to the first one: it oscillates between *piano pianissimo* and *mezzoforte.* In the score, the composer suggested performing this fragment tunefully, *dolce* and with simplicity. In the *Fantaisie* phase,

performing *rubato narrativo* is particularly engaging for the musician. These indications are intended to liven up the uniform melodic material. The entire Fantasia part requires distributing the tension skilfully over the long duration of the piece: the culmination of *forte fortissimo* is built consistently from the first *piano* of the C1 variation (about 80 bars).

In terms of articulation, *detaché* undoubtedly prevails. Szalonek put very few bowing symbols, as well as few ties, which suggests that the notes are to be played separately. The articulation of numerous fragments of Bach's *Ciaccona* is similar. A special effect is achieved by pizzicato of the right and left hands in a *dolce cantabile* (B) that extends for several bars, followed by *quasi pizzicato*. The latter should be performed with a bow, imitating the short, "dry" sound of plucking a string.

In the piece there are no innovative effects regarding performance, apart from one, which is found in the culmination. The exact technique to be used is described in the score by the composer:

"Bar 142 – the finger falls on the string quickly from a height of *approx.* 0.5 cm, causing a sharp articulation between the main note of the string (two-lined E) and four-lined E flat."

This technique is to be applied on four long minims in *fortissimo* on (extremely rare in works for violin) one of the highest notes possible to play on the violin: four-lined E flat and F. In the result, it sounds like an excessive trill, and is reminiscent of the sound of an alarm signal. Given the extreme dynamics and pitch, I opted for multiple bow changes while performing these notes.

Despite numerous double stops and dissonances, in my opinion, Szalonek's *Chaconne* is written conveniently for the violin: the double stops are relatively comfortable to grasp. The exceptions to this are short fragments from bar 117 to 120 and around the culmination: *glorioso* (from bar 130), as well as the highest notes from bar 142. The discomfort results from numerous, quick changes of the double stops and the need to repeatedly shift the fingers to the adjacent strings.

Helena Winkelman – *Ciacona.* Analytical table

Macro form	OSTINATO - A	quasi couplet - B			OSTINATO -A1	quasi couplet - C	OSTINATO - A3	Coda
Number of bars (217)	48	53			15	34	57	14
Micro form		modulations	ostinato	stretto				
Bar numbers	1	49	68	75	101	115	140	204
Metre	3/4	3/4		4/4; 11/16; 14/16; 7/16; 9/16; 2/8; 6/16; 2/8; 5/16	2/8; 5/16; 6/16; 7/16;	2/8; 6/16; 7/16; 9/16;	3/4	3/4
Agogic (markings from the score)	♩= 120 (beginning) ♩= 110 (bar 29)	♩= 100 (bar 57)				♩= 90 (bar 130)	♩= 100 (bar 172)	
Character	Scorrevole. Più deciso. Calmo elegante. poco misterioso	Animato. Feroce.	"Rock it!"	Easygoing. Jazzy. Ghostly. Sempre più agitato.	Calmo elegante	Ruvido. "Imitare on E-Guitar".	"Rock it". Più scorrevole leggiero, lusingando, languido, calma	Espressivo lontano
style	Baroque	Avant-garde	Rock	Folk	Baroque	Avant-garde	Rock / baroque	Impressionist
Rhythm (characteristics)	The rhythmic pattern changes every four bars	Rhythmic changes more frequent.		Passages of semiquavers, irregular groups and accents (of 2, 3, 4)			The rhythmic pattern changes every four bars	Quavers, crotchets, dotted crotchet
Texture	Variable, monophonic-polyphonic							
Harmonic intervals (dominant)	Thirds, fifths (all intervals are used, from seconds to ninths)							
Melodic intervals	OSTINATO: M3, M2, m3, P4. Numerous chromatic patterns							
Ostinato musical material	C sharp-A-B-G sharp	D-B flat-C-A			D-B flat-C-A		C sharp-A-B-G sharp	
Tonal centre	C sharp	Chromatic changes	D	Chromatic changes	D	Chromatic changes from bar 131	C sharp	

3.4. Helena Winkelman – *Ciaccona*

Composed in: 2002

Commissioned by: Chiara Banchini

Instrumentation: solo violin

Duration: 6'

Recording:

Edition: Editions Bim VN38, Switzerland 2019

Born in Switzerland, Helena Winkelman is not only a violinist, but also a composer. Her postmodern compositions have an original character due to her wide interest in musical styles, such as the Renaissance, Indian and Swiss folk music, and jazz. The piece that is the subject of this work – *Ciaccona* for solo violin – was written during the composer's stay in Iceland. The harshness or even "frostiness" of the Icelandic landscape expressed through the violin's performance means can be clearly heard in the musical colour of the piece.

Helena Winkelman's *Ciaccona* was commissioned by Chiara Banchini, a violinist born – just like Winkelman – in Switzerland, and specializing in playing the period instrument. It is for this reason that the piece was originally composed for a baroque violin.

The formal structure of the piece is inspired by the 17th century Italian ciaccona form. The piece begins with a four-bar theme, *basso ostinato*, which constitutes the harmonic basis for the variations that start immediately.
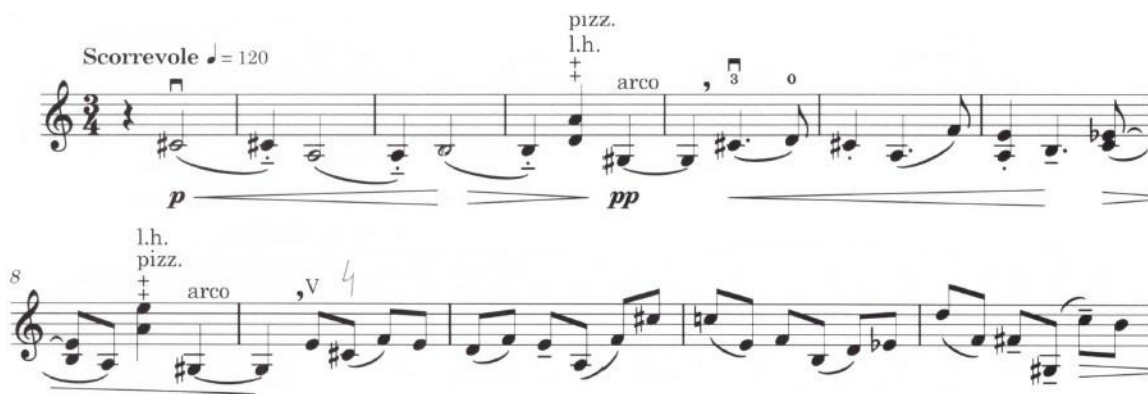
Example 7. H. Winkelman – the first basso ostinato

In the entire form of the *Ciaccona,* there are also two fragments in which the theme does not appear. Due to their location and relation to the ostinato fragments, I have named them "*quasi*-couplets" (see table). The work is crowned with a short, fourteen-bar coda.

These parts are distinguished by changes in the musical style. The initial baroque ostinato (A) changes smoothly into an avant-garde, heavily rhythmic fragment (B), which after 16 bars becomes an imitation of the sound of a rock electric guitar. After another eight bars, the violinist has to recreate the character of a folk-like and jazzy melody. All these styles are intertwined without losing the danceable character of the Italian ciaccona. The dreamy coda evokes Impressionist music, despite the term *espressivo* placed here in the score.

The basic metre of Helena Winkelman's *Ciaccona* is 3/4 and it is so in all the variation fragments. In *quasi*-couplets there are numerous changes to quaver and semiquaver metres (2/8; 5/16; 14/16[29]). Such bars are filled with semiquavers in irregular groups of two, three or four. These specific motifs are emphasized by bowing, which creates the effect of folk music (for example, bar 80). Inspired by Johann Sebastian Bach's masterpiece, Winkelman's *Ciaccona* begins with the second beat in the bar. The following variations will consistently start on the second beat, until bar 80, where numerous changes in the metre begin.

The texture of the piece changes when a new variation cell appears. All the textural possibilities of the violin were used: groups of four bars of monophonic semiquavers (bars 21-25) and in fifths (bars 61-64), monophonic quaver triplets (bars 45-49) and chords on three strings (bars 54-58), even a left hand pizzicato adorning a monophonic theme.

The sound material is determined largely by the structure of the theme. The tonal centre of the piece is determined by the ostinato: in part A these are the sounds: C sharp - A - B - G sharp. After the chromatic changes in part B, the theme modulates to the form: D-B flat-C-A. It returns to the original form only in part A3 (see table). Among the dominant intervals are minor thirds and fifths (the D-A fifth on empty strings is used frequently[30]).

3.4.1. Performance concerns

The composer left in the score numerous hints about the character of the piece, written both in Italian and English. Their implementation obliges the performer to skilfully use styles and performance means, which leads to obtaining the effect of a collage shimmering with colours. Many of those hints are related to Iceland, the original inspiration for the piece. Numerous harmonics, the *sul ponticello* technique, the term *poco misterioso* or performance expressions not found in other scores, such as *glassy* (refers to a sound similar to *sul ponticello*) or *ghostly*. The fragment in part B, in which the violinist is supposed to imitate the sound of an electric

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[29]The 4/4metre appears only once in the entire piece.
[30]The fifth D-A on empty strings can be found e.g. in bars: 68, 78, 80, 82, 115, and 130.

guitar, bears the words: "Rock it!".
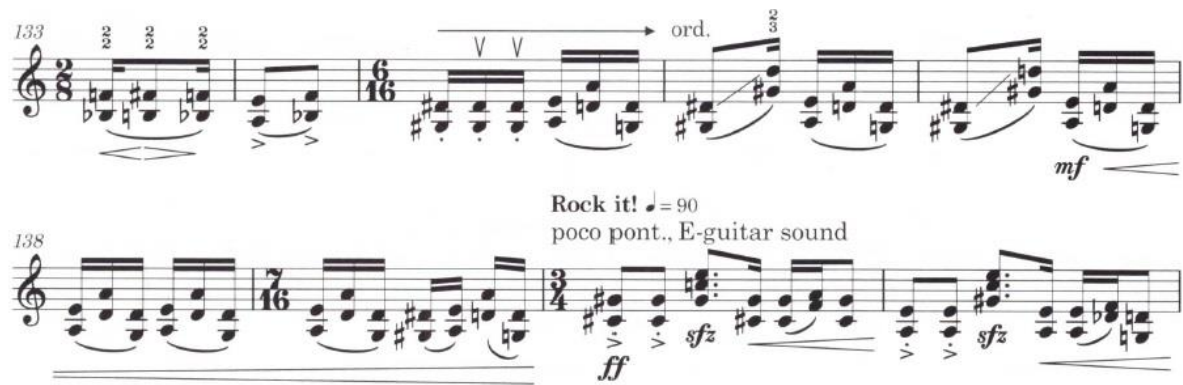
Example 8. H. Winkelman – Ciaccona. *Quasi rock variation*

Certain terms apply strictly to the performance, e.g. *con slancio (*with flair), *all upper half* (in the upper half of the bow*), more towards the bridge* (refers also to the bow). The piece includes a whole range of violin articulation: *legato, portato, detaché, left hand pizzicato*, *staccato.*

The performance is even more difficult because of the fast tempo, given that the basic notes are semiquavers. Long, often chromatic passages, and additionally variable in accentuation in the middle part of the piece, require great concentration and impeccable technique of the left hand. Some difficulty is caused by numerous fifths, especially in the variation that starts in bar 61 and consists only of fifths in semiquavers.

In rock fragments (from bars 68, 130, and 140) it is difficult to produce the sound. On the one hand, notes should be played with a rough, metallic sound, close to the bridge. On the other hand, it is easy to exaggerate such an effect, making individual sounds and chords inaudible.

Because of the above features, as well as the diversified character and the "addictively" danceable character of Helena Winkelman's *Ciaccona*, this piece can give great satisfaction to both performer and audience.

Krzysztof Penderecki – *La Follia.* Analytical table

Macro form	Theme	Variations									Coda		
Micro form	Theme	Variation I	Var. II	Var. III	Var. IV	Var. V	Var. VI Tempo I	Var. VII	Var. VIII	Var. IX	Più mosso	Poco pesante (war. X)	Tempo I
Number of bars	No traditional bars notation												
Metre	No metrical notation												
Agogic	Adagio	Tempo I	Allegro	Adagio	Tempo I	Allegro	Tempo I	Allegretto	Adagio	Tempo I	Più mosso	Poco pesante (war. X)	Tempo I
Character	ma non troppo		giocoso alla polacca	ma non troppo		con brio			tranquillo		più mosso	poco pesante	
Rhythm	Crotchets, triplets, quavers	Crotchets, semiquavers, 32rs	semiquavers	Quavers, semiquavers	Crotchets, 32rs	Semiq, Triplets, szesnastk	semiquavers, 32rs	32rs, semiqua-vers, tremolo	Quavers, triplets	Crotchets, semiquavers	Triplets	Polirhythmic	Crotchets, quavers, semiquavers
Articulation	pizzicato, sostenuto	tallone	spiccato, smyczek podbijany	legato, pizzicato	non legato, spiccato, lekkie staccato	spiccato	tallone, sostenuto	sul ponticella	legato, sul tasto	détaché	détaché, tenuto	détaché, pesante	tallone, sostenuto
Texture	Polyphonic												
Intervals	Halftones	Halftones, octaves	halftones, thirds	Halftones, fifths, sixts	Octaves, Halftones	Octaves, melod., Halftones	Halftones, sixts, tritones	Thirds, sixts, halftones	Thirds, fifths, halftones	Tenths, halftones	Octaves, trytony.	Octaves, halftones	Sixts, halftones
Characteristic motives	[musical notation]	[musical notation]	Stippled rhythm	Sixteenth notes	[musical notation]	Sixteenth notes	[musical notation]	tremolo	Eighth notes	Quavers	Triplets		[musical notation]
Musical material	Twelve tones						(D)						
Tonal centre	F									F			

3.5. Krzysztof Penderecki – *La Follia*

Composed in: 2013

Dedicated to: Anne-Sophie Mutter

Instrumentation: solo violin

Duration: 11'

Recording: Anne-Sophie Mutter for Deutsche Grammophon, *Hommage à Penderecki*

Edition: Schott Music GmbH & Co. KG, Mainz

La Follia was created in the last period of Krzysztof Penderecki's oeuvre. The outstanding composer created a special musical language which became the hallmark of his music. In this solo piece, we can hear musical phrases reminiscent of his other works, also symphonic ones, such as:

- *Concerto doppio* (chord progressions with augmented intervals, *giocoso alla polacca* – where the rhythmic formula of a polonaise was used)*,*
- *Polonaise* for symphony orchestra,
- *Chaconne* for strings (ascending passage of sextuplets),
- *Polish requiem* (melody with characteristic tritones).

I had the honour of recording this piece in 2015 at the composer's special request. I am in possession of a copy of the first edition, with some handwritten changes made by the composer. Eventually, Schott's edition did not include them in print, but they influenced my recording and the conventions of my later performances. Professor Penderecki asked for a saturated sound full of expressive vibration, as well as for a rather slow pace (*Adagio ma non troppo*).

It may be surprising to find *La Follia* among the ciacconas. Formal analysis shows the characteristic features of the latter. Folia and ciaccona have certain formal elements in common: both are variational, and they originate from dance. It should also be remembered that the baroque form – of both ciaccona and foil – is only an inspiration and a starting point for the composer looking for new solutions.

Krzysztof Penderecki's violin piece has a variational structure. I decided to distinguish in the table the theme and nine variations (and *vivo* as a bridge and coda) due to the complexity of these segments. A single variation seems to be a separate micro piece containing a beginning

(presentation of the theme), development and ending (in the form of a long note, often with a fermata). The blue colour in the table indicates the variations containing developed thematic material, or a rhythmic passage of descending notes (see the example below). Both at the beginning of the piece and in the last *Tempo I*, the theme appears also in the opposite direction.

The composer's agogic markings fall between *Adagio ma non troppo* and *Allegro vivo / con brio*. In my copy of the score, the tempo at the beginning – Andante – was struck out by Professor Penderecki and changed to Adagio ma non troppo. This marking is also present in variation III.


Example 9. The first bars of La Follia *with tempo correction made by the composer*

The piece is full of seriousness, even pathos, so characteristic of Penderecki's music. It is emphasized by parameters such as tempo (slow, noble), repeated figures with sharp, over-punctuated rhythms (the rhythm known from Bartók's *Ciaccona*), slow chord passages with a wide amplitude (in the first thematic episode; at the end of variation IX).

Variations differ in terms of rhythmic movement, and texture. For example, the third variation is a dialogue between the lower voice in pizzicato and the melody in semiquaver motion. The fourth variation has a hidden polyphony in which the main voice is made up of octaves imitating the theme, while the second voice consists of demisemiquaver figurations between the octaves.

The real performance challenge regarding polyphony is the *poco pesante* fragment in the coda of the piece, written by the composer on two staves:
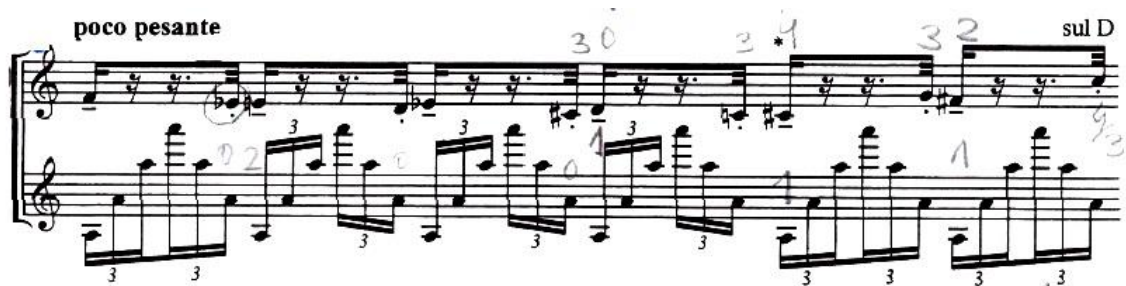
Example 10. . K. Penderecki – La Follia, a fragment of the coda written on two staves

There is no metre marking in the piece. The bar lines only mark the end and the beginning of some variations (there is no strict rule). The lack of metre markings does not cause chaos, on the contrary – it allows for an undisturbed flow of music with sometimes irregular groupings. In most variational fragments, it is the presence of the theme that determines the crotchet beat. The exceptions from this are the *vivo* and coda fragments. *Vivo* is constructed primarily of semiquavers with different groupings (sextuplets, groups of 3, 4, 6 – depending on the distribution of stress). The main part of the coda – *piú mosso* and *poco pesante* – consists of sextuplets in quaver beat.

The tonal centre is determined by the first and last note in the piece, 'F'. The composer uses the full twelve-tone scale, and the specificity of the musical language is determined by characteristic intervals or entire interval patterns. The theme, as well as the melodies that appear in the variations (e.g. III, VI, VII) are composed mainly of semitones. The individual fragments of the melody in different registers are often separated by the distance of a tritone. Augmented, diminished chords or arpeggios are also typical. Their wide arrangement creates the intervals of sixths.

Example 11. K. Penderecki – La Follia, a fragment of variation IX. Chords with sixths

Among the characteristic motifs is the aforementioned rhythm known from works by Bartók (not only the violin Sonata) – a dotted quaver or crotchet and two demisemiquavers.
Only in the first bars the theme from which *La Follia* begins is structured in a triple rhythm: a crotchet, a quaver rest, followed by a quaver and another crotchet (see example 9).

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This is the opening motif of Bach's *Ciaccona*, transformed only in the notation. A similar punctuated motif belongs to the traditional pattern of the folia[31].

3.5.1. Performance concerns

"There were a few intervals that not only I couldn't play, but I think they were impossible to achieve. It wasn't just the speed required. I remember thinking to myself: yes, this is a violinist who wants to give his friends a difficult score, a real puzzle... […] We are all interested in continuously developing the technical potential of the instrument, taking it to a completely new level."

Anne-Sophie Mutter, an excerpt from an interview with Krzysztof Penderecki about *La Follia* for solo violin[32]

Krzysztof Penderecki's *La Follia* contains fragments with accumulated difficulties regarding performance.

1. Opening theme: a rapid change of registers and violin technique, from chords in high positions to pizzicato triplets (*nota bene,* in the first position), and then back to chords. There are difficulties both in terms of intonation and articulation,
2. Variation II: fast passage of thirds played *spiccato* – difficulties in intonation and articulation,
3. Variation IV: difficulties resulting from the fast tempo and unusual arrangements of demisemiquaver figurations,
4. Variation VII: changes of registers in motifs played tremolo,
5. Variation IX: shifting to tenths – (intonation problems),
6. *Piú mosso*: the fragment almost impossible to play,
7. *Poco pesante*: double staff and the need to show two rhythmically overlapping voices

On the expressive side, the piece obliges the performer to present a huge emotional charge expressed in intense vibration on long notes, saturated *sostenuto* sound, as well as the ability to maintain a steady beat in order to increase tension in the fragments with the theme (beginning, variation I, VI and the final Tempo I). The piece is also demanding in terms of memorizing it due to irregular rhythmic patterns, and (obviously) a long duration – almost twelve minutes. Nevertheless, the contemporary *La Follia* of the outstanding composer – Krzysztof Penderecki – is already establishing its place in the latest violin repertoire[33].

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[31]Based on the *Folia* definition from *the New Grove Dictionary of Music* […]. A similar rhythmic pattern is present in Antonio Vivaldi's *La Folia*.

[32]Recording of a clip promoting the album *Hommage à Penderecki,* Deutsche Grammophon, accessed on: 03/02/2022, available online: https://www.youtube.com/watch?v=nHc496Oca7U

[33]It was performed at the following international violin competitions: H. Wieniawski, G. Bacewicz in Lodz,

4. Concluding remarks

4.1. Comparison of the characteristics of the analysed pieces

The features of the analysed works are compared in the table below. *Ciaccona* by Johann Sebastian Bach was added to this comparison, as it constitutes an important point of reference in the history, as well as in this work.

	J. S. Bach	R. Barth	B. Bartók	W. Szalonek	H. Winkelman	K. Penderecki
Composed in	1720	1908	1944	1997	2002	2013
Variational form	+	+	+/-	+/-	+	+
ABA structure	+	+				
Variation pairing	+	+/-			+	
Constant *basso ostinato*					+/-	+/-
Variable *basso ostinato*	+	+			+	
Triple metre	+	+	+		+/-	
Noble, serious character	+	+	+	+		+
Danceable character					+	
Tempo ♩ = ca. 60	+	+	+/-	+		+
Tempo ♩ = 120					+	
Ciaccona as a part of a cycle	+		+			

The aim of the table is not necessarily to determine which pieces best resemble the Baroque form, but to observe the formation of these features in contemporary music. The characteristic elements of Bach's work have been marked in green, due to its special place in the history of the evolution of this form. Indeed, the inspiration by the German master's *Ciaccona* manifests itself on very different levels. Foremost, in a noble and serious character (Barth, Bartók, Szalonek, Penderecki), in the ABA structure (Barth), in an evolving *basso ostinato* (Barth,

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W. Wilkomirska in Czestochowa. The premiere of the piece took place at the prestigious Carnegie Hall in 2013.

Winkelman). I found this last feature particularly interesting. I noticed that in one 20th-century ciaccona, which was not included in this table, the consistent and unchanging *ostinato* caused the entire piece to sound monotonous. Winkelman's *Ciaccona* and Penderecki's *La Follia* are marked ambiguously (+/-) in the column for constant *ostinato*. In both of these works, the bass voice is an element that unites the piece, yet there are also fragments with no original ostinato pattern present. This resembles the *chaconne* pattern in Louis Couperin's works, and the influence of rondo on the shape of the piece.

Among the discussed works, only *Ciaccona* by Helena Winkelman makes reference to the pre-Bach model of ciaccona as a dance. Its tempo is twice as fast as in the other pieces, it has light and playful character (which is expressed, for example, in fragments imitating an electric guitar). If we were to look for a danceable character in Bach's or Barth's ciacconas, it would certainly be a truly noble French dance, straight from the *ballet de cour*.

The pairing of variations (fourth row in the table) concerns a characteristic feature of the ciaccona from the time of Jean-Baptiste Lully, implemented later by Johann Sebastian. A four-bar rhythmic or textural pattern is maintained by two variation cells. The same procedure is also present in the pieces by Richard Barth and Helena Winkelman.

4.2. Brief Summary

The above ciacconas for solo violin composed after 1900 constitute an interesting and diverse collection. Their analytical descriptions organize the formal assumptions, present the sources of inspiration for their composers, and discuss the practical aspects related to performance. Five pieces from different periods of the last 120 years provide a certain overview of the current implementation of the Baroque form. It is possible that contemporary performers reminded of these works will restore them to concert stages. Recording such a repertoire was a great artistic and purely-technical challenge for me, and the effect encourages me to continue with even deeper interpretive investigation.

Ciacconas for solo violin will have a special place in my repertoire, and I hope to have many occasions to perform them.

4.3. Acknowledgments

At the end of this work – artistic work and its description – I would like to express my gratitude. First, to the Good God, who is the giver of all talents. He enables us to transcend ourselves and take on challenges that we have never dreamed of. For me, writing a dissertation was one of those challenges. And playing the violin is one of my greatest joys.

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