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***THE IDEA OF THE BAROQUE
SONATA FOR VIOLIN SOLO
IN THE FIRST HALF OF THE XX CENTURY***

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Summary

The idea of the baroque sonata for violin solo in the first half of the xx century

Key words – Sonata, Bach, Ysaye, Bartok, polyphony

The overriding goal of the scientific research being the subject of the dissertation is an analysis of the influence that the genre of the Baroque sonata for solo violin had on selected compositions from the first half of the 20th century.

The genesis of the solo sonata genre is discussed in the first chapter of this thesis. Due to the great importance for the literature on the subject, the set of Sonatas and Partitas composed by Johann Sebastian Bach has been discussed in more detail, with particular emphasis on how the polyphony is realized on the violin. The second chapter presents the history of the creation of three solo sonatas important for the genre, clearly inspired by Bach's music - these are pieces by Paul Hindemith, Eugene Ysaye and Bela Bartók. The subject of the third chapter is the performance issues of the three above-mentioned compositions, based on author's personal experience gained while preparing the repertoire for its CD recording.

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INTRODUCTION

For hundreds of years, pieces for solo violin have been a great challenge for performers. On the one hand, the lack of an accompanying instrument limits the texture, but often it allows the artist's artistic skill to be more exposed. One of the genres of this type that will be discussed in my written thesis is a solo sonata.

This dissertation has three chapters, and each of them is, in my opinion, necessary to elaborate the topic in a detailed and interesting way. The first describes the evolution of the genre, beginning with the work of selected Italian violin virtuosos of the early Baroque era. Then, selected baroque sonatas for violin without an accompanying voice will be discussed, as well as other, analogous works written by leading composers of the German-speaking part of Europe. An undoubted turning point in the history of the genre was the completion by Johann Sebastian Bach of 6 Sonatas and Partitas BWV 1001-1006. His solo sonatas significantly defined the traditional formal structure, which is why their characteristics mark the main axis of the two central subchapters - the first focuses on the history and analysis of the entire cycle as a coherent whole, while the second focuses on determining the shape of the polyphony used on the example of Sonata I in G minor, and various, often very innovative compositional techniques and their significance in the context of attempts to overcome technical difficulties, and above all, to achieve the effect of polyphony by a typically homophonic instrument such as the violin. The last, fifth subsection deals with the renaissance of this genre in the 20th century after a long period of non-existence and oblivion, mainly in the periods of classicism and romanticism.

The second chapter will describe the influence of the works of Johann Sebastian Bach and his Sonatas on composers living in the first half of the 20th century, whose analogous works either enjoy constant popularity and are considered as very important (Eugène Ysaÿe and Béla Bartók), or still remain virtually unknown, but their artistic value cannot be overestimated, so they can be an interesting item in the repertoire of every mature violinist (Paul Hindemith). It should also be remembered that not only the three above-mentioned composers contributed to the significant increase in the popularity of the solo sonata, however, many examples by other composers lack clear connections with the polyphonic technique or the baroque style in the general sense of the word - instead they are based on the classical pattern of the sonata form (Sergey Prokofiev), put the greatest emphasis on exposing

the idiom of folk music (Sándor Veress), or are characterized by atonality, dissonance and individualism so far advanced that looking for even the most discreet references to Bach's work would not bring much success (Ernst Křenek) .

The theme of the third chapter is an analysis of the performance problems present in the three previously presented solo violin sonatas, resulting largely from the combination of raw Bach polyphony with expressive, 20th-century harmony. It may seem interesting that all four sonatas I describe have a similarity in key (G minor). In the first three works (Bach, Ysaÿe, Hindemith), due to the use of the major-minor system, its definition is not too difficult. The situation is different in the case of Béla Bartók's Sonata, but despite its boldest, avant-garde harmony, G minor can still be treated as a tonal center.

It is worth noting that, while the sonatas of Bach, Ysaye and Bartók have been carefully elaborated and analyzed, the recognition of an analogous Hindemith composition is still negligible. The bibliography on it is also very limited - I was unable to find any official publication in Polish, as well as a recorded CD-album, which makes this project even more meaningful.

I sincerely hope that reading my doctoral dissertation will show how much influence Johann Sebastian Bach's work had on the shape of the solo sonata genre from the first half of the 20th century. The musical examples, full of mutual contrasts and analogies, constitute extremely valuable objects of analysis and excellent performance positions, which I hope to prove by putting them together in a specific configuration on a professional CD recording.

CHAPTER I

Sonata for Solo Violin – genesis of the genre

1. Italian Virtuosos of the Baroque Era

The origins of the sonata genre - *chanson* and *canzona*

Tracing the genesis of the solo violin sonata genre is not an easy task. The sonata genre in the Baroque era did not reach a clearly defined form - instead it was influenced by various trends that primarily determined the internal division, as well as structure, character and tempo. The Early Baroque sonata can be defined as a set pattern of consecutive parts whose interrelationships affect both coherence and diversity. This definition is quite general, but it results from the fact that the vast literature resulting from the popularity and universality of the genre shows many mutual differences and deviations. Sonatas appeared not only in arrangements for string ensembles - they were also written for organs, lutes and brass instruments. There have also been some attempts to use various configurations with the participation of human voice, but these are only sporadic exceptions to the rule. As a rule, this genre had a purely instrumental purpose, as indicated by the etymology of the word "sonata" - after all, it derives directly from the Italian infinitive *sonare*, meaning to sound (unlike *cantare* - to sing, *ballare* - to dance and *toccare* - to touch)¹.

Although the sonata owes its rapid development to the activity of Italian composers, the genre's roots go back to the French song from the early 16th century, which was *chanson* - originally a vocal piece using simple polyphony, the structure of which was based on the contrast of successive sections, e.g. AAB, ABB etc. This form, as it evolved, was also arranged for voice and instrument, or for solo instrument (most often for lute or harpsichord). Around 1540, after migrating to Italy, *chanson* became a strictly instrumental form - first written for the organ itself (*canzona d'organo*), and then for a small chamber ensemble (*canzona da sonare*). Soon after, the Italian *canzoni* were composed with the violin in mind, although its role was still of secondary importance. The structure remained multi-part; it consisted of many small sections².

Canzoni from the beginning of the 17th century were characterized by a free, counterpoint-imitation texture. The structure based on short phrases with many repetitive

1 Mary Watson, *The Violin Sonata in the Baroque Era* (The University of North Carolina, 1966), p. 9.

2 Nancy Golden, *The development of the solo violin sonata in Italy during the Baroque period* (Boston University, 1955), pp. 1-2.

rhythmic patterns was very common and almost stereotypical, which only strengthened the relationship between *chanson* and its Italian counterpart. The *canzona* of that period had a rather lively tempo, although it was not characterized by a large rhythmic differentiation, and individual parts were not composed with specific instruments in mind. This form was single-movement one, consisting of several short, several-bar long sections with a contrasting style – slower homophonic sections and slightly faster, fugal variants were intertwined. At the beginning of the 17th century, the instrumental ensemble performing the *canzona* was referred to as the *Sinfonia* or, in some cases, even the *Sonata*³.

Canzona around 1610 was written for a varying number of voices. *A due*, consisting of two voices, was often called a "solo" sonata. The upper part was intended for a solo instrument, and the lower one for basso continuo, providing harmonic filling. This lower voice was most often performed on a harpsichord or theorb⁴, sometimes relatively independent or doubling string instrument was added. The number of sections was gradually reduced, while the size of each of them was increased. The phrases were also lengthened and more contrasted in order to obtain a more melodic expression. Gradually, the awareness of the specificity of each instrument for which the solo voice was intended was growing; it manifested itself through the more frequent use of double sounds and higher positions, as well as the use of innovative artistic markings such as *tremolo*, *pizzicato* or *scordatura*, which further influenced the future development of the solo sonata.

In the context of the evolution of the genre, it is impossible to ignore the rapid development of violin making, which is the key to the leading role of the violin in Baroque music. Instruments signed by members of recognized families focused mainly around the Italian town of Cremona (Amati, Guarneri, Stradivari) were in the hands of the greatest virtuosos who, while composing solo sonatas in order to show their performing talent, even further contributed to the monopolization of the genre as closely related to the violin perceived in first as a substitute for the human voice, and only in the longer term as part of an orchestra or smaller chamber ensembles⁵.

3 N. Golden, op. cit., p. 3.

4 The instrument was created at the end of the 16th century as a kind of lute to which bass strings were added to expand its tonal possibilities. Theorb was an accompanying instrument; at the end of the 18th century it was replaced by keyboard instruments, mainly the harpsichord.

5 Marion M. Scott, *Solo Violin Sonatas: Some Observations upon Their past and upon Their Performance* (Oxford University Press: Music & Letters, Vol. 10 No. 1, 1929), pp. 47-48.
<https://www.jstor.org/stable/10.1525/jm.2010.27.2.181> (02.09.2021)

One of the first authors of full-fledged violin sonatas is Giovanni Battista Fontana (1589-1630), who composed a collection of 18 sonatas, six of which were intended for solo violin and bass accompaniment. They are an example of the evolution between the *canzona da sonare* genre and the mature, baroque sonata form: although it still consists of many contrasting parts, the polyphony typical of a *canzona* is replaced by a clear division between the solo voice and an accompaniment part⁶.

Fontana's work was continued by his gifted student, Biagio Marini (1594-1663). It is in his sonatas that the violin becomes a fully-fledged solo instrument. Particularly important from the point of view of the history of violin playing is his first composition, *Affetti Musicali* - the oldest surviving example of a solo instrumental monody⁷. It consists of two sections, and while in the first one both voices are fully integrated, in the next, the bass is only a harmonic filling for the solo part, the importance of which is additionally emphasized by the use of faster rhythmic motifs.

Another important representative of this period is Carlo Farina (1600-1640), one of the first true violin virtuosos. His compositions, including solo sonatas, constitute a significant breakthrough in the literature of the instrument. Thanks to the innovative use of dynamics, Farina made an attempt to differentiate the timbre within simple themes, thus marking the beginnings of the idea of illustrative music. In his sonatas, he expands the scale of the instrument by using the third position, and also presents a diverse range of bowings, double stops and chords⁸.

It is also impossible to ignore the figure of Marco Uccellini, who not only introduced previously unknown bowing variants, but also further extended the scale of the instrument to the sixth position. *Delle Sonate over Canzoni da farsi a violino solo e basso continuo* is an example of a new formal tendency which manifested itself by limiting the number of sections along with further gradation of its length. This essentially monothematic work is divided into four parts, being at the same time one of the first to so clearly outline their presence⁹.

6 N. Golden, op. cit., p. 11.

7 Rebecca Cypess, *Instrumental Music and 'Conversazione' in Early Seicento Venice: Biagio Marini's 'Affetti Musicali' (1617)* (Oxford University Press: Music & Letters Vol. 93 No. 4, 2013), p. 455. <https://www.jstor.org/stable/41811888> (10.09.2021)

8 David D. Boyden, *The History of Violin Playing from Its Origins to 1761 and Its Relationship to the Violin and Violin Music* (Oxford University Press, 1965), p. 30.

9 N. Golden, op. cit., p. 29.

Bologna school

The Bologna School, so named after a group of outstanding composers-violin virtuosos living at that time in Bologna, had a huge impact on the development of a new style characteristic of the early Baroque period, which in the foreground, instead of the previously exposed spontaneity, put greater nobility, elegance of expression and richness of feelings. Further development in the field of violin making was also important, which allowed the exploration of new, often complex performance techniques (*col legno*, *scordatura*). Lastly, it was not without significance that the composers themselves were getting better and better educated theoretically. *Canzona* eventually went out of fashion; its place was taken by full-fledged violin sonatas¹⁰.

The first notable representative of the Bologna School is Maurizio Cazzati (1616-1678). His style was quite strict and restrained - there is a noticeable lack of both the virtuoso flair characteristic of his predecessors and the lyricism of the other members of the Bologna School. However, it was Cazzati who introduced solo violin sonata (which was previously not very sophisticated) into the mainstream, giving it a distinct, four or even five-part form¹¹. He also had some significant pedagogical achievements - after all, Giovanni Battista Vitali was one of his students.

It is important to distinguish two separate types of sonata, according to which it can be classified in the period from the mid-17th century. The differentiating factor was their stage purpose - they were performed either in a church (*Sonata da Chiesa*) or at private ceremonies (*Sonata da Camera*). Both types consisted of elements taken from other areas of music - such as recitatives and arias that were characteristic of the opera, ornamentation based on the sound of a lute or harp, folk songs and pastoral melodies. The main difference between the two types of sonatas is the presence (or lack thereof) of dance elements. The *Sonata da Chiesa* does not contain them, instead it implies the principles of the earlier form of *canzona*, and is also largely polyphonic in nature. As a rule, it is divided into three contrasting parts - the outermost parts usually have fast, simple time signature and often emphasize the element of polyphony; the middle part, on the other hand, has a calm, lyrical character, homophonic texture and is usually written in triple meter. The second of the above-mentioned types, *Sonata da Camera*, consists of a series of contrasting dances.

¹⁰ M. M. Scott, op. cit., p. 48.

¹¹ Henry G. Mishkin, *The Solo Violin Sonata of the Bologna School* (Oxford University Press: The Musical Quarterly, Vol. 29 No. 1, 1943), pp. 102-103
<https://www.jstor.org/stable/739354> (02.07.2021)

As a rule, the whole form begins with a prelude, which serves as a calm introduction; the selection of subsequent parts leaves a lot of freedom in this matter - there were, inter alia, *Allemande*, *Pavane*, *Courante*, *Aria*, *Gigue*, *Menuet* or *Chaconna*. The main binder of those various dance forms is the key (especially its mode), which in one, single *Sonata da Camera* remains unchanged.

The division of the two versions of the sonata (*da Chiesa* and *da Camera*) was not clearly marked until 1667, when Giovanni Battista Vitali (1632-1692) published his set of sonatas from *Op. 2*. His sonatas *da Chiesa* clearly referred to their religious functions, omitting any dance parts. Vitali himself, however, is better known for his sonatas *da camera*, which in terms of music quality surpass the compositions of his predecessors. The dance parts are very concise in form and energetic in character. It is true that these works do not pose any major technical requirements to the performer, but their theoretical precision of the instrumental counterpoint places Vitali among the greatest artists living before Corelli. His sonatas from *Op. 10*, entitled as *Varie Sonate alla francese e all'Italiana* are also well known. They show true appreciation for the French style, which owes its popularity mainly to the music of Jean-Baptiste Lully¹².

It is also worth mentioning the last significant representatives of the Bologna School, which were Giuseppe Torelli (1658-1709) and Tomaso Antonio Vitali (1663-1745). The first of them made himself known as one of the greatest innovators of the time, who achieved deep expression, among others, by by more frequent use of diminished seventh chords and *appoggiatura*¹³. The second composer, son and pupil of Giovanni Battista Vitali, is known mainly for the *Chaconne* that is often performed to this day and was popularized by Joseph Joachim at the end of the 19th century.

Mature baroque sonata. Arcangelo Corelli and Francesco Geminiani

The development of the four-movement sonata form comes with the period of the so-called mature baroque. Admittedly, the older, three-part type was still popular, but the tendencies towards the final establishment of the form, with a contrasting ordering of successive parts (slow - fast - slow - fast) were more and more noticeable¹⁴.

12 N. Golden, op.cit., p. 37.

13 *Appoggiatura* - a type of ornamentation that involves adding a single note (usually placed one tone higher) before the main chord component. The ornament shortens the note by the rhythmic value it has, and by appearing on a strong part of the bar it takes over its accent. The term comes from the Italian verb *appoggiare* - to resist.

14 M. Bukofzer, op. cit., p. 326.

It was in this part of the Baroque period that the two types of sonatas mixed with each other and lost their separate identity, although composers still referred to their sonatas as one or the other of the types previously discussed. In the sonata *da Chiesa*, the first three movements remained true to their original assumptions. Opening movement, often ending with a dominant, led directly to a faster fugal-style link, which in turn preceded a calmer, more melodic part. The major change came in the finale, where Gigue was often placed, which was associated with the introduction of a dance element. In the sonata *da Camera*, instead of combining a series of dances into a single coherent whole, the Italian composers left the performer the task of linking the individual parts together. First of all, the opening movement showed the influence of a related type of the genre, gaining larger dimensions and being treated in a more casual style.

The assimilation of elements of the *da Chiesa* and *da Camera* sonatas is very clearly visible in the work of one of the most outstanding violinists and composers of the entire Baroque period, Arcangelo Corelli (1653-1713), mainly in his most famous collection of twelve solo sonatas, Op. 5. Although not stated in any way, the sonatas *I* to *VI* can be classified as the *da Chiesa* type, and the *VII* to *XI* as *da Camera*. The final, *XII Sonata* is an exception, as it is a set of variations based on a popular folk theme, *la Folia*; however, the contrast of character and pace of its individual sections is still preserved.

In the *da Chiesa* sonatas, the crystallization of the formal structure is clearly visible, which manifests itself through the extension of the old, four-part scheme by adding an additional part based on a stylized dance theme. In this way, the first six sonatas have five movements (an exception to the rule is *Sonata I*, which has seven). The form begins with an introductory *Grave* (*Sonatas I, II, VI*) or *Adagio* (*Sonatas III, IV, V*). The structural basis is formed by series of long notes embedded in the lowest voice, against which a free, improvisational narrative is presented. The second movement (also in simple time signature) is a three-voice fugue in which the basso continuo takes the role of one full-fledged voice, and in combination with two consecutived voices performed by a solo violin, it completes a structure analogous to a trio sonata. The counterpoint appears to be denser than it really is due to the numerous false entrances that characterize Italian polyphony. Frequent misleading terminations of cadences persistently delay the last, final solution, which only adds to its further drama and finality. The next movement is usually written in the style of a fast, compact *perpetuum mobile*.

The violinist can demonstrate his dexterity of both the right and the left hand by performing successive figurative passages. In the fourth part, the time signature changes to the compound one, which serves an important contrast effect within a broader scheme, and also increases a certain mobility of the melody - therefore it is also additionally ornamented, but in a more careful way. The fifth movement is in the form of an imitation, stylized dance, even if its title only specifies the tempo. This is the case, for example, in *Sonata No. 3* - its finale is defined as *Allegro*, but its time signature (12/8) and characteristic rhythm indicate a reference to the *Gigue*. However, this is not a strict rule - this type of dance also appears in *Sonata No. 5*, but in this case it is clearly defined. The imitation is less strict and the form is essentially evolutionary due to the absence of strong cadences. Corelli does not define articulation and bowing in any way - ignoring such details was quite common in the Baroque era.

All of the five *da camera* sonatas are technically less complex, as their structure is based primarily on the sequence of dance pieces that have historically been adapted to the technical constraints of the instrument. The number of movements varies from three to four. They are contrasted with each other in terms of tempo and texture, nevertheless the form of the individual sonatas is only partially convergent - the whole opens with a slow prelude (in tempo *Largo* or *Adagio*), and the culmination is an energetic finale. Corelli freely incorporates various dance forms such as *Giga* (*Sonatas VIII and IX*), *Gavotta* (*XI*), *Allemanda* (*VIII*) and *Sarabanda* (*VIII*). While relatively simple, they do come with some complications, mainly due to the strings crossing, especially when combined with a faster tempo. The mood of grace and lightness prevails; melodies of extraordinary beauty are without ornaments (except for the introductory parts). Their careful balance and simple nobility exude for example in *Largo* from the *Sonata XI*, or *Prelude*, opening the *Sonata VIII*.

The basic difficulty and, at the same time, the sophistication of the discussed compositions from *Op. 5* is based on an elaborate counterpoint, which makes consistent conducting of leading voices more complicated. Corelli extended the schemes set out in the mid-17th century by treating the form of *da camera* and *da chiesa* sonatas more freely. In fact, he combined the German admiration for polyphony and the typically Italian ability to write long, richly ornamented and coherent melodic lines. The work of Bach was later described in a similar way, as he absorbed the above-mentioned elements in an equally impressive way.

Among the Italian composers whose style and technique may have influenced Bach's work was a student of Corelli, Francesco Geminiani (1680-1761). The artist spent many years in England and Ireland, enjoying particular popularity there. His extremely high position is evidenced by the requirements he set before performing at one of the court concerts shortly after his arrival - he agreed only on the condition that Georg Friedrich Händel himself would accompany him¹⁵.

Some of his compositions were published in London in 1716. They are characterized by great freedom and harmonic differentiation. As a widely respected teacher, Geminiani made a significant contribution to the development of the methodology of violin playing - he is the author of two treatises, *The Entire New and Complete Tutor for the Violin*, and *The Art of Playing the Violin*, also published for the first time in London, in 1740.

It is not known whether Bach really got to know Geminiani's work. However, such a possibility should be taken into account - especially the later *Sonata a Violino Solo by Senza Basso* by the talented Italian is somehow preceding Bach's Sonatas and Partitas, written also for violin without accompaniment. There are some similarities between the first piece of the whole cycle, *Sonata in G minor BWV 1001*, and a solo work by Geminiani, mainly in terms of related, parallel keys (B flat major - G minor), the four-movement structure, structural analogies of selected parts and the counterpoint used¹⁶.

The B flat major Sonata opens with a raw *Adagio*, which is based on a half-note motion; only the first two bars are written out exactly using much shorter rhythmic values (thirty-seconds). This example clearly shows how the art of improvisation played a huge role in the Baroque period - the composer left the performer the task of filling the written harmonic base in the style he personally indicated at the very beginning of the movement, which was common in Italy and France¹⁷.

Currently, an arrangement by Mario Corti (1882-1957) is commonly performed, in which the above-mentioned filling is written down in detail¹⁸. This makes it easier to notice the similarity in terms of structure to the opening *Adagio* from the *Sonata in G minor BWV 1001* by Johann Sebastian Bach:

15 Frank Spinosa, *Unaccompanied Sonatas and Partitas for Violin* (Boston University, 1954), pp. 47-48.

16 F. Spinosa, *op.cit.*, p. 48.

17 The approach of German composers to improvisation was of a different nature - Johann Sebastian Bach in his collection of *Sonatas and Partitas for solo violin* wrote out in detail all figurations, ornaments or *appogiaturas*.

18 For this reason, in music editions of the *Sonata*, Mario Corti is listed almost equally with Geminiani. It often has a double authorship, i.e. F. Geminiani-M. Corti - *Sonata in B flat major for solo violin*



Example 1.01

The most spectacular is next movement, *Fugato*, in which two clear, moving voices are present. Comparisons to the second movement of Bach's *Sonata in G minor* are obviously justified, although Geminiani's work has a major mode, is more lively and energetic in its nature, and individual motifs are clearly shorter. Despite these subtle differences, both parts can be juxtaposed side by side; especially in terms of rhythmic structure opening themes are built in a strikingly similar way:



Example 1.02

As the third part, Geminiani places the tender *Affettuoso* that brings the awaited change of mood as placed after complicated *Fugato*. The whole cycle ends with a lively and cheerful *Giga*. In both parts, the counterpoint is relegated to the background, which determines other characteristic features. Figurations in high registers of the instrument and extensive interval jumps are used. Double stops or chords appear much less often, however, both are important because of emphasizing the progression and strengthening the expression. An interesting feature of the third and fourth movements of this sonata is the formal structure of each. Geminiani in both cases uses the binary form AB, similar in character to the stylized dance parts present in Bach's *Partitas* and in his two collections of *Suits for harpsichord, English* (BWV 806-811) and *French* (BWV 812-817).

2. German predecessors of Bach

At the beginning of the 17th century, Italian virtuosos emigrated from their native, leading composers' centers, contributing to the adaptation of the sonata genre elsewhere, mainly in Germany, France and England. One of such Italian artists is the above-mentioned Carlo Farina, considered to be the father of the so-called German School - after all, between 1625 and 1632 he stayed in the city of Dresden, where all of his currently preserved works were published¹⁹.

Giving in to some inspiration, composers of each of the above-mentioned nationalities introduced further changes. The Germans developed the technique of playing the violin to a degree unheard of even in Italy, and used it particularly within their unique preference for rigorous polyphony. The French, whose performance skills were generally much less advanced than that of the Germans or Italians, focused on the fanciful styling of the dance parts and the rhythms that characterized them. The English, who developed their violin technique fairly late compared to Italians, Germans and the French, generally acquired elements of each of the aforementioned national schools styles. This is due to the fact that viols were still very popular in England at the beginning of the 17th century. Moreover, the interest of composers was equally focused on keyboard and vocal music²⁰.

The significant activity of violinist-composers belonging to the German-speaking cultural circle in the 17th century, combined with the technical development of the instrument, had a great influence on Bach's work and the shape of his *Sonatas and Partitas for solo violin*. The increasing degree of technical complications and the programmatic or improvisation elements present in the compositions of Heinrich Ignaz Biber, Johann Jacob Walther or Johann Paul von Westhoff were aimed at stimulating the interaction between the soloist and the audience²¹. One of the most spectacular solutions was the use of "false tuning", i.e. *scordatura*. Such manipulation of the height of the open strings allowed for their more common use and obtaining an interesting, unusual color. Thanks to that it also became possible to perform complex double stops, chords or passages, which so far had been almost impossible for a standard tuned instrument²².

19 H. G. Mishkin, op. cit., p. 96.

20 William Newman, *The Sonata in the Baroque Era* (The University of North Carolina Press, 1966), p. 18.

21 Thomas Drescher, *Virtuosissima conversazion: Konstituenten des solistischen Violinspiels gegen Ende des 17. Jahrhunderts*, (Basler Jahrbuch für historische Musikpraxis, 1996), p. 41.

22 Hristo Kardjiev, *A Historical Survey of the Theory and Practice of Violin Scordatura* (University of Durban, 1995), p. 2.

Among the most important German or Austrian virtuosos-composers of the time, who can be considered the precursors of Bach, in addition to the three above-mentioned authors, other outstanding figures should be mentioned, such as the teacher of Heinrich Ignaz von Biber, Johann Schmelzer, as well as Johann Joseph Vilsmayr, Thomas Baltzar and Georg Pisendel. Each of them contributed to some significant extent to the improvement of the technique of playing the violin. This was mainly related to the further expansion of the range of the instrument's scale, putting more emphasis on using high positions more frequently, innovative types of bowing, and above all, with the significant development of chord playing, which, combined with the use of the previously discussed *scordatura* effect, was an impulse for further development of the violin polyphony.

Johann Schmelzer

The first of the above-mentioned composers is Johann Schmelzer (1620–1680). His legacy include, inter alia, a collection of twelve trio sonatas (1659), pieces for violin, viols and trombones, and, above all, the series *Sonatae unarum fidium* (1664) for solo violin - probably the first work of this type published by a German-speaking composer²³. Two years before its completion (1662), this extremely talented artist was appointed as a Kapellmeister of the court orchestra in Vienna. At that time, this group was dominated by Italians, which is why clear influences of Italian music can be heard in the compositional style of Schmelzer. Six sonatas included in this collection are characterized by the large number of movements, contrasting with each other in terms of its pace and character. A kind of wordplay used in the title is particularly interesting, since it can be translated in two ways - *unarum fidium* as "unity of faith", or "one violin"²⁴. It should be noted that Johann Schmelzer, like many other composers of his contemporaries, understood the sonata for solo violin as a form in which the violin plays a leading role, but the *basso continuo* voice (performed mostly by theorb or harpsichord) is still present, providing a harmonic filling. However, it is impossible to ignore his legacy due to its truly pioneering idiom - it influenced the composers who lived many years later, whose works will be discussed below.

23 Peter Wollny, *Johann Heinrich Schmelzer, Violin Sonatas* (Journal of Seventeenth-Century Music, Volume 3 No. 1, 1997) <https://sscm-jscm.org/v3/no1/wollny.html> (13.09.2021)

24 Julia Chmielewska-Ulbrich, Uwe Ulbrich, *Unarum Fidium* www.unarum-fidium.de/duo-unarum-fidium-eng (31.01.2021)

Thomas Baltzar

Not much younger than Johann Schmelzer, Thomas Baltzar (1630-1663) is often mentioned on an equal footing with him as one of the first composers whose work for solo violin is of undeniable artistic value. He spent his entire childhood in Lübeck (Germany), and then moved permanently to England, where his career gained considerable momentum. The preserved reports from his concerts indicate that, as was the case with Nicolo Paganini over 100 years later, in the extraordinary technical skills of Bathazar the influence of the devil was perceived²⁵. Indeed, he was one of the first virtuosos who were so eager to show off a polyphonic playing that was not at all obvious at the time. This is evidenced by some unflattering opinions of contemporary critics - as Charles Avison wrote in 1725:

"The use of double-stops on this instrument (violin) may, in my opinion, be considered as one of the abuses of it; sence, in the hands of the greatest masters, they only deaden the tone, spoil the expression and obstruct the execution. In a word, they baffle the performer's art, and bring down one good instrument to the state of two indifferent ones"²⁶.

One way or another, the artist contributed to a change in the musical taste of the English audience, disturbing the previously inviolable respect for another string instrument - the viola²⁷. One of the main reasons for its decline in popularity was the new tendency of performers and composers to seek greater expression in music. For this reason, more attention was paid to the violin, as the viols sound seemed too soothing.

One of the few surviving compositions by Baltzar, and at the same time one of the first written for solo violin, is the slow *Allemande in C minor*, in which some features heralding the style of Johann Sebastian Bach can be observed - a suspension on a dominant separating two consecutive sections of the work (this is the case of in *Presto* from *Sonata No. 1 in G minor*), or the frequent use of double stops and chords, which affect both vertical and horizontal tentions. The selected sequences are ahead of their time, announcing the further direction of the evolution of solo literature. A valuable example is the very beginning, the shape of which is deceptively similar to some fragments of Bach's *Sonatas and Partitas for solo violin*. Especially noteworthy is the transition based on sixteenth-notes pattern, which is shown below:

25 Patrick Wood Uribe, "On that single Instrument a full Consort": Thomas Baltzar's Works for Solo Violin (Journal of Seventeenth-Century Music, Volume 15, 2009)

26 Gerald Hayes, *Musical Instruments and Their Music* (London: Oxford University Press, 1930), p. 202.

27 Ernst Meyer, *English Chamber Music* (London: Lawrence and Wishart, 1951), p. 209.



Example 1.03

Heinrich Ignaz Biber

Heinrich Ignaz Biber (1644-1704) was an Austrian composer of Czech origin who also made himself known also as an outstanding instrumentalist, one of the greatest violinists of his time. Perhaps his most recognizable composition to this day is a set of fifteen sonatas arranged for violin and *basso continuo*, known better as the *Rosary Sonatas* or the *Mystery Sonatas* (*Rozenkranzsonaten*). Their value results, inter alia, from the elaborate use of *scordatura*, and the extremely suggestive power and expression, which can be felt especially in the opening preludes. These are not typical program works in the style of Jacob Walther. They only reflect the general emotional outline, commenting on subsequent events, each of which is described by handmade drawing. The *Passacaglia in G minor*, crowning the entire collection, and, exceptionally, composed for solo violin without any filling implemented by the basso continuo, should be considered a particularly important feature from the point of view of the topic of this written dissertation²⁸. It is all the more important for the history of violin playing, as it is the oldest piece of this type that has survived to this day. Its formal division is easy to define - *Passacaglia* consists of twelve sections of different length, each with an introduction and a coda. This time, Biber does not introduce *scordatura*, which, however, does not much reduce the technical complications compared to other pieces of the cycle²⁹. Virtuosity is expressed, inter alia, in through the use of high positions, the presence of extensive chord structures and *arpeggios*, as well as the implementation of complex polyphony. Despite the accumulation

28 Beixi Gao, *The use of multiple stops in works for solo violin by Johann Paul von Westhoff, and its relationship to German polyphonic writing for a single instrument* (University of North Texas, 2017), p. 19.

29 Yu-Chi Wang, *A Survey of the Unaccompanied Violin Repertoire, Centering on Works by Johann Sebastian Bach and Eugène Ysaÿe* (University of Maryland, 2005), p. 11

of technical difficulties, Biber remains faithful to the basic compositional principle characteristic of this genre, maintaining the structural basis based on an uncomplicated (only four note) theme. This kind of strict, yet full of artistic craftsmanship solution concerning the element of variation based on strict melodic-rhythmic formulas was developed to a greater extent by Bach himself, who is the author of probably the most important piece for violin of this type - *Chaconne* from the *Partita No. 2 for solo violin BWV 1004*. *Passacaglia*, being a testimony to the peak achievements of 17th-century virtuosity, could have been an important, pioneering example for Johann Sebastian Bach written before his *Sonatas and Partitas for solo violin*, both in terms of the solo cast, techniques used, and considerable (for those times) size³⁰. It is also very likely that over 100 years later, the legendary Italian virtuoso Nicolo Paganini paid tribute to Biber's work - the theme of his *Caprice No. 24, Op. 1* refers to one of the motifs present in the *Mystery Sonata No. 15*³¹.

In eight solo sonatas composed a little later, influences of various national tendencies intertwine: the exquisitely ornamented *Doubles* of individual dance parts may indicate French inspirations, numerous arias with variations and frequent *ostinatos* could serve as a reference to Italian music, and the use of variation forms based on constant themes - German or English. The above-mentioned aspects, assimilated by Biber, merged in the author's work, influencing the original compositional style, which is quite unobvious to be clearly classified - it is as distant from the experimental harmony of the early Baroque, as well as from the well developed functional tonality of the end of this era.

Johann Joseph Vilsmayr

This Austrian violinist and composer was one of the students of Heinrich Ignaz Biber, whose *Passacaglia* in G minor had previously been discussed. The influence of his compatriot and mentor is clearly visible, for example by using the *scordatura* effect as often. Throughout his life, Vilsmayr (1663-1722) was associated with his native Salzburg, where he was a member of the local Hofhappelle for over 30 years (1689-1722). Little can be said about the evolution of his style, as the only composition that has survived to this day is the series of six partitas dated 1715 - *Artificiosus Concentus pro Camera. Distributus in Sex Partes seu*

30 Tara Slough, *Precedents to J.S. Bach's fugues for solo violin from the sonatas, BWV 1001, 1003, and 1005* (University of Calgary, 2010), p. 13.

31 Frank David Leone, *Heinrich Ignaz Franz von Biber baptized today in 1644*.
www.fdleone.com/2015/08/12/heinrich-ignaz-franz-von-biber-baptized-today-in-1644/ (20.07.2021)

Partias a violino solo con Basso belle imitante. The second part of the title (*a violino solo con Basso belle imitante*) may suggest that these pieces were originally intended for violin and *basso continuo* (whose voice may have been lost), but nowadays the opinion prevails that they were in fact written for solo violin, and the annotation is rather intended to emphasize their polyphonic structure³².

Johann Jacob Walther

The fanciful solutions present in the works of Johann Jacob Walther (1650-1704) were, as in the case of Farina, an excuse to show off with extraordinary virtuoso skills. Their example is *Serenata* for solo violin without the participation of the continuo voice, which serves as the last movement from the cycle *Hortulus chelicus* (1688). The composer imitates the sound of various, contrasting instruments, such as organs, guitar, trumpet, flute, and even timpani (!).

To facilitate the execution of complex polyphonic sections, both Walther and Biber used very innovative bowing techniques, *ondeggiando* and *bariolage*, which involve playing with two strings alternately, so that two voices could be separated and thus treated independently and equally (although this is not a rule; often one is more lively and the other is more static). The difference between the two techniques is symbolic - *ondeggiando* involves connecting both voices using *legato* articulation, while with *bariolage* the notes are performed separately³³.

Moreover, they both significantly developed the technical possibilities of performing double notes and chords; their elaborate compositions push the boundaries of the implementation of violin polyphony. The two composers differ in their approach to the use of *scordatura*: Biber used it regularly, and Walther, while also genuinely interested in polyphony, in his compositions preferred standard tuning. Another important distinction to be taken into account when analyzing the legacy of both composers is the approach to program allusions. Biber's sonatas were conceived as "abstract commentaries on biblical events"³⁴, Walther, meanwhile, focuses in reproducing the primal sounds of nature, such as the sounds of the cuckoo, the singing of a nightingale or the crowing of a rooster.

32 Janelle Davis, *Unaccompanied* (Indiana Public Media, Indiana University, 2014) www.indianapublicmedia.org/harmonia/unaccompanied.php (12.08.2021)

33 D. D. Boyden, op. cit., pp. 265-266

34 Manfred F. Bukofzer, *Music in the Baroque Era- from Monteverdi to Bach* (New York: W. W. Norton & Company, Inc., 1947), p. 116.

Johann Paul von Westhoff

The collection of 6 *Partitas for violin* without an accompanying voice written by the Austrian composer Johann Paul von Westhoff (1656-1705) is one of the oldest examples of this type that have survived to this day. The informations about its creation are rather unclear - the first known printed version is from 1696, but it may be just a copy of an even older one. These works fell into nonexistence quite quickly - this state of affairs was caused by the use of a complicated notation based on an outline (!) and often based on frequent key changes, thanks to which the contrapuntal writing was "easier to see, but... rather difficult to read"³⁵:



Example 1.04

It was not until 1971 that the Hungarian musicologist Peter Várnai reported in one of his articles about his recent sensational discovery³⁶. But despite the passage of time and further research undertaken, it is still not really known where and when these compositions were created. Many musicologists point out that Westhoff's *Partitas* are probably the most promising of the epochal cycle for solo violin written by Johann Sebastian Bach, completed almost 30 years later, especially his *Partitas - BWV 1002, 1004 and 1006*³⁷. Other researchers pay more attention to a slightly broader historical context of these works, assigning them the role of a kind of bridge connecting early baroque compositions written by artists like Heinrich Ignaz von Biber or Johann Jacob Walther, and the works of Johann Sebastian Bach and Georg Philipp Telemann³⁸.

35 Judy Tarling, *Baroque String Playing for Ingenious Learners* (London: Corda Music Publications, 2013), p. 155.

36 Peter Várnai, *Ein unbekanntes Werk von Johann Paul von Westhoff* (Die Musikforschung 24 no. 3, 1971), pp. 282-286.

37 Simon McVeigh, *The Violinists of the Baroque and Classical Periods* (New York: Cambridge University Press, 1992), p. 48.

38 B. Gao, op. cit., p. 1.

The structure of Westhoff's works is typical of the Baroque period - they take the form of suites, which consist of contrasted stylized dances, i.e. *allemande*, *corrente*, *sarabande* and *gigue*. The composer requires certain technical skills from the performer - he often introduces an elaborate polyphony enriched with fast passages and complicated harmonic solutions (this is especially the case with the final *gigues*), although he uses double stops more often than vast chords. Westhoff, often considered as more puritanical composer, avoids programming influences that clearly interested his predecessors (Biber, Walther). Instead, he places pure virtuoso impression at the foreground - it is widely believed that the polyphonic sections of his *Partitas* pose more technical difficulties than Bach's *Sonatas and Partitas*³⁹.

It is worth adding that Westhoff was the only representative of the 17th-century German violin school whom Johann Sebastian Bach had the opportunity to meet personally. It probably happened in 1703 in Weimar⁴⁰, where Westhoff took the position of a violinist in the royal court orchestra (*Herzoglichen Hofkapelle*) - the same, which soon after became the workplace of a young organist from Eisenach.

Johann Georg Pisendel

Quoting the biographies of composers who could be considered precursors of Johann Sebastian Bach and music for solo violin in general, it is impossible to ignore the truly important figure of Johann Georg Pisendel (1687-1755), one of the leading artists of his time. Clear evidences of the extraordinary popularity, which he certainly enjoyed during his lifetime, are dedications written especially to him by composers such as Tomaso Albinoni, Antonio Vivaldi or Georg Philipp Telemann, who was a good friend of Pisendel - the extensive correspondence between both musicians has survived to this day⁴¹. As an active violinist, Pisendel made many journeys around Europe, thanks to which he could come into contact with various musical tendencies. This is reflected for example in the *Sonata in A minor for solo violin*, in which the influences of two styles, Italian and German, intertwine. It was completed during the author's long concert tour between 1716 and 1717, just before the iconic collection of *Sonatas and Partitas* by Bach was created.

³⁹ T. Slough, op. cit., p. 10.

⁴⁰ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (Oxford University Press, 2002), p. 133.

⁴¹ Georg Philipp Telemann's letters have been published and are available at the Polish National Library in Warsaw:
Georg Philipp Telemann, *Briefwechsel sämtliche erreichbare Briefe von und an Telemann* (Leipzig Deutscher Verlag für Musik, 1972)

It is an extremely demanding position, written with a more mature performer in mind. This is indicated by the multitude of technically difficult solutions, including quick trills, elaborate passages or a series of complex chord patterns.

The *Sonata in A minor* has a clear, three-part structure: [no tempo indication] - *Allegro* - *Giga*. Although the first movement does not have a clear indication of its tempo, it is quite slow, with a calm, declamatory character. The composer very precisely writes elaborate ornaments that richly entwine the main melody. The following movements, both *Allegro* and *Giga*, are based on a simple binary form (AB). Mostly monophonic, *Allegro* is characterized by a lively and thrilling character, intensified by the indication of numerous rhythmic contrasts. The final part, *Giga*, begins with a light and graceful theme, which with subsequent variations undergoes more and more complex transformations based on an extremely complicated polyphony with interesting dependencies between individual voices⁴².

3. Johann Sebastian Bach and his collection of Sonatas and Partitas for solo violin BWV 1001-1006

Johann Sebastian Bach began his musical education under the supervision of his father, Johann Ambrosius, and uncle, Johann Christoph. He analyzed the works of Italian masters - Antonio Vivaldi and Arcangelo Corelli, and German composers more contemporary to him, such as Georg Philip Telemann. Thanks to this, he managed to create his own, unique and creative language, being a combination of various tendencies. For this reason to this day, Bach's music is referred to as "fusion of styles"⁴³.

It can be presumed that he was indeed a very good violinist (after all, for several years he was member of the royal court orchestra), so he knew chord playing and polyphony from his own practice. The acquired knowledge must have influenced the final shape of the cycle of *Sonatas and Partitas for solo violin*. It was completed in 1720; Bach then was resided at the court in Koethen. Some compositions created at that time are ones of the most recognizable to this day – those are, for example, cycle *Das Wohltemperirte Klavier* BWV 846-923, six *Suits for solo cello* BWV 1007-1012, as well as a series of six *Brandenburg Concerts* BWV 1046-1051.

42 Tomasz Aleksander Plusa, *Pisendel Violin Sonatas*, CD booklet (Brilliant Classics, 2017), www.chandos.net/chanimages/Booklets/BT1144.pdf (02.09.2020)

43 Manfred F. Bukofzer, op.cit., p. 260.

In formal terms, the solo sonatas have the same structure as one of the old variants of this genre - *da chiesa*, with the alternating sequence of slow and fast parts. Another reference is the presence of a counterpoint in the second part of the cycle, which in case of Bach's composition is a fugue. The whole set of Sonatas and Partitas for solo violin consists of six multi-part forms that are arranged in a specific order (sonata - partita - sonata - partita - sonata - partita). In each of the sonatas, the individual parts are arranged analogously – the opening movement of the whole cycle is a calm prelude. It is followed by a polyphonic fugue, being the longest and technically most complex movement in all three sonatas. The last fugue from *Sonata No. 3 in C major* is particularly demanding, whose gentle theme is based on the chorale *Komm, heiliger Geist*. The subsequent part has a calm, soothing character, followed by a sparkling, energetic ending.

Partitas construction is less restrictive; they are a combination of individual, contrasted parts which, despite styling, retain their dance character. The *Partita No. 1* (B minor) consists of the traditional sequence of dances: *Allemande*, *Courante*, *Sarabande* and the final *Bourrée*, with each dance juxtaposed with the following *Double* as its faster variant. *Partita No. 2* (D minor) is longer, as it consists of five movements. The first three are the same as in the previous *Partita*. The difference comes later: Bach places the energetic, single-voice *Gigue* (instead of *Bourrée*) as the fourth position, and the cycle ends with the monumental *Chaconne* with its broad and pathetic theme. On such a harmonic basis, Bach constructs a huge form that can be divided into three parts, separated by milder variations in the key of D major. Extensive gradation leads to a central part with a contrasting, lighter color. In the last section, the theme returns in its original, minor mode. This time, due to its powerful sound, it requires even more energy and commitment by the performer. *Partita No. 3* is written in a major key (E major), which makes it light and more cheerful in character. Its parts are *Prelude*, *Loure*, *Gavotte and Rondo*, *Menuet I*, *Menuet II*, *Bourrée* and *Gigue*.

After the composer's death, his work was almost completely forgotten. The first edition of the collection of Sonatas and Partitas dates back to 1802, more than 50 years after the death of their author. Felix Mendelssohn, another composer also largely associated with the city of Leipzig, contributed to the renaissance of the Bach's music. It led to the premiere of *St. Mathaus Passion BWV 244*, whose reception by the public and critics turned out to be very favorable. Soon after, great violinists such as Ferdinand David and Józef Joachim began

to pay attention to his legacy. Critics pointed out that a public performance of *Chaconne* required as much experience and technical sophistication as it does with many of the later, typically virtuoso pieces for violin⁴⁴. Nevertheless, at the beginning of the 20th century, great violinists were rather reluctant to explore these pieces - they usually dared to play *Chaconne* in public, or possibly other technically spectacular parts, with the *Prelude* from *Partita No. 3 in E major* at the fore⁴⁵.

The Sonatas and Partitas, in addition to their undeniable richness of content, present the performer with a whole spectrum of purely technical problems, the basic of which is the ability to implement rich polyphony as faithfully as possible. It is commonly believed that every violinist should face Bach's music during his education - in particular, the collection discussed in this thesis, which is often called as “the violin Bible”⁴⁶. The truth of this statement is proved by the fact that particular parts of the *Sonatas and Partitas* regularly play the role of required pieces among the most prestigious international competitions. In addition, their deep resonance is visible in the works of composers who lived several centuries later - apart from Ysaÿe, it is worth mentioning, among others, Max Reger, Béla Bartók and Alfred Schnittke. Selected works, the analysis of which will appear later in this thesis, draw richly from the work of the Saxon genius.

4. Polyphony in sonatas for solo violin by Johann Sebastian Bach on the example of Sonata in G minor BWV 1001

Of the three Bach sonatas for solo violin, the first, in G minor, gives way to the next two in terms of both size and level of technical complication - and this is probably why it is by far the most popular. It consists of four separate parts - *Adagio*, *Fuga*, *Siciliana* and *Presto*. *Adagio*, constructed on the basis of the contrast of vast, chord verticals and ornamental figurations entwining them, is characterized by a slow, but extensive and richly decorated melody. The next part is the three-voice *Fugue*, which complies with all the rules of baroque polyphony; due to its dense texture and substantial size, it is certainly the most difficult part of the cycle. The next movement, much calmer in its mood,

44 Y.C. Wang, op. cit., pp. 29-30.

45 Interestingly, recordings of the *Prelude* from Partita No. 3 in E major recorded over 100 years ago by selected outstanding violinists are now available on Youtube:
www.youtube.com/watch?v=ZEyHfPR3b8k (Pablo de Sarasate, 1904)
www.youtube.com/watch?v=wEEoBBHZYmQ (Fritz Kreisler, 1912; arranged with piano)

46 Laurence Vittes, *Titans Talk about the Bach Solo Violin Works* (Strings Magazine, 2007), www.stringsmagazine.com/titans-talk-about-the-bach-solo-violin-works/ (access: 24.03.2021)

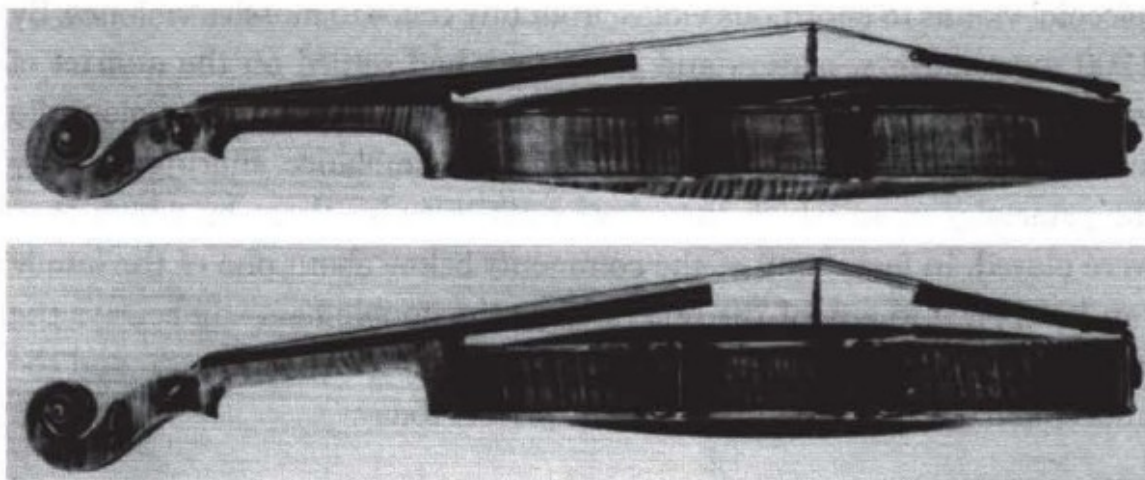
is *Siciliana* with its characteristic, dancing-like rhythmic motif. The main formative factor is the dialogue between the bass line and the two higher voices. The whole form is crowned with a fast, homophonic *Presto*, emphasizing the rapid sixteenth-notes motion.

Bach often uses dense polyphony, the clear presentation of which should be the absolute basis and, at the same time, can be the greatest challenge for the performer. In terms of the structure, technical requirements and general content, the *Sonatas and Partitas* are as complete and self-sufficient as possible, but their faithful performance encounters obstacles that sometimes are almost impossible to overcome. The violin, unlike the harpsichord or the organ, is not capable of producing a smooth, constant polyphony. Often it is only its single-voice projection, shaped by melodic jumps. Due to the specificity of the instrument structure, the performance of chords always requires to involve three or four strings. The greater curvature of modern bridges causes more problems to maintain a clear sound than in the case of double stops; for three-component chords this is possible, but only with high bow speed and strong pressure. As for the four-note chord, the thing is practically impossible.

The construction of the violin has undergone many other changes over the centuries. During the Baroque period, there was no single, established pattern, but there are some differences between the instruments built in the years 1650-1750 (or their modern copies) and their later counterparts, which need to be outlined in the context of the performance issues in pieces written by composers of the time, including Johann Sebastian Bach. Baroque instruments have a shorter neck, which results in their tuning lower by almost half a tone. It is often at a lesser angle in relation to the body; this results in less pressure of the strings on the bridge, which in turn results in a more withdrawn tone. The aforementioned rake angle was later slowly increased, as a result of which it was also necessary to widen the bass bar (placed in the center of the sound box) in order to strengthen the structure of the instrument. The fingerboard of the historical instruments is also shorter. Its lengthening resulted from the more frequent use of higher positions - currently the interval span of the E string alone is 2.5 octaves, compared to with just over one octave for early 17th century instruments⁴⁷. In addition, currently used metal strings resonate a bit shorter than their older, gut counterparts. This is of great importance, especially when the fugue theme in the bass voice is shorter than expected.

⁴⁷ Andrew Manze, *A performers guide to the music of the baroque period* (London: ABRSM, 2017), pp. 67-68.

Many of the differences described are easy to see in the illustration; at the top there is a baroque violin, and below it is a modern one:



Example 1.05

Modern types of bows also react quite differently when confronted with Baroque polyphony. With the bow model based on François Tourte's design (second half of the 18th century) which is widely used nowadays, Bach's solo compositions cannot be performed in a manner that remains faithful to the historical, original performance traditions, although modern bows guarantees better support in the case of single-voice melodic lines (e.g. in the *Prelude* or *Gigue* from *Partita No. 3*). On the other hand, the bows from before Tourte's "reform" are arched outwards, so in this case the shape of the wood offers much greater potential for polyphonic resonance, reducing the harshness of the sound and almost eliminating the need for frequent chord breaking (splitting them into two double stops) or performing them as *arpeggios*, even in fast tempos. The disadvantage of the traditional bows, however, is a rather limited volume of the sound, especially when using one or two strings, since „the greater the pressure that is applied to the bow, the greater becomes the tension of the hair to resist this pressure"⁴⁸. In light of the above, it is obvious that bow type being perfectly suited for performing Baroque compositions for solo violin does not exist. According to musicologist Albert Schweitzer, one solution might be to use a modern bow with the partially loosened hair, but for obvious reasons this method entails other complications⁴⁹, especially in the case of more volatile types of articulation.

⁴⁸ G. Hayes, op. cit., p. 202.

⁴⁹ Albert Schweitzer, *J. S. Bach* (New York: The Macmillan Company, 1955), pp. 388-391.

Worth discussing are the methods Bach used to overcome these difficulties. In the case of a single melodic line, the frequent and rapid changes of pitch encourage the grouping of notes on the basis of mutual dialogue. This is particularly the case in the more motoric passages. The cited fragment of *Presto* from *Sonata No. 1 in G minor* also demonstrates how selected, isolated notes can imitate the bass voice:



Example 1.06

Another important harmonic effect within a single melodic line is the use of the i.e. pedal note, achieved by repeatedly using the same note (usually an empty string) on a strong part of the bar, which significantly enhances expression:



Example 1.07

The *bariolage* and *ondeggiando* techniques discussed in the previous section also appear in selected movements of Bach's Sonatas and Partitas. As an example of a technique similar to *ondeggiando* we may mention a fragment of *Fugue* in G minor, BWV 1001, in which the melodic line is interspersed with static notes:



Example 1.08

Also in the aforementioned fugue one can find an example of the use of *bariolage*, although it does not come directly from Bach, but results from the common performance tradition. Two editions are listed below - *Bärenreiter*, remaining faithful to the manuscript, and *Universal*, in which the *bariolage* is written, being so eagerly chosen by violinists. Its use allows to emphasize the direction of the melody, while avoiding the chord lines that are difficult in terms of sound quality:



Example 1.09

Like Walther, Bach uses fast arpeggios to break through the repetitive chord texture. In the *Fugue in G minor* it can also be clearly observed - they appear shortly after the aforementioned *bariolage*:



Example 1.10

Considering vertical tention, it is obvious that it can be most fully expressed by incorporating double stops and chords. Yet Bach introduced it to an unprecedented extent, including passages consisting almost exclusively of three- and four-note chords, such as in the *Chaconne* from *Partita No. 2 in D minor*:



Example 1.11

In the dance movements, double stops and chords defined both the harmonic framework as well as the metrorhythmic structure of the phrase. This is clearly visible in the theme from *Gavotte and Rondo* from *Partita No. 3 in E major*. The double stops appear only on the strong parts of the bars, as indicated in the example below:



Example 1.12

From the point of view of polyphony, the Fugues, placed in the second position of each of the three sonatas, deserve particular attention. It is worth noting that Bach do not use the *scordatura* technique. Its absence indicates the acceptance of the restrictions on chord playing on a tuned violin in the standard way. They are partially overcome, *inter alia*, through the skilful use of the main keys (G minor, A minor, C major) - almost each of them in its natural form allows the use of all four empty strings (G, D, A, E), which is very helpful in case of correct implementation of polyphonic chords.

Nevertheless, bearing in mind the specificity of the construction of instruments of the time (violins), as discussed above, it is quite complicated to extract the leading plans hidden in subsequent chords. It is therefore necessary to create a certain illusion of traditional polyphony by using an instrument whose musical notation is based on a single melodic line; it is helpful to properly differentiate the dynamics and subtly manipulate the duration of the chosen rhythmic values, so that the selected planes are clearly heard. Therefore, the performer must choose whether to perform the chords on the basis of greater or lesser *arpeggios* (which allows to maintain the quality of the sound) or to play all the notes together (all the plans appear simultaneously, which is very important for the consistency of the subsequent theme or subject entries in a polyphonic fugue). The most recognizable solution for the listener will be the appropriate performance of a chosen double stops or chords, depending on which string the topic is on. The very beginning of the *Fugue in G minor* clearly illustrates the issue discussed:



Example 1.13

The main theme begins in the middle voice, then moves to the lower register. In this case, after playing the double stop, it is advisable to stay on the very bottom line and to extend it discreetly, almost imperceptibly. In the next bar, the theme moves to the highest register, which does not cause any major problems, as these chords will be performed in a standard way, from bottom to top. A greater dilemma appears in the case of at least three-voice polyphony, while the bass has at the same time the leading melodic line. In this case, most violinists decide to reverse the chord break, i.e. from top to bottom.

Thanks to sufficiently skillful movements of the right hand, it is then possible to clearly show the melody, instead of leaving the top plane detached from the context. A relevant example can also be found in the *Fugue* in G minor:



Example 1.14

Sometimes it may happen, however, that the two extreme voices are treated equally - for example, when the first one ends the melody and the second one starts it in the same place. In such a case, it is up to the performer to decide which of the plans to distinguish and in which of the above-mentioned ways to perform the transitional chord. Such a situation occurs in the fourth bar of the *Fugue* from *Sonata No. 1 in G minor*:



Example 1.15

It should come as no surprise that from the mid-nineteenth century more studies appeared in which publishers presented their approach to the discussed problems⁵⁰. However, pessimistic opinions prevailed - it was believed that attempting to make the most faithful realization of an artful polyphony on the violin was not really worth much effort; it causes many difficulties, and the resulting sound is not pleasant and too dry. In order to overcome these complications, some composers decided to introduce an additional accompanying voice to the Bach's *Sonatas and Partitas*. This was done, among others, by Robert Schumann, who arranged the *Chaconne* in D minor for violin and piano, and presented it in this form together with Ferdinand David; in later times, Joachim Raff and Leopold Stokowski undertook orchestral transcriptions of selected parts. But even if the texture achieved in this way was richer, in fact such solutions indicated a misunderstanding of the true essence of Bach's works⁵¹. The question is whether

50 Worth mentioning are editions by Ferdinand David (1843), Josef Hellmesberger (1865), Joseph Joachim (1908), Leopold Auer (1917) or Carl Flesch (1930).

51 In this context, it is worth noting again that the composer in his manuscript of *Sonatas and Partitas* included the note *Senza Basso Acompagnato* (without an accompanying voice).

or to what extent such attempts were justified; their authors, however, could use an example at the source - the composer himself often played his violin pieces on the clavichord, "adding as much in the nature of harmony as he found necessary"⁵². He personally modified many selected movements from the collection of *Sonatas and Partitas*, giving them a new sound and placing them in a different context. For example, the *Fugue in G minor* from the first sonata is well known not only to violinists - it was later also arranged for the organ (in transposition to D minor, *BWV 539*) and for the lute (in the original key, *BWV 1000*). *Sonata No. 2 in A minor (BWV 1003)* also has its translation for harpsichord (*BWV 964*), but it is not known for certain whether this arrangement is really the work of Bach⁵³. The harmonic structure has been appropriately enriched, but the transposition of the piece by a fifth lower completely changes its pronunciation. The manuscript of the *Adagio* from *Sonata No. 3 in C major*, arranged for the same instrument, but with a transposition a fourth lower (*BWV 968*), has also survived. The opening *Prelude* from *Partita No. 3 in E major*, was later written for orchestra - it appears as a symphony in the cantatas *Wir danken dir Gott* (*BWV 29*), and *Herr Hott, Beherrscher aller Dinge* (*BWV 120a*), where the organ almost directly takes over the solo violin part.

For years, there has been an unresolved dilemma as to whether it is better to imitate the sound of historical instruments (unhurried chord breaking, audible bow changes, limiting the use of vibrato, greater rhythmic freedom, emphasizing the clear presentation of individual leading voices; it is worth highlighting the interpretations of Augustin Hadelich or Viktoria Mulova, as those more immersed in tradition), or it is better to support a bolder version that stands a bit more out from the roots (sharper chords, smooth bow changes, extensive vibrato, more stable pace; this is how Bach was performed by Henryk Szeryng, or, more recently, Hilary Hahn - her more romantic-like performance style is enjoying quite a lot of popularity). This dispute concerns soloists using a violin with a standard tuning, playing on metal strings and with a modern bow. However, there are more and more artists specializing in the performance of early music, performing on instruments from the era. Naturally, their approach is much more devoted to the historical archetype (in this respect probably the most famous interpretations are given by Rachel Podger, although I am also very impressed by the much younger violinist, Shunsuke Sato).

⁵² Joel Lester, *Bach's Works for Solo Violin, Style, Structure, Performance* (New York, Oxford University Press, 1999), pp. 22-23.

⁵³ Ernest Zavorský, *J.S. Bach* (Kraków: Polskie Wydawnictwo Muzyczne, 1985), pp. 230-231.

The never-ending discourse on the problem of performing Bach's polyphony in the least it does not detract from its extraordinary perfection. Fugues written by the famous Saxon cantor are a result of a synthesis of Corelli's heritage (mainly in terms of the approach to structure), with the development of the implementation of polyphony on the violin made by German virtuosos, as well as their experiments with the violin repertoire without the accompaniment voice. Bach made use of all of the above-mentioned factors, also drawing on his own experience gained while composing keyboard fugues.

5. Solo violin sonata in later times

Friedrich Wilhelm Rust

One of the few composers younger than Johann Sebastian Bach who had solo violin sonatas in his compositional output is Friedrich Wilhelm Rust (1739-1796). He received a solid musical education in his youth, under the care of Johann Sebastian's sons (Wilhelm Friedmann and Carl Philipp Emanuel). Moreover, he met the great cantor personally - he was a member of his orchestra in Leipzig, and in the future he became one of the first researchers to analyze his extensive compositional output⁵⁴, which indicates the cordial relationship of both composers.

Rust composed two sonatas for solo violin - No. 1 in key of D minor (order of the movements: *Grave - Fuga - Gigue - Chaconne - Courrante*), and No. 2 in B flat major (*Largo - Fuga - Aria - Double I, II, III, IV - Aria - Bourrée - Couplet - Gigue*). Both pieces constitute a kind of link between the stylistics of the Baroque and Classicism - on the one hand they draw on the baroque form of the partita, exposing the dance idiom. Apart from that similarity with the Bach sonata is indicated by the placement of the polyphonic fugue as the second part of the cycle. At the same time, the technical solutions exhibited by the composer testify to attempts to achieve a more innovative effect of virtuosity. As it has been shown above, dance elements dominate in Rust's solo sonatas, but they constitute a pretext for further exploration of the technical possibilities of the instrument. Unfortunately, both compositions fell into almost complete oblivion. Their role, however, cannot be overestimated - they constitute one of the single examples of sonatas for solo violin before the over 100-year period of non-existence.

⁵⁴ Maryla Renat, *Oblicza polskiej sonaty XX wieku na skrzypce solo* (Akademia im. Jana Długosza w Częstochowie, 2012), p. 12

Iwan Khandoshkin

Another artist who should be mentioned in this context is Ivan Khandoshkin (1747-1804). Many sources indicate that this talented Russian virtuoso received a thorough education in Italy, remaining in close contact with Giuseppe Tartini himself⁵⁵. After returning to his native country, he was employed in the court orchestra, of which he soon became the concertmaster and first soloist, enjoying unprecedented sympathy from Tsar Peter III, and later also Tsarina Catherine the Great. Due to his Italian connections, the figure of Khandoshkin can be considered as another link in the chain of local virtuosos-composers, stretching from Arcangelo Corelli to Nicolo Paganini. Among the surviving compositions of his authorship including several variation cycles based on folk songs, it is worth mentioning, first of all, three sonatas for solo violin, which in terms of technical difficulties are comparable to the works of his contemporaries (Giuseppe Tartini, Antonio Lolli), constituting one from the few examples of the successful combination of European influences with the Eastern color present in the 18th-century Russian literature.

The earliest Sonata in G minor is both the longest and the most dramatic. The first movement, *Marcia*, explores the style closely related to the compositions of Johann Sebastian Bach's sons - Wilhelm Friedrich and Carl Philipp Emmanuel, the so-called *Empfindsamerstil*, whose main postulate was to express "real and natural" feelings, using contrasts and mood changes within the whole piece or its chosen part⁵⁶. According to such definition, Khandoshkin uses expressive melodic suspensions, broken rhythms or dense chromatics. The second part reflects a more freedom in style, emanating through an energetic, *ostinato* theme. The last movement is set of variations, the melody of which is based on a richly ornamented, traditional Russian song. In terms of the structure, the main theme, using the series of complicated, polyphonic chords, is clearly derived from Bach's *Chaconne* from the Partita No. 2 in D minor. An important, easy to observe difference between these two monumental movements is the arrangement of the climaxes - while Bach gives the performer and the listener moments of relaxation, Khandoshkin uses extremely dense melodies exposing highly virtuoso skills from beginning to end.

Slightly milder in its general mood, the Sonata in E flat major consists of three movements, each successive being written at an ever faster pace. The first one is *Andante*,

55 Grigory Fesechko, *Ivan Evstafievich Khandoshkin: monograficheskij ocherk* (Leningrad: Muzyka, 1972), p. 14.

56 Karl Heinrich Wörner, *Empfindsamer Stil* in: *Geschichte der Musik. ein Studien- und Nachschlagebuch* (Vandenhoeck & Ruprecht, 1993), p. 279.

full of graceful galant style. The architecture of individual phrases is mostly irregular, and the harmony used is usually quite conservative, although there are fragments that herald the style present in European music half a century later. The next movement is a highly stylized *Minuet* entwining the more discreet and mysterious *Trio*, and the whole piece is crowned with a *Rondo* whose simple theme, operating on the lower strings, resembles a traditional folk dance.

The last sonata, in the key of D major, is the shortest of all three compositions of this type. The first movement has a changing musical narrative - both contemplative and dramatic sections are present in it. The following is a kind of improvised *capriccio*, artful and harmonically vibrant, reminiscent of the style of Giuseppe Tartini or Pietro Antonio Locatelli. It ends with a kind of pedal note against which the upper voices perform a virtuoso melodic line. The next movement is the grateful *Minuet*, introducing the extremely charming *Trio* in minor mode. The whole piece ends with a short *Finale* with a perky, marching character.

Even bearing in mind the two composers mentioned earlier (Rust and Khandoshkin), it can be stated that after the death of Johann Sebastian Bach the genre of the sonata for solo violin was almost completely forgotten. The violin itself undoubtedly lost its privileged position to the piano, which around 1740 began to gain more popularity as a performance medium better suited to the growing wave of classical concepts of simplicity and clarity of sound. For this reason, sonatas were most often composed for piano (or earlier, harpsichord) and violin. The order of the instruments is not accidental at all, as it indicates the primacy of the first one. In more extreme cases (those are, for example sonatas by Joseph Haydn), the violin is pushed to the level of filling, realized by doubling the piano part in octaves, thirds and sixths.

The further development of the instruments included in the typical symphony orchestras is also worth mentioning, as it has translated directly into the possibility of achieving more and more complex chords, colors and effects; thus, the orchestra was increasingly treated as the primary performance medium. Among the compositions written for the violin without the participation of other instruments, sonatas and partitas gave way to etudes and caprices and, a little later, to virtuoso cadences, which often took the form of daring improvisation. It should be noted that various composers of the Classicism or early Romanticism tried to refer to old sonata traditions or transfer them to the ground of a new

style - they were, among others Johann Friedrich Reichardt (6 Sonatas for solo violin, 1778), Isidore Bertheaume (*Sonate dans le style de Lolli*, 1786), or Pietro Nardini (*Sonate enigmatique*, 1803). These compositions, however, did not completely stand the test of time; detailed analysis would not bring much to the topic of the above dissertation, because in my opinion they do not constitute works of significant artistic value.

The non-existence of the genre lasted for the next 100 years, its renaissance only began at the beginning of the 20th century. Some researchers point out to both musical and sociological reasons for such a sharp change. The aftermath of World War I, deplorable for the European economy, drastically limited musical activity on a large scale⁵⁷. Monumental instrumental ensembles and gigantic undertakings ceased to exist. The artistic mood of the 1920s was primarily a rebellion against the musical ideals of the post-Romantic era, which Igor Stravinsky called in his autobiography as "the unhealthy greed for orchestral opulence"⁵⁸. The counterpoint aspects of Bach's music and its versatility in relation to the instruments involved seemed to be an ideal source of inspiration. As is the case in the series Sonatas and Partitas for solo violin, once again efforts were made to maximize the expression through the implementation of new, bold harmonic solutions, while reducing the size of the performance medium. Typical of this trend were pieces from the most "experimental" decade of the 1920s, such as a quintet for oboe, clarinet, violin, viola and double bass by Sergei Prokofiev, or *L'Histoire du Soldat* by Igor Stravinsky for a small solo ensemble and three actors.

It should be noted, however, that the revival of the sonata for solo violin slightly overtook these tendencies; it started a few decades earlier, and later turned out to be exceptionally similar to them. The true pioneer, German musician who probably contributed most to this state of affairs was Max Reger - therefore, despite the fact that the program of my record production does not include any of his compositions, it is with this composer that the history of the return of the solo violin sonata in the 20th century should begin, which will be discussed in detail in the next chapter.

57 Alzaleen Titcomb, *The Solo Violin Sonatas of Hindemith and Bartók: A Study in Contest* (Smith College, 1955), p. 7.

58 Igor Stravinsky, *Autobiography* (New York, 1936) pp. 186-187.

CHAPTER II

The revival of the idea of a solo violin sonata in the first half of the twentieth century

1. Max Reger

Max Reger (1873-1916) began his musical education under the supervision of his father, who taught him to play the organ. As a student of a music academy, he had contact with other teachers who aroused the young musician's fascination with absolute music⁵⁹, with particular emphasis on the works of Johannes Brahms and Johann Sebastian Bach. As early as 1905, in the magazine *Die Musik*, Reger described how crucial Bach was to his artistic sensitivity:

“Johann Sebastian Bach is for me the beginning and the end of all music; it rests upon it, and all its true progress comes from it. The biggest scandal for me is not understanding his genius for so long in the 18th and 19th centuries”⁶⁰.

Reger's compositions reveal an in-depth knowledge of color, texture and, above all, counterpoint, the presence of which is, in a way, a *credo* for his work. The person who influenced Reger for violin was the virtuoso of this instrument, Adolf Busch (1891-1952). Thanks to his valuable comments, the works of the German composer are characterized by an understanding of the specificity of the instrument. Virtuosity is set in a musical context, it does not fall into superficial acrobatics.

Reger composed two sets of *Preludes and Fugues* (*Op. 117* and *131a*), moreover, after his death, another *Prelude and Fugue* were published, as well as one separate *Prelude*. He is also the author of two collections of solo violin sonatas marked as *Op. 42* (four sonatas), and *Op. 94* (seven sonatas). *Op. 42* is less popular and less frequently performed than the later *Preludes and Fugues, Op. 117*, because the accumulation of technical difficulties. But also there, the echoes of Bach's work are quite easy to find, though not directly - the beginning of *Sonata No. 1* is based on a motive that some listeners could describe as baroque, but the further phrase evolution tends towards the typically romantic *brillante* tradition.

59 Absolute music (lat. *absolutus* - independent) is a term used to describe music devoid of extra-musical inspiration, in contrast to program music.

60 Walter Frisch, *Reger's Bach and Historicist Modernism* (19th-Century Music Vol. 25, 2001), p. 301. www.jstor.org/stable/10.1525/ncm.2001.25.2-3.296 (09.08.2021)

Sonatas for solo violin from *Op. 91* constitute a certain response to the analogous cycle of *Sonatas and Partitas* by Johann Sebastian Bach, especially in terms of the use of extended polyphony. Reger, following the example of his predecessor, initially wrote six sonatas, but soon after decided to add another, seventh, to the collection. This is how he explained this decision to his friend in one of his letters:

“Bach wrote six; if I also come out with six solo sonatas, the screaming concerning the number ‘six’ will be apparent from the outset”⁶¹.

The seventh sonata, the crowning achievement of the entire cycle, reaches its climax in the final, almost fifteen-minute long *Chaconne*. This genre is derived from the 16th century Spanish dance form. It has a form similar to a variation one, the basis of which is a four-eight-bar theme written in 3/4 time signature. In the history of violin literature, Bach's *Chaconne* from the *Partita No. 2 in D minor, BWV 1004* is an unquestionable role model. Other one from *Op. 117 No. 4* written by Max Reger, for the other hand, is one of the most mature pieces of this type after Bach, written by a mature and conscious artist.

As is the case with Ysaÿe, almost all the pieces from both opuses are dedicated to musicians who were close to the author. Their next addressees were: Henri Marteau (professor of violin classes at conservatories in Berlin and Geneva), William Ackroyd (English virtuoso, leader of a quartet whose repertoire included Reger's chamber music), Gustaw Havemann (a student of Joseph Joachim himself, took the position of professor at the Conservatory in Leipzig), Carl Wendling (another of the leading students of Joachim, later director of the Stuttgart Conservatory), the aforementioned Adolf Busch (concertmaster of today's Wiener Symphoniker, one of Yehudi Menuhin's mentors) and his teacher, Willy Hess (professor of the Berlin Hochschule für Musik).

Among the many compositions by Reger inspired by the music of a cantor from Leipzig, 7 *Preludes and Fugues* and one *Chaconne* from *Op. 117* should be also mentioned. It also includes *Chaconne*, his third composition of this type. This time, however, it enjoys full autonomy, in contrast to the previous two, which were an integral part of the selected sonatas (*Op. 42 No. 2*, and *Op. 91 No. 7*). The seven-bar theme is the structural basis for the variations, the total of which amounts to 28. The music is full of late-Romantic expression characteristic of the composer, achieved mainly through complex harmony and the accumulation of chromatisms, although maintaining certain tonal proportions.

61 Martin Anderson, *Max Reger: Sonatas for Unaccompanied Violin (1905)*
www.classical.net/music/recs/reviews/d/drn90175a.php (10.08.2020)

When discussing Reger's compositions for solo violin, it is impossible to skip the cycle of *6 Preludes and Fugues, Op. 131a*. Following the example of *Op. 117*, also in this case a fusion between the traditional, baroque form and the musical language of the early twentieth century is made. The individual *Preludes and Fugues* are somewhat conservative in their sound; this is the case of, for example, *Prelude and Fugue in G major*, directly using themes from the works of Johann Sebastian Bach. Another time, however, Reger allows for much more expression, chromatics and purely spectacular solutions - examples include the *Prelude and Fugue in E minor*.

The reception of his works for solo violin varied over the years, and today they are relatively rarely performed. There are several reasons for this state of affairs; one of them is the extraordinary abundance of compositions for solo violin that came out of his pen, which at times rubs against a certain repetition. Adolfo Salazar put it bluntly: "Reger was a composer who could be called more diligent than talented"⁶². In addition, the almost obsessive emphasis on dense counterpointing often leads to certain formal distortions (in particular, the reprise of pieces from *Op. 42* are extended to the limits of the logical division of the sonata-allegro form).

His style - embedded in the virtuoso tradition, full of chromatisms, approaching the limits of tonality - is in fact a challenge for the average listener, being equally demanding for the performer; on the other hand, it has less spectacularity and virtuoso flair than is the case, for example, in the *Sonatas Op. 37* by Eugène Ysaÿe. However, it is the uncompromising harmony that makes Reger one of the precursors of 20th-century classical music. The pursuit of a certain emancipation of dissonance did not suit the musical tastes of his contemporary critics; it was, however, an announcement of the approaching birth of atonal music known, for example, from the works of Arnold Schönberg – however, it should be added that the Austrian considered Reger a true genius, a pioneer of innovative expressionist tendencies⁶³. Of course, in Reger's compositions it is impossible to trace the same radical atonality characteristic of Schoenberg and his *Grundgestalten* theory or the fundamental series, but it can be stated that his harmonic language in its boldest form, present in mature works, resembles the style of a younger artist from the transition period, shortly before the complete implication of the twelve-tone system⁶⁴.

⁶² Adolfo Salazar, *Music in our Time* (New York; W. W. Norton, Inc., 1946), p. 119.

⁶³ Harold C. Schonberg, *Nobody wants to play Max Reger* (The New York Times, 1973)

www.nytimes.com/1973/12/02/archives/nobody-wants-to-play-max-reger.html (11.08.2021)

⁶⁴ F. Spinosa, op. cit., p. 90.

This is one of the reasons why Reger's work met with great misunderstanding during his lifetime - after the premiere of the *Sonata in C major for violin and piano*, he was hailed as "radical revolutionary"⁶⁵. There were also criticisms of "aimless and wandering chromatics"⁶⁶ and crooked, dissonant chords. Of course, today's art connoisseurs, who have experience of much more extreme trends, such as dodecaphony or sonorism, should Max Reger's compositional style should be not unpleasant in any way. Nevertheless, over the next decades, in its opinion, a certain turn took place, and it appears to be not entirely favorable - at first it was considered as too different from the common stylistic trends, and now it seems not really worthy of rediscovery (following the example of Anton Webern, Schnittke and many twentieth-century composers who for most of their lives encountered a complete misunderstanding of the wider audience), because more attention is drawn to its striking reference to the past than to the fact that, despite all the baroque dependencies, it could serve as a bridge between the stylistics of the end of Romanticism and the mature, 20th-century expressionism. From the point of view of the subject of this written thesis, it would not be an exaggeration to say that none of the universally recognized composers left such an extensive legacy. By restoring the sonatas for solo violin to its long-lost splendor, Max Reger with his work paved the way for composers such as Paul Hindemith, Eugène Ysaÿe and Béla Bartók, whose rich output will be presented below.

2 Paul Hindemith

One of the artists whose work is particularly exposed to the neo-baroque style was Paul Hindemith. He was born in 1895 in Hanau near Frankfurt, the same place where he died in 1963. Although he was a member of a poor, working-class family, he and his two siblings were educated in music from an early age under the supervision of an ambitious father - the three performed together as *the Frankfurter Kindertrio*. Paul's talent was quickly felt, so as early as 1908 he started to take his first violin lessons at the Hoch Conservatory in Frankfurt am Main. His first teacher was Adolf Rebner - soloist, leader of the string quartet bearing his name and concertmaster of the Frankfurt Opera orchestra⁶⁷. He characterized the young Paul as a rather quiet, but very attentive student, who during his performances

65 F. Spinosa, op. cit., p. 70

66 F. Spinosa, op. cit., p. 72

67 Vera Lampert, László Somfai, Eric White, Jeremy Noble, Ian Kemp, *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (New York: W.W. Norton, 1984), p. 230.

excellently performed compositions like Bach's *Chaconne* or Beethoven's *Violin Concerto*, despite having often surprisingly little time to prepare them beforehand. Personally, he was rather not inclined to bold, virtuoso performances - he was not interested in Wieniawski's brilliant compositions; instead, it was part of the daily routine to practice etudes by Kreutzer and Rode. While still a student, he spent a lot of time analyzing Bach's Sonatas and Partitas, both while playing the violin and during theory classes; it is not surprising that shortly thereafter he made himself known as a faithful interpreter of Bach's compositions. Apart from that, he was equally enthusiastic about the music of another German, much more contemporary to him - Max Reger. During an interview with his biographer Helmut Wirth, he said that "Reger was the last music giant. I can't think without him"⁶⁸. As he admitted, he began to really believe in his talent as a composer at the age of 24 - around 1919. More or less at this time, he abandoned the violin in favor of the viola, and soon later discovered his fascination with its baroque variety - the viola d'amore⁶⁹. As a result, shortly thereafter, he was widely regarded as "the greatest and most versatile performer-composer of his time"⁷⁰. Despite this opinion, realizing that he would not be able to devote himself sufficiently to both passions, he focused solely on composing. After the Nazis took power in 1933, his music was vilified in Germany as "degenerate art". Having in mind this state of affairs, Hindemith emigrated to Switzerland five years later, and shortly after the outbreak of World War II, he moved to the United States, where he took up a teaching position at Yale University. His students included, among others, composer Lukas Foss, recognized jazz pianist Andrew Hill, or film music arranger, Oscar winner, George Roy Hill. While in America, Hindemith did not abandon his former interests related to early music - he founded *Yale Collegium Musicum*, a group specializing in historically informed performance of works from Perotinus to Johann Sebastian Bach⁷¹. After almost 13 years overseas, he returned to Europe in 1953. The artist spent the last years of his life in the Swiss village of Blonay, located on Lake Geneva.

68 Helmut Wirth, *Max Reger: Mit Selbstzeugnissen und Bilddokumenten*. (Rowohlt, Hamburg 1973), p. 151.

69 Heinz-Jürgen Winkler, *Fascinated by Early Music: Paul Hindemith and Emanuel Winteritz* (Music in Art 29, 2004), p. 16.
www.jstor.org/stable/i40085673 (20.06.2021).

70 Vera Lampert, László Somfai, Eric White, Jeremy Noble, Ian Kemp, op. cit., p. 234.

71 Giseller Schubert, *Hindemith Paul*, w: Grove Music Online (Oxford University Press, 2001)
www.oxfordmusiconline.com/subscriber/article/grove/music/13053 (10.08.2021)

In his work, he is particularly fond of the sonata genre, both solo and with piano accompaniment. His scope of interests was very wide, as evidenced by the fact that he composed pieces of this type for practically every wind instrument. This is how he explained his motivation in a letter to his publisher, Willy Strecker:

„Firstly, there is nothing decent for these instruments except for a few classical pieces, so it is more a meritorious undertaking from the long-range point of view to enrich this literature than from the momentary business standpoint. Secondly, [...] I'm so very interested in wind instruments. The sonatas serve as a technical exercise for the big project *Harmonie der Welt*⁷² [...], that I hopefully plan to tackle in the spring⁷³”.

However, since this thesis is focused on the subject of a sonata for solo violin, the main topic of the analysis are three compositions included in two opuses, reflecting different stages of artistic maturity. The works written in the years 1917–1924 document the self-confidence of an unexperienced artist and, in accordance with his own words, serve as experiments aimed at broadening the author's possibilities of expression⁷⁴.

One of the first compositions of this period is the *Sonata for solo violin in G minor; Op. 11 No. 6* - Hindemith began working on it in 1917, not yet having the entire cycle in mind. From his handwritten list of works it appears that the outermost parts were written during the summer vacation in Friedberg (Germany), and the second, middle movement was completed a year later, during his military service in Muhlhausen. The concertmaster of the Frankfurt Opera orchestra and a close friend of the composer, Hans Lange, received the privilege of giving the premiere performance.

Its numbering can be misleading, as the ordering of the series of sonatas from *Op. 11* does not coincide with the chronology of their formation. Initially, Hindemith cataloged the *Sonata in G minor* as *Op. 11 No. 1*, he therefore treated it as the first link in a future sequence of works from this early opus; in the end, however, as *Op. 11 No. 1* he marked the *Sonata in E flat major for violin and piano*. Little is known about the fate of the piece for violin solo; the author himself did not return to it, treating it rather as a youthful work, which may be evidenced by the resignation from assigning it the original opus. The unpublished

72 *Die Harmonie der Welt* (The Harmony of the World) is an opera in five acts by Paul Hindemith, who also wrote the libretto. The title of the opera was taken from the work *Harmonices Mundi* by German astronomer Johannes Kepler (1571-1630). Hindemith used the planetary system as a metaphor for the musical arrangement of the chromatic scale. The opera was completed in May 1957.

73 Heinz Jürgen Winkler, *Hindemith's Violin Sonatas* (Hindemith-Forum 3, 2001) www.hindemith.info/fileadmin/hindemith-forum/hf_3_2001.pdf (09.08.2021)

74 H. J. Winkler, op. cit. www.hindemith.info/fileadmin/hindemith-forum/hf_3_2001.pdf (09.08.2021)

composition was declared lost - only the manuscript of the complete finale and the last 18 bars of the middle *Siziliano* were found at the Hindemith estate. A little more than 20 years ago, a copy of the entire sonata was unexpectedly identified, which henceforth is included in contemporary editions as *Op. 11 No 6*, enjoying a growing popularity and recognition for the extraordinary creativity of the young composer. Hindemith must have had a clear interest in Bach's music, although he focused more on a kind of play with the baroque form. The highly virtuoso finale also demonstrates the interest in Paganini's work – reminiscence of his *Caprices* is present, mainly *Nos. 1, 2 and 11*. The influence of Reger's music is also obvious, although taking into account the narrative of the work, Hindemith in his sonata is less strict - the music goes round in circles (this is the impression of the first movement, as well as the middle section of the finale), moreover, it happens that subsequent keys undergo a series of modulations with no clear target (as in the gloomy, mysterious *Siziliano*)⁷⁵.

Just three years later, Hindemith, a committed violist, composed the next three sonatas. Following Ysaÿe's example he dedicating them to his friends, the musicians of the Amar String Quartet (of which he was a member) - two for solo violin and one for cello, also without participation of any accompanying voice. As with many of this author's other compositions, these pieces were created during his frequent rail journeys. Two *Sonatas for Solo Violin Op. 31 Nos. 1 and 2* noticeably differ in their expression, and it can be presumed that they reflect two different personalities of their addressees. Both, however, clearly testify to the emergence of a highly individual creative language in which the influence of Bach's music still resounds, although more discreetly. Moreover, the *Sonatas* are evidence of deep knowledge about the chosen instruments. They are quite unpretentious in character, exposing the fantasy and a spontaneity characteristic for this period in Hindemith's work, expressed through the contrast of technical difficulties with the simplicity of form, or the charm of a melody combined with a partial loosening of the logic of tonal harmony that limits it. Considering their structural freedom, the term *divertimento* could be more appropriate⁷⁶.

The first sonata, dedicated to Licco Amar, is more lively and in its sound more innovative, “stage”⁷⁷. It is characterized by a greater intensity of dynamics and tempo contrasts between the following movements, the formal structure of which resembles

75 Herwig Zack, *Made in Germany*, CD booklet (AVIE Records, 2012), www.chandos.net/chanimages/Booklets/AV2289.pdf (11.08.2021)

76 A. Titcomb, op. cit., p. 16.

77 Heinrich Strobel, *Paul Hindemith* (Mainz: B. Schott's Söhne, 1961), p. 34 (ger. *mehr konzertanten Haltung*, self-translation)

the traditional *da chiesa* sonata (slow-fast-slow-fast), subjected to a certain extension in the form of a quick introduction. This introduction begins with an energetic fanfare motif known as *Großstadtmusik* (ger. Music of the Big City) - a style that was popular in the 1920s and also appears in Nikos Skalkottas' *Solo Violin Sonata (A / K69)*⁷⁸. The greatest challenge for the performer is the accumulation of interval jumps between distant positions and the presence of an elaborate ornamentation; moreover, an interesting procedure is the frequent use of hemiols. The second movement, with a clearly slower tempo and calmer character, has an interesting formal structure - it can be treated both as a series of variations and as a three-part ABA', due to the clear similarity of the outer sections. The clear inspiration behind the *Adagio* from Johann Sebastian Bach's *Sonata for violin in C major* is striking - the similarity of sections based on the leading, ostinato dotted rhythm and the connecting fragments of a more improvisational nature is clearly discernible:



Example 2.01

Hindemith included the frivolous *Scherzo* as part three. Using the form of a rondo, it effectively illustrates the composer's typical use of dynamics - its extremely extensive volume (from the *pianissimo possibile* to the *fortissimo forte*), and its frequent and sudden

⁷⁸ Herwig Zack, *Made in Germany*, CD booklet (AVIE Records, 2012), www.chandos.net/chanimages/Booklets/AV2289.pdf (11.08.2021)

changes. The ending is particularly intriguing, with the special effect of "dissolving into nothingness". The short, main motif written in eight-notes is still repeated in a mechanical way (as indicated by the definition *ohne jedes ritardando* - without slowing down), while the ellipsis used at the end suggests a looping it, which, together with a continuous *diminuendo*, is to prevent the listener from determining when the music really is. comes to an end:



Example 2.02

The above-mentioned *Scherzo* is followed by an innocent *Intermezzo*, the character of which is introduced by the author himself in the subtitle, *ganz leise und zart zu spielen* (playing very softly and delicately). The sonata ends with the extremely brilliant *Prestissimo*, full of virtuoso momentum, reminiscent of the finale of Chopin's *Sonata in B flat minor*. In both cases, the most important factors are technical efficiency and precision of performance, the dynamics is relegated to the background - in Chopin's an argument for this statement is the annotation *sotto voce* at the beginning, while Hindemith achieves a similar effect through the use of a mute.

Op. 31 No. 2 is completely different - more intimate and lyrical. Except for the final movement, the contrasts in dynamics and tempo are slight. The music suggests that Walter Caspar, to whom the sonata was dedicated, was above all a master of lyrical colors. The first part seems almost impressionistic (as its title already indicates, *Es ist so schönes Wetter draußen* – ger. the weather outside is so wonderful), the echoes of Claude Debussy's work can be heard. Calm and unhurried second movement sounds dreamy, introducing a mood of gentle *reverie*, while the following *Scherzo* - played entirely *pizzicato* - exudes its capricious humor. The same can be said about the final series of variations on a Mozart song, *Komm lieber Mai* (ger. Come, my dear May). After Hindemith gradually moves away from the innocent subject, exposing more and more the thickening texture and complicated harmony, the music suddenly comes full circle – the whole cycle ends with a witty return to the original thought as if no major transformations had taken place before.

3. Eugène Ysaÿe

Eugène Ysaÿe, together with Henri Vieuxtemps, is considered the most influential violinist of the so-called a Belgian (or Franco-Belgian) school of violin playing founded by Auguste de Bériot, but given his wide connections, he can undoubtedly be included in the great "family" of the greatest European virtuosos - after all, he was a pupil of the aforementioned Vieuxtemps and Henryk Wieniawski, and decades later he taught other outstanding musicians to including Nathan Milstein and William Primrose; in addition, many composers dedicated their works to him, among others César Franck (*Sonata in A major for violin and piano*), Claude Debussy (*String Quartet in G minor*) or Ernest Chausson (*Violin Concerto, Poème*). His soloist career gained momentum at the end of the 19th century, shortly after premiere performances in Vienna (1889) and London (1890). The violinist has made numerous concert tours in Western Europe and the United States, also performing as a chamber musician. Archival recordings (from 1912-1914) have survived to this day, in which he presents mainly small miniatures with piano accompaniment (Antonin Dvořák - *Humoresque*, Henryk Wieniawski - *Obertas*, Fritz Kreisler - *Recitative and Scherzo-Caprice*), or selected movements of chosen violin concertos (Felix Mendelssohn - *Violin Concerto in E minor, 3rd movement*). They are evidence of his extraordinary musical imagination, which, together with the technical ease, has allowed for the redefinition of various performance possibilities, among which it is worth mentioning the permanent vibrato, so far seen only as a kind of ornament. As one of the first virtuosos, in addition to the then popular miniatures, he performed more extensive, cyclic forms. Quoting the words of Henry Ross, whose one of the violin teachers was Ysaÿe's pupil, Alfred Megerlin, the Belgian interpretations were full of true spontaneity and differed from each other - after all, during his subsequent performances he used different fingering and bow divisions, as well he was building the phrase and constructing climaxes in another way⁷⁹.

Collection of 6 *Sonatas for solo violin, Op. 27* is Ysaÿe's the most popular composition, and it is very often performed today. As he mentioned, the main inspiration for writing this cycle was Joseph Szigeti's recital. The program of this particular concert included selected parts of Sonatas and Partitas written by Johann Sebastian Bach. The Belgian was very impressed with the violinist's mastery - this is evidenced by his personal thoughts quoted by his son, Antoine:

⁷⁹ Henry Roth, *Violin Virtuosos: from Paganini to the 21st Century* (Los Angeles: California Classics Books, 1997), pp. 22-25.

„The genius of Bach frightens one who would like to compose in the medium of his sonatas and partitas. These works represent a summit and there is never a question of rising above it. When one hears a master of the bow like Joseph Szigeti, who can adapt his talent equally well to the classical style, to the romantic inflections, and to the modern harshness, one feels encouraged to attempt an experiment, and I think of a piece for solo instrument essentially conceived “through and for the violin”, endeavouring to occasionally follow the specific playing of one or another great violinist of our time⁸⁰”.

The final shape of the *Sonatas* was certainly influenced by the works of Max Reger, who started the renaissance of this genre at the beginning of the 20th century. It is not known whether Ysaÿe had any contact with the works of Paul Hindemith and his *op. 11*, but the works of the Belgian show surprising similarities in terms of form, harmony or technical difficulties to the *Sonata No. 6*, which is also analyzed in this thesis; quoting the words of the world-famous violinist Christian Tetzlaff, "I find this truly amusing, that two composers of such differing traditions and origins wrote such similar works"⁸¹. Soon after, Ysaÿe expanded his idea by composing a total of six sonatas; each of them is dedicated to another of the recognized virtuosos of the time, with whom he maintained friendly contacts. They were: Joseph Szigeti, Jaques Thibaud, Georges Enescu, Fritz Kreisler, Mathieu Crickboom and Manuel Quiroga. The composer's aim was to honor his friends with solo sonatas dedicated to them, by imitating their performance style - this is why the *Ballade* is full of almost improvised (close to the Enescu style) fragments, *Sonata No. 2* is full of subtle and more direct references to the work of Johann Sebastian Bach, a composer especially appreciated by Szigeti. The entire collection consists of six sonatas. They can be ranked according to their internal structure and formal division, which is clearly visible in the titles of individual parts:

- *Sonatas No. 1, No. 4* - a clear influence of the Baroque era (*Grave, Fugato, Allemanda*, etc.)
- *Sonatas No. 2, No. 5* - program titles (*Obsession, Malinconia, L'Aurore*)
- *Sonatas No. 3, No. 6* - one-movement pieces

Each of them will be briefly described below, along with short biographies of their addressees, whose style and personality greatly influenced the final shape of the compositions.

80 Antoine Ysaÿe, *Historical Account of the Six Sonatas for Unaccompanied Violin Op. 27 of Eugène Ysaÿe and Chronological Summary of the Major Events in the Master's Life and Career Followed by a Catalogue of His Compositions and a Discography* (Brussels: Editions Ysaÿe, 1968), p. 4.

81 Heinz-Jürgen Winkler, *Interview with Christian Tetzlaff* (Hindemith-Forum 3, 2001) www.hindemith.info/fileadmin/hindemith-forum/hf_3_2001.pdf (09.08.2021)

Sonata No. 1

It was written with Hungarian violinist Joseph Szigeti in mind. He was a true child prodigy whose remarkable musical talent was quickly noticed. In 1905, at the age of only 13, he made his debut in Berlin in 1905, performing, *inter alia*, *Chaconne* from the *Partita in D minor No. 2* by Johann Sebastian Bach. The numerous compositions dedicated to him which are important for literature to this day, testify to how influential and valued musician Szigeti has become. Apart from the analyzed Sonata, one should also mention the *Violin Concerto* by Ernest Bloch and *Melody* by Sergei Prokofiev⁸². Szigeti worked particularly closely with his compatriot Béla Bartók, performing the premiere performance of *Rhapsody No. 1*, as well as *Contrasts for violin, clarinet and piano*⁸³. His performance style was characterized by extraordinary elegance, conscious phrasing and faithfulness to the musical text. An archival recording (dated 1946) of the violinist's performance has been preserved, which includes Johann Sebastian Bach's Sonata No. 1 for solo violin - the same one that Ysaÿe had heard over 20 years earlier at one of his recitals⁸⁴. Another virtuoso, Yehudi Menuhin, writes in his autobiography:

„Apart from Enescu, he [Szigeti] was the most cultivated violinist I have known but whereas Enesco was a force of nature, Szigeti, slender, small, anxious, was a beautifully fashioned piece of porcelain, a priceless Sèvres vase"⁸⁵.

Comparing with other works included in the Op. 27, Sonata No. 1 is characterized by a certain rigidity of style, combined with increased expression manifested, *inter alia*, by frequent use of chromatics or the accumulation of dissonances. It is full of analogies to another great work for solo violin, *Sonata No. 1 in G minor, BWV 1001* by Johann Sebastian Bach - those will be discussed in more detail in the next chapter. For Szigeti himself, who was very committed to promoting new music, the dedication of a *Sonata* by Ysaÿe was a source of great joy and pride. This is how the violinist describes his first impressions in his diaries:

„In the middle twenties, after I had spent a day or two playing quartets with Ysaÿe at his seaside home, *Le Zoute* on the Belgian coast, he called me to his bedroom and showed me

82 Andrey Curty, *A Pedagogical Approach to Eugène Ysaÿe's Six Sonatas for Solo Violin, op. 27* (University of Georgia, 2003), p. 8.

83 Boris Schwarz, *Szigeti Joseph* in: Grove Music Online (Oxford University Press, 2001) www.oxfordmusiconline.com/subscriber/article/grove/music/27314 (09.08.2020)

84 The recording is available at www.youtube.com/watch?v=aAALICKwD4s (11.08.2020).

85 Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York: Fromm International, 1997), p. 339.

the green leather-bound music manuscript that was always at his bedside; a pencil was stuck between its pages. After opening it, I found my name inscribed above the first penciled sketches of the G minor Sonata. Here was perhaps the last representative of the truly grand manner of violin... showing me music he was composing à mon intention – composing with my playing in mind! [...] He began talking about ‘my’ sonata and of the others he was planning, telling me what they would mean to him when completed.... A glance at some of the pages showed me that here indeed was a work in the making that would permit later generations to reconstruct a style of playing of which the inadequate Ysaÿe recordings give us barely a hint”⁸⁶.

Sonata No. 2

It was addressed to an outstanding French virtuoso of the early twentieth century, Jaques Thibaud. Both violinists remained in significantly warm relations - apparently Ysaÿe did not hesitate to lend his Stradivarius to a talented colleague on the occasion of his more important performances. Moreover, he said about his playing: „There are two violinists from whose playing I can always be certain of learning something. They are Kreisler and Thibaud”⁸⁷. The latter was truly grateful to the Belgian: "Ysaÿe and Sarasate are my ideals”⁸⁸.

Thibaud was particularly appreciated in his homeland for his "French taste and style in such an inimitable way that no need was felt to replace him as an idol”⁸⁹. Unfortunately, his long-lasting career was suddenly interrupted - the talented artist died tragically after a fatal plane crash in 1953.

The subtitle of *Sonata No. 2* included by Ysaÿe, *Obsession*, is significant. Its most obvious explanation is Thibaud's almost obsessive approach to Bach's work - it is said that the French virtuoso was particularly keen on practicing the *Prelude* from the *Partita No. 3 in E major*⁹⁰. It is possible that the subtitle added by the composer has a broader meaning - after all, the leitmotif of the work is *Dies Irae* (lat. the Day of Wrath), a medieval sequence of the Roman Catholic liturgy, sung during funeral masses:

⁸⁶ Joseph Szigeti, *With Strings Attached: Reminiscences and Reflections* (New York: A.A. Knopf, 1967), pp. 116-118.

⁸⁷ Donald Brook, *Violinists of Today*, (London: Rockliff, 1950), p. 176.

⁸⁸ Frederick H. Martens, *Violin Mastery: Talk with Master Violinists and Teachers*, (New York: Frederick A. Stokes company, 1919), p. 265.

⁸⁹ Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman, and Perlman* (New York: Simon and Schuster, 1983) p. 356.

⁹⁰ Hector Valdivia, *Eugène Ysaÿe's Six Sonatas for Solo Violin, Op.27: Bach, Virtuosity, and Musical Portraiture. The Violexchange* 6, 2&3 (1991) pp. 83-95.



Example 2.03

Its melody has enjoyed continued popularity since the Romantic era; it appears, for example, in the compositions of Hector Berlioz (*Symphonie Fantastique*), Franz Liszt (*Totentanz*), Camille Saint-Saëns (*Danse Macabre*), Charles Gounod (*Faust*) or, a little later, Sergei Rachmaninov (*Rhapsody on the theme of Paganini*) - so Ysaÿe by repeatedly interweaving two the first lines of this sequence followed a certain trend that prevailed at the time. It is possible that the narrative based on the mournful sequence of *Dies Irae*, in combination with the titles of the subsequent parts of the Sonata (in turn, translating from French: *Melancholy*, *Dance of Shadows*, *Furies*) may indicate a certain obsession on the point of death⁹¹, consistent with the *fin de siècle* (fr. the end of the century), a decadent attitude characteristic of the close to Ysaÿe's life period, since it fell at the end of the 19th century.

Sonata No. 3

It was dedicated to the outstanding violinist, Georges Enescu, who also gained respect as an animator and patron of cultural life in his native Romania - he established a scholarship in his name intended mainly for promising young composers, and he is also one of the founders of the first national opera institution in his country. As a musician, he was famous for his unprecedented musical memory - he knew most of Bach's violin repertoire, apparently he was also able to perform selected operas by Wagner on the piano, without prior insight into the score⁹². When it comes to playing the violin, his interpretations were characterized by extensive musicality. Moreover, Enescu often let his imagination run wild, using elements of gypsy improvisation; it also appears in his compositional output. The first teacher, Nicolae Filip - a gypsy musician had a huge influence in that matter. He received no theoretical background; he did not even master the skill of reading notes, so he taught his pupils only through simple repetitions by ear⁹³.

91 Mashan Yang, *The Six Sonatas for Unaccompanied Violin by Eugène Ysaÿe: a study in dedication and interpretation* (Victoria University of Wellington, 2016), p. 40.

92 Noel Malcolm, *George Enescu: His Life and Music* (London: Toccata Press, 1990), p. 262.

93 N. Malcolm, op. cit., p 30.

In his *Sonata No. 3*, Ysaÿe wanted to refer to this understanding of music, giving it the features of improvisational freedom. This is evidenced by the description of the creative process quoted by his son, Antoine:

“I have let my imagination wander at will. The memory of my friendship and admiration for George Enescu and the performances we gave together at the home of the delightful Queen Carmen Sylva have done the rest”⁹⁴.

Of all the six sonatas from *Op. 37*, *Ballade* is probably the most frequently performed. Such popularity is certainly influenced by the compact, one-piece form, which makes its total duration relatively short. After the first two sonatas, clearly referring to the Baroque and Renaissance, Ysaÿe turns to romantic ideas - the very subtitle of *Sonata No. 3* derives from the literary genre that was transferred to music less than 100 years earlier thanks to Fryderyk Chopin.

Sonata No. 4

As it was previously shown, *Sonata No. 4*, like the first piece in the cycle, shows Ysaÿe's interest in the Baroque style, although in this case there is no direct reference to it. This piece is a tribute to the mastery of the Austrian violinist Fritz Kreisler. Ysaÿe, who was present at one of his performances, mentioned the young artist in a letter to one of his friends:

„I have arrived to the top and from now on there will be a steady decrease of my prowess... But Kreisler is on the ascendant, and in a short time he will be the greater artist”⁹⁵.

Kreisler's performance style was extremely expressive and emotional, full of sweet, elegant sound. As in case of other great addressees of selected violin solo sonatas, Ysaÿe and Kreisler have been friends for years – they used to meet occasionally to make music together. The Austrian also dedicated to Ysaÿe the *Recitative and Scherzo-Caprice op. 6*, which is currently one of his most popular pieces. Years later, he also took part in a charity concert for the sick Ysaÿe, performing, inter alia, *Poème* by Ernest Chausson. Full of gratitude to the younger violinist, the Belgian presented him with the manuscript of the said masterpiece⁹⁶. In his *Sonata No. 4*, he clearly refers to the most famous work by Kreisler, *Prelude and Allegro in the Pugnani style*:

94 A. Ysaÿe, op. cit., p. 11.

95 Louis Lochner, *Fritz Kreisler* (New York: Macmillan, 1950), p.60.

96 L. Lochner, op. cit., pp. 62-63.



Example 2.04

Quoting the words of Antoine Ysaÿe, of all the pieces included in Op. 27, *Sonata No. 4* is probably the most „classical” one⁹⁷. It consists of three movements, clearly contrasted with each other - the slow, somber *Allemande*, light, based on the ostinato (which appears with left-hand pizzicato) *Sarabanda*, and the fast, vigorous *Presto*. Their titles, clearly referring to the Baroque era, may be a reference to various historicizing arrangements by Kreisler. Also, his vivid dedication to the Viennese style of the late 19th century could have been an inspiration for including folk motifs in the Sonata's finale⁹⁸.

Sonata No. 5

Sonata No. 5 was composed with the Belgian violinist in mind, now almost completely forgotten. Mathieu Crickboom was Ysaÿe's pupil, and in private, the two artists were sincere friends⁹⁹. In the words of Antoine Ysaÿe, "Crickboom imitated Joachim's aesthetic and interpretative ideas with his playing, which he combined with the directions given to him by Ysaÿe. He resembled his teacher's style, especially when it comes to confident bow guidance and a warm sound"¹⁰⁰. Contrary to the other

97 A. Ysaÿe, op. cit., p. 12.

98 A. Curty, op. cit., p. 47.

99 A. Curty, op. cit., p. 54

100A. Ysaÿe, B. Ratcliffe, op. cit., p. 231.

Sonatas in *Op. 27*, it is still difficult to estimate to what extent this piece reflected the personality of its addressee - after all, its characteristics in the case of Crickboom are quite sparse. He never performed "his" *Sonata* in public, and any personal comments regarding the composition dedicated to him have not survived.

In 1888, Crickboom started his collaboration with the Ysaÿe String Quartet as second violinist. He was also a member of the piano trio, regularly giving concerts with the famous pianist and composer Enrique Granados, and the legendary cellist, Pablo Casals¹⁰¹. It is worth mentioning that the violinist was widely recognized not only as an efficient chamber musician. He was also an excellent violin teacher - he is, for example, the author of a collection of exercises and miniatures, having a purely didactic basis. Ysaÿe makes a subtle reference to this sphere of his friend's activity, skillfully weaving selected passages by him into the material of Sonata No. 5¹⁰²:



Example 2.05

The two-movement *Sonata No. 5* is deeply influenced by the music of the Impressionism period. The main title of the first part, often used to refer to the entire composition, may also indicate this - *l'Aurore* in French means dawn, the beginning of the day. Symbolism also discreetly marks its presence, which was also emphasized by composer's son, Antoine:

¹⁰¹M. Yang, op. cit., p. 78.

¹⁰²Ray Iwazumi, *The Six Sonates Pour Violon Seul, Op. 27 of Eugène Ysaÿe: critical commentary and interpretive analysis of the sketches, manuscripts, and published editions* (Julliard School, 2004), p. 107.

„The first part especially may be compared with the painting of a rural landscape, treated in the manner of Corot¹⁰³ who stated: “I do not paint nature, but nature’s vibration”. The author yields, in the second movement, to his extraordinary fantasy, making light, in this peasants’ dance, of the technical difficulties put in the service of his musical thought”¹⁰⁴.

The sonata also uses a number of typically show-off, virtuoso solutions, such as volatile, sixteenth-note passages, *arpeggios*, full of fantasy sections marked with *ad libitum* annotation, or the display of the pizzicato technique of both the left and both hands alternately - one of the more spectacular tricks of Nicolo Paganini himself¹⁰⁵. Despite the presence of all the above-mentioned technical requirements, *Sonata No. 5* can be characterized by greater lightness, less chromatic intensity and the most carefree character of all six compositions collected in *Op. 27*.

Sonata No. 6

Ysaÿe composed his last Sonata No. 6 after being impressed by the performance of one of the most promising Spanish violinists of the early 20th century - Manuel Quiroga. He was called by critics "the finest successor of Pablo de Sarasate," which Ysaÿe agreed with¹⁰⁶ – that is why the last of his sonatas seems to be a tribute to these two outstanding Spanish virtuosos. This statement is confirmed by an alternative subtitle of the Sonata, proposed by Antoine Ysaÿe - *Spanish Caprice*¹⁰⁷.

In terms of structure, the work is an example of a modified ABA form. Even a brief analysis allows to see analogies between the two sonatas from *Op. 27, no. 3* and *no. 6*. They stand out in a single-movement form, free narration, and the presence of sections designed to imitate virtuoso improvisation. What distinguishes *Sonata No. 6* from the previous five compositions is its exotic nature. This is related to the reception of Spanish folklore, which was considered by French composers at the turn of the 19th and 20th century as more authentic than local folk music¹⁰⁸.

References to Spanish music are noticeable in the middle section, where Ysaÿe weaves *habanera* - a dance derived from the 18th-century English *country dance*, from where

103Jean Baptiste Corot (1796-1875) – painter, one of the representatives of French realism.

104A. Ysaÿe, op. cit., p. 15.

105M. Yang, op. cit., p. 77.

106A. Ysaÿe, op. cit., p. 16.

107A. Ysaÿe, op. cit., p. 16.

108Jessika Ulrike Rittstieg, *Continuity and Change in Eug`ene Ysa`ye’s Six Sonatas, Op. 27, for Solo Violin* (The Open University, 2018), p. 203.

it emigrated to Latin America. It enjoyed great popularity in Cuba, which is what it owes its name to (the capital of Cuba in Spanish is *La Habana*)¹⁰⁹. The Habanera has a steady tempo, the time signature is 2/4. A characteristic feature is the clear accentuation of the beginnings of the bars and the large accumulation of dotted rhythms. Its return to European salons dates back to the end of the 19th century – many composers included it in their works, which was associated with further stylizations. For Ysaÿe *habanera*, following the example of other references present in his previous sonatas, constitutes a starting point for an individual creative language¹¹⁰. In opposition to the very sensual, dance-like middle section, the composer juxtaposes the outer sections, dominated by virtuoso-improvisational elements. The further narrative leads to a spectacular coda, which ends with a very extensive, ascending scale written in octaves, in the key of E major - exactly the same as the last *Partita No. 3* by Johann Sebastian Bach.

In 2018, the sensational news came to light – another, unfinished and never-before-published sonata was identified among other sketches in one of the composer's notebooks. It is worth noting that the first recordings of the newly discovered piece have already been released - despite this, it is still known only to a small group of listeners. It is not yet decided, whether to perform the *Sonata* in the form in which the composer left it (it was completed in approximately. 2/3), or to add the missing fragments "in Ysaÿe's style". Such an attempt was made by, for example, its discoverer, violinist Phillipe Graffin¹¹¹. So far, however, no professional sheet music edition of the Sonata has yet been published, nor has its factual, theoretical analysis been undertaken. At present, it may seem that *Sonata No. 6bis* is treated as a kind of curiosity, therefore its existence is only noted in this thesis.

Despite the passage of time, the collection of 6 *Sonatas, Op. 27* is an attractive item in the violin repertoire, also appreciated by critics and listeners. Each piece in the cycle is extremely effective, and also has a different, unique color. Certainly, the famous Queen Elisabeth International Violin Competition in Brussels had huge impact on its popularity - each participant must perform one of the compositions included in this cycle.

109Peter Manuel, *Creolizing Contradance in the Caribbean* (Philadelphia: Temple University Press, 2009), p. 56.

110J.U. Rittstieg, op. cit., p. 204.

111Cristina Schreil, *Violinist Philippe Graffin on Completing & Recording an Unknown Ysaÿe Sonata* www.stringsmagazine.com/violinist-philippe-graffin-on-completing-recording-an-unknown-Ysaÿe-sonata/ (12.08.2021)

4 Béla Bartók

Sonata for Solo Violin, Sz. 117

Béla Bartók settled permanently in the United States in 1940, spending the last 5 years of his life there. His emigration was compulsory - the composer, as a staunch opponent of Hitler's policy, decided to leave Europe after Hungary joined the Third Reich. Unfortunately, his stay in the USA was marked mostly by loneliness and longing for his homeland, and his financial situation was also far from stable. Nevertheless, he managed to establish cooperation with the University of Columbia in order to conduct research on folk music of the Yugoslav region. Even though the job gave him a lot of satisfaction, it was based only on a short-term, six-month contract. The fact is that it was regularly extended, but it didn't change very much, and poverty was still a source of much of the composer's anxiety. Either way, the deal was insufficient for Bartók to support himself and his wife in the United States. Another, potentially quite good source of income could be concert fees and royalties for the public performances of his own pieces. Unfortunately, the work of the Hungarian in the early 1940s did not arouse great interest, which was a source of many disappointments. In one of his letters, Bartók even said that his career as a composer was over: „Our situation is getting daily worse and worse. All I can say is that never in my life since I earn my livelihood (from the time when I was 20) have I been in such a dreadful situation as I will be probably very soon¹¹²”. Successive adversities - a quasi-boycott of his work and the lack of new orders, combined with a gradually deteriorating health condition, meant that Bartók composed very little. In January 1943 in New York there was a rehearsal of the recently completed *Sonata for two pianos and percussion* (arranged for large orchestra), where Bartók was present personally. As his friend Agatha Fassett recalled, the orchestra musicians were shocked by his appearance - he was very slim, gave the impression of being sick and weak¹¹³, which was caused by a diagnosed leukemia. Despite the bad prognosis, his health improved slightly after that, thanks to the efforts of Harvard University authorities to finance comprehensive hospital care. Bartók could also count on the help of his old friends - pianist Erno Balogh managed to convince the ASCAP organization to cover the costs of further treatment, while violinist Joseph Szigeti persuaded Serge Koussevitzky, chief conductor of the Boston Symphony Orchestra, to commission a new

¹¹²Halsey Stevens, *The life and Music of Béla Bartók* (New York: Oxford University Press, 1993), p. 97.

¹¹³Oliver Yatsugafu, *Performance-practice issues in Bartók's Sonata for Solo Violin* (University of Georgia, 2007), p. 10.

piece from a talented Hungarian; this is how the *Concerto for Orchestra*, one of his most recognizable pieces, was created. Soon after another composition, *Violin Concerto No. 2* (1938) began to triumph at world concert halls, becoming the repertoire of many outstanding violinists, including Bartók's future friend, Yehudi Menuhin.

In 1943, Bartók and Menuhin met for the first time - it happened during a recital of an already recognized virtuoso at the famous Carnegie Hall. The concert program included, inter alia, Sonata No. 1 for violin and piano by a Hungarian composer. Wanting to get some valuable tips, Menuhin asked Bartók for a consultation, which actually took place shortly before the concert. The Hungarian was impressed by the skills of the young artist, who felt more and more freely interpreting the music of his new mentor. Menuhin, on the other hand, considered Bartók one of the greatest composers, and placed his works higher than any other 20th-century compositions: apart from the *Sonata for solo violin* and *Sonata for violin and piano No. 1*, he also particularly appreciated *Violin Concerto No. 2*, which he included in the concert season in 1943, promoting the piece, and thus its composer, during a series of concerts in the United States and Europe.

Menuhin at that time enjoyed great popularity, and his concerts were considered as great cultural events. At the same time, the violinist was very interested in promoting the new works of his contemporaries, believing that he could contribute to drawing the attention of the public and critics to the premiere compositions dedicated to him. He was also aware that Bartók's financial situation was unenviable - the composer, remaining in exile in the United States, barely made ends meet, at the same time he was too proud to accept any alms. Therefore, the violinist decided to order a piece for himself. Considering the composer's deteriorating health, he did not count on the third violin concerto, he thought more about the small miniature for solo violin. Bartók agreed to the offer; He completed the entire work within only six weeks (from early February to mid-March 1944), receiving a fee of \$500 in return¹¹⁴.

The *Sonata for Solo Violin* is an example of a very successful implementation of extreme, expressionist postulates, which were popularized primarily by Schoenberg, or a little later, by Hindemith, almost from the beginning of the 20th century. It should be noted that in the discussed work Bartók did not follow the strict rules of the twelve-tone

¹¹⁴This is approximately \$7385 in today's currency, adjusted for inflation.

system; expression was rather intensified by a dense polyphonic texture, sometimes with complex rhythms or angular melodies inspired by his beloved Hungarian folk song.

The composer, despite his extensive experience in writing for violin, had some serious doubts about some fragments of the new Sonata. Therefore, just before sending the score to a publisher, he decided to ask Menuhin to look at it. In one of his letters to the violinist, he wrote:

„I should like to have your advice. I sent you two copies. Would you be so kind as to introduce in one of them the necessary changes in bowing, and perhaps the absolutely necessary fingering, and other suggestions, and return it to me? And also indicate the impracticable difficulties? I would try to change them”¹¹⁵.

At the same time, while waiting for an answer, Bartók decided to consult another outstanding violinist and his longtime colleague, Rudolf Kolisch. He was of Viennese origin, studied under the guidance of famous teacher Otakar Ševčík. Before moving to the USA, he also studied theory and composition with Schoenberg. Interestingly, he was holding the violin upside down, in his right hand. This truly outstanding musician, was honored to perform premiere performances of many masterpieces of 20th-century chamber music, including Bartók's quartets *Nos. 5 and 6*. Kolisch learned the *Sonata* shortly thereafter and admitted with undisguised certainty that "nothing is impossible to make"¹¹⁶, although he did admit that there were many very difficult passages. In later years, he claimed that he was the first to come into contact with the manuscript of the sonata; Bartók showed it to Menuhin only after the Austrian finally confirmed its "feasibility". Kolisch's version is somewhat confusing, however, because as previously explained, Bartók first sent a copy of his new Sonata to Menuhin, but since the mail was not running as smoothly at the time, he did not receive a reply from his friend as quickly as he would have expected.

It was probably Kolisch who first drew attention to the inconsistencies between the original manuscript and a slightly later edition of the Sonata, published after the composer's death. The greatest doubts concerned the final *Presto*, in which quarter-tone intervals were replaced by semitones. Bartók himself motivated the use of quarter tones in a letter to Menuhin by the desire to obtain a certain color, even if their presence in Western music was still not something obvious. Most likely, he wanted to refer to folklore in this way,

¹¹⁵Y. Menuhin, op. cit., p. 167.

¹¹⁶David Schoenbaum, *Rudolph Kolisch at 82: a link to Old Vienna* (University of Iowa, 1972), p. 3.
www.ir.uiowa.edu/cgi/viewcontent.cgi?article=1023&context=history_pubs (10.07.2021)

as well as to the compositions inspired by it, full of sudden, violent emotions and almost improvisational (for example, those written by Enescu). He did not, however, insist on his version - he did not consider the quarter tones to be "structural" material, and therefore they might have been omitted. This was also what Menuhin did, finally deciding to play these fragments in a semitone version - according to his own explanation, he had only a few weeks to prepare the premiere performance of the *Sonata*, and he also stated that he would not be able to play the quarter-tones at such a fast tempo. He also feared that their use would take away the necessary transparency¹¹⁷.

Meanwhile, Kolisch was a supporter of the original, more difficult version, and tried to popularize it by passing a copy of the manuscript to as many violinists as he knew. After confronting the Austrian, Menuhin admitted his mistake: "I regret not having included the quarter-tone version in the published edition: other violinists should share my privilege of choosing the one or the other; I mean to include both in any future edition"¹¹⁸. He asked for a copy of the original, and promised to present another revised version shortly after. However, it was too late for that - although new editions often add a quarter-tone variant in a footnote, most of the performances are faithful to Menuhin's corrections.

This violinist, as he later recalled himself, was simply terrified after reading the score for the first time - the *Sonata* seemed impossible to him to be performed¹¹⁹. He frantically tried to understand the true intentions of the composer, explored the "wild contrasts" of the work, working almost note by note. As he delved into the various technical and growing harmonic complexities, it made a greater and greater impression on him, to soon be described as "one of the most dramatic and fulfilling works that I know"¹²⁰. Finally, he suggested few changes, because despite the considerable level of difficulty, the piece turned out to be possible to perform. Soon after, Bartók introduced the violinist's suggestions, guaranteeing him the exclusive right to perform the work for the next two years, and gave him a full freedom regarding to further minor corrections.

The premiere of the *Sonata* took place on November 26, 1944 at Carnegie Hall. The composer who was present at the concert was awarded with thunderous applause and was invited to the stage. Critics' reviews were, for the most part, rather cool, which

117Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York: Fromm International, 1997), p. 339.

118Ove Nordwall, *The Original Version of Bartók's Sonata for Solo Violin* (Cambridge University Press: 1965), p. 3.

119B. Schwarz, op.cit, p. 528.

120Y. Menuhin, op. cit., p. 171.

contradicted the enthusiastic reception of the new piece by the public - its success seems to have been attributed more to Menuhin's artistry than to the music itself. The new piece was said to be "well-written, but lacked profile"¹²¹. More direct reviewers stated that the *Sonata* was „a test for the ears, the intelligence, the receptiveness of the most learned listener”¹²². The composer himself, however, had no reason to worry, he was fully satisfied with what he heard that evening. In a letter to his friend Wilhelmine Creel, he wrote: “It was a wonderful performance. [The sonata] has four movements and lasts ca.20 minutes. I was afraid it is too long; imagine: listening to a single violin during 20 minutes. But it was quite all right, at least for me, [...] my sonata was exceedingly well done”¹²³.

Menuhin, in his later memories, did not hide his pride that he contributed to the creation of such a unique piece; however, he regretted that before the composer's death he had not had time to present him a more mature, thoughtful interpretation¹²⁴. Bartók died on September 26, 1945. After the *Sonata for Solo Violin*, he managed to leave scores of the unfinished *Piano Concerto No.3*, and his last work - *Concerto for Viola* (full manuscript of the solo voice and sketches of the orchestra part).

¹²¹O. Yatsugafu, op. cit., p. 19.

¹²²Raymond Sidoti, *The Violin Sonatas of Béla Bartók: an Epitome of the Composer's Development* (The Ohio State University, 1972), p. 37.

¹²³Béla Bartók, *Letters* (London: Faber & Faber, 1971), p. 342.

¹²⁴O. Yatsugafu, op. cit., p. 20.

CHAPTER III

Selected solo violin sonatas from the first half of the XXth century - performance issues

1 Paul Hindemith – Sonata in G minor Op. 11 No. 6

I. Mäßig schnell

The first movement of the *Sonata in G minor*, the tempo of which is specified by the composer as *Mäßig schnell* (moderately fast), has an ABA structure. It clearly shows the influence of Sonata No. 1 for solo violin by Johann Sebastian Bach. Hindemith does not introduce dense polyphony, which, combined with the steady tempo, makes this movement the simplest of all three of the youthful work. Nevertheless, both works share the similarity of the key (G minor) and the structure of the individual parts, which can be juxtaposed as shown below:

J. S. Bach - Sonata g-moll, BWV 1001		P. Hindemith - Sonata g-moll, op. 11 nr 1
1. Preludium	➤	1. Mässig schnell
2. Fuga	➤	
3. Siciliana	—	2. Siciliano: Mässig bewegt
4. Presto	—	3. Finale: Lebhaft

Example 3.01

As has been noted, the first movement of Paul Hindemith's *Sonata in G minor* is inspired by both the *Adagio* and *Fugue* from Bach's *Sonata BWV 1001*, even though it itself has a clear ABA form. The next reference to the fugue is the structure of both themes (and especially its beginnings), which has a similar rhythmic structure:



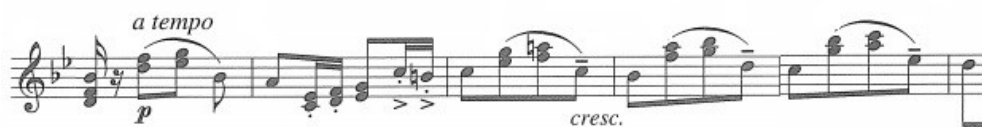
Example 3.02

Another example is the wider section of the first topic, in which three successive entrances can be distinguished. Each of them has a significantly richer texture in terms of the accumulation of double stops and chords - similar to the introduction of new voices during the subsequent theme entries in the baroque fugue. As in the traditional genre pattern, these variants are interspersed by two episodes with a more fancy, casual character. Especially the second one is worth a more detailed discussion - it is quite easy to trace the dialogue between two registers, and the shift of accent to the beginning of legato slurs additionally gives it an interesting, baroque color. The whole quasi-exposition ends with the last "thematic" section, which also serves as a modulation to B flat major key, introducing second theme:



Example 3.03

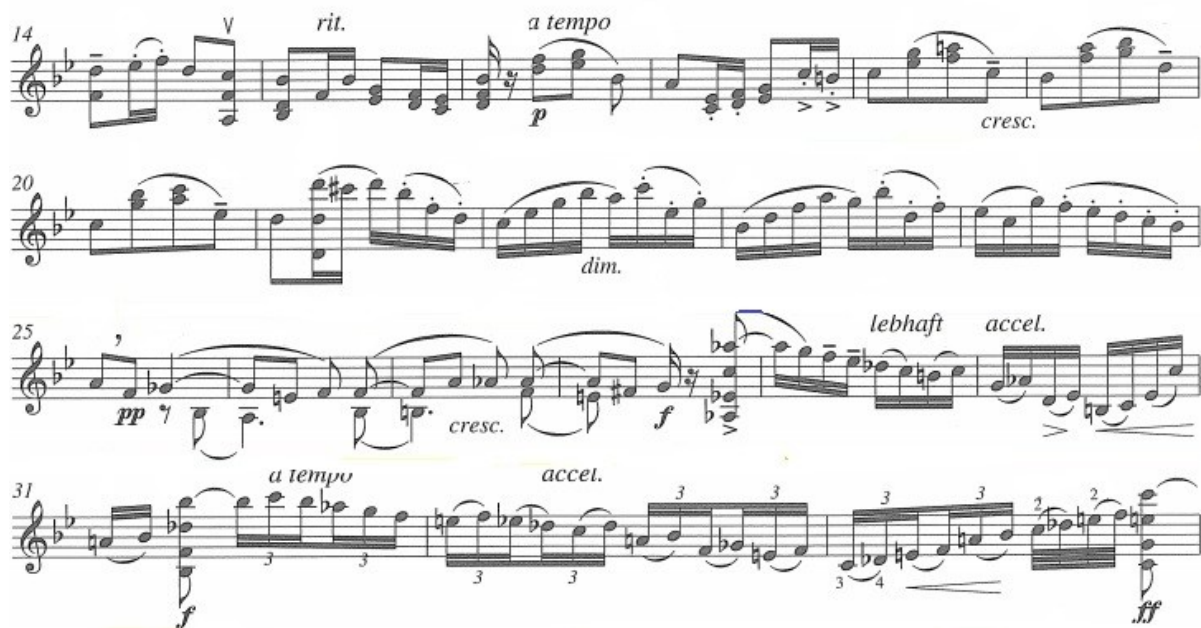
It has a much lighter character. Following the example of the first theme, here it is possible to observe a short, so-called theme's head, this time followed by three modulations using its material:



Example 3.04

Then Hindemith once again introduces the kind of episode that leads to the next, more variation-like version of the second theme, with a more static and gloomy character. In this case, it is worth paying attention to the shape of the texture, which also testifies

to the vivid use of Bach patterns. It is mostly homophonic and definitely more linear. The next presentation of the second theme (bars 25-28) is an example, in which the lower voice receives a specific autonomy, which influences the achievement of the dialogue effect. The following bars indicate Hindemith's inspiration for Bach's works, in particular *Adagio* from *Sonata No. 1 in G minor for solo violin*. The character of a virtuoso improvisation is present, which is based on successive vertical chords - in this way, vertical and horizontal tensions are opposed to each other in close proximity. All listed treatments are indicated in the following example:



Example 3.05

After reaching the first culmination, a short episode appears, which leads directly to the middle section, much lighter in its character. At this point, a division into a melodic voice and a counterpointing bass can be distinguished:



Example 3.06

The last bars of the first movement of Hindemith Sonata shows another reference to the baroque period - a group of progressive chords resembles pedal notes especially known to organists, which are entwined with improvisational passages. A similar procedure can be found at the end of Johann Sebastian Bach's *Adagio* from *Sonata No. 3 in C major*:



Example 3.07

II. Siziliano – Mäßig bewegt

As the second movement of his sonata, Hindemith includes the *Siziliano*, his version of a stylized pastoral dance at a leisurely tempo. It is especially demanding because of its slow tempo and frequent changes in the planes of the strings, resulting from the shape of the melody that weaves between the registers. Although only the first two bars are cited below, the following Example illustrates the problem well.

In his first *Sonata in G minor*, Bach also included a movement of a similar character – *Sicialiana*. According to the folk music pattern, both movements are written in a two-part, eighth meter (12/8, while in Hindemith it is 6/8). Particularly noteworthy is the rhythmic motif, the so-called *siciliano* rhythm (dotted eighth - sixteenth - eighth note). It serves as a stylistic basis for both works:



Example 3.08

It is interesting that Hindemith, who, especially in the later compositional period, used extremely precise dynamics markings in order to extend the range of the sound and emphasize the effect of contrast, this time leaves no annotations in this sphere¹²⁵; it is not known whether this is pure coincidence, or also here the composer wanted to subtly refer to Johann Sebastian Bach himself, whose manuscripts are extremely precise and transparent, but for the most part devoid of indications regarding changes in dynamics, often also tempo, general character or articulation¹²⁶.

The slow movement of the Hindemith's *Sonata* uses a homophonic texture - as a rule, it is relatively easy to distinguish the melody present in the highest, leading voice and the accompanying harmonic filling, which most often appears in the lower register. However, the composer occasionally balances the two plans, constructing two-voice dialogues, most often based on melodic inversions – thus, another reference to the achievements of the Baroque period is almost obvious. The whole part is full of this kind of uncomplicated dependencies. Below one of such characteristic fragments is shown:



Example 3.09

More complications arise when using a three-voice texture. Since the lower voice is dominant in the marked places, the true dilemma that has accompanied performers for hundreds of years returns - how to perform chords in such a way as to give priority to the appropriate voices? The most logical thing seems to be to break them the other way around, i.e. starting from the highest voice, ending with the lowest, thanks to which the dialogue between the extreme registers is clearly audible for the listener:



Example 3.10

¹²⁵*Dieser Satz ist in den Quellen dynamisch unbezeichnet geblieben* (ger. the manuscript of this movement does not contain dynamic references) - editor's note.

¹²⁶The manuscript of the Sonatas and Partitas for solo violin is available at this link: www.imslp.net/files/imglnks/usimg/0/0a/IMSLP324843-PMLP04292-bach_bwv_1001-1006_1013.pdf (access 05.02.2021)

An interesting and characteristic also for the later work of the German is the frequent use of hemiol. In *Siziliano* one can observe a particular accumulation of them - it contributes to a specific type of narrative, which in many long fragments runs completely independent of the logic of the measures division, instead it is based on the structure of *legato* curves:



Example 3.11

Although the entire movement is written in a 6/8 time signature, the composer makes two exceptions, changing it to 3/4. Both of these particular places have a key role - the first one is a kind of an extensive ending of part A with rather unusual shape, while the second such deviation is an introduction to a series of progressions, which are a turning point for the further direction of music:



Example 3.12

The consequence of the above-mentioned progressions is a short cadence that abolishes the measures division. Its beginning is marked by a series of parallel sixths figuration, from which chords emerge. Because those chords are connected to the preceding sixths and the tempo is relatively fast, the movement of the right hand to break the chord and embrace its lowest component must be almost acrobatic at this point. Then the bow should remain tightly pressed against the middle string, to make sure that it is possible to hear all the components of the next chord with the least energy loss, while maintaining the proper sound quality:



Example 3.13

If we treat the cadence as short section B, introducing new melodic material and a different emotional filling, the form of the whole part should be described as AABA'. After reaching the climax, the A' section follows, this time in a different key (E minor) and slightly shortened sizes. The first theme continues to use the inter-voice dialogue discussed above, also this time modulation leading to the starting key (G minor) appears. At the end of the first movement, Hindemith is once again faithful to one of the most characteristic, baroque traditions - despite the fact that before that the slow movement almost exclusively is basen on minor keys, the very end (last bar) changes the mode to the major one, by using the so-called the Picardian third, as shown in example 3.14. Such a procedure was willingly used, among others by Johann Sebastian Bach, who thus crowns, among others all minor preludes and fugues included in *Das Wohltemperierte Klavier* (first volume), BWV 846-869.

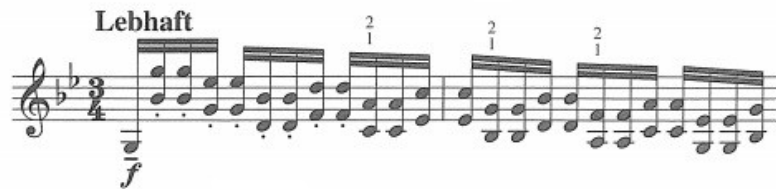


Example 3.14

III. Finale: Lebhaft

The last movement, the tempo of which is marked by the composer as *Lebhaft* (ger. quickly), has a clear ABA form with short coda at the end. What is also a characteristic feature of the fast movements of Bach sonatas, suites or partitas, the melodic material is treated in an evolutionary way, especially in the extreme sections A and A'. The similarity to *Presto* from *Sonata No. 1 in G minor BWV 1001*, and at the same time

a difference in comparison with the finale of *Sonata No. 1* by Ysaÿe, is a greater emphasis on horizontal movement, even if Hindemith makes extensive use of the series of parallel sixths and thirds, especially at the beginning. However, this cannot affect the slightest tempo fluctuation - the composition strikes with its vigor from the very beginning thanks to its sixteenth-note structure, short articulation and *forte* dynamics:



Example 3.15

Hindemith in his composition often moves close to the limit of tonality. It is true that the lack of complex chord structures may be a kind of relief, but it is effectively compensated for by the accumulation of chromatisms with rarely used incidentals, such as G flat, C flat, or even F flat, :



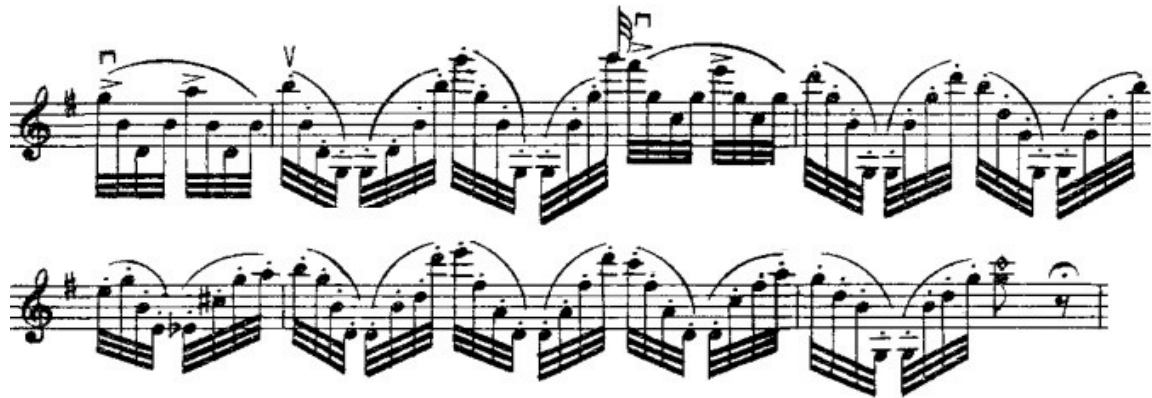
Example 3.16

At the end of the movement, the rhythm structure of the successive bars becomes fragmented, and the introduction of triplet *arpeggios* intensifies expression and virtuoso effect. Such a solution appears in Bach's *Chaconne* from the *2nd Partita for solo violin*.



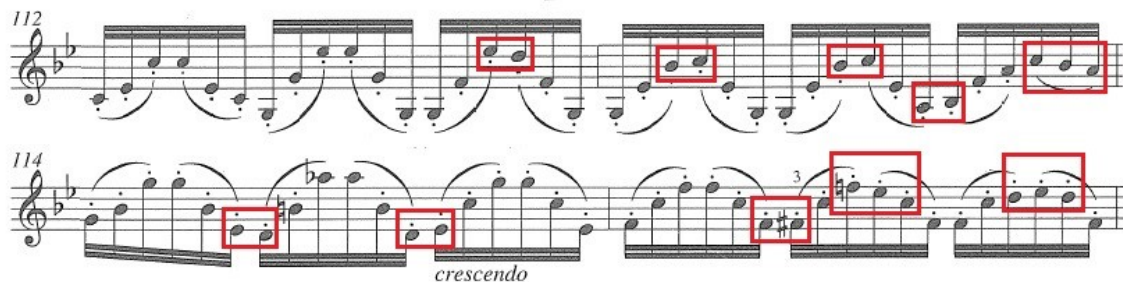
Example 3.17

Arpeggio as a performance technique focuses mainly on emphasizing the movement of the right hand, its ability to introduce the bow into a jumping movement, thanks to which the notes acquire a much greater selectivity of sound. The left hand fingering is based on specific patterns that change most often no more than every beat. The changes of the string planes are most often also repeatable, most often from the lowest to the highest, and back (marking the strings the typical patterns are G-D-A-A-D-G, G-D-A-E-E-A-D-G ect). Much more difficult and spectacular is the *arpeggio*, the changes of which are irregular in both the fingering and the planes of the strings; in extreme cases, it even allows a simple melody to be exposed. This takes place, for example, in particularly difficult variations on the traditional Irish song *The Last Rose of Summer*, written by German virtuoso Heinrich Wilhelm Ernst (1812-1865):



Example 3.18

Hindemith refers to his great predecessors by introducing similar *arpeggios* in the finale of the Sonata in G minor. Although those ones are not as extensive as in *The Last Rose of Summer*, but they are still one of the biggest performance problems of the third movement. An additional difficulty, analogous to the above-mentioned work by Ernst, is the *spiccato* notation. This means that the wrist of the right hand has to make further energetic impulses in order to bring the bow into a jumping motion:



Example 3.19

A musical score for a single melodic line, likely for a violin or flute. The key signature has one flat (B-flat). The tempo/mood is marked 'crescendo molto'. The score begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a half rest followed by a quarter note G4. The melody consists of eighth and sixteenth notes, with many notes beamed together. There are several dynamic markings: 'p' (piano) and 'f' (forte). The score ends with a double bar line. The text 'crescendo molto' is written below the staff.

To further emphasize the tension, Hindemith, during the final presentation of the theme "shortens the breath" - the subsequent, more and more extensive passages (the last of them spanning 3 octaves) gradually reduce their length (two bars - one bar - two beats); the next are even overlap:

139 *a tempo*

Example 3.21

2 Eugène Ysaÿe – Sonata in G minor Op. 27 No. 1

I. Grave

Ysaÿe, like Hindemith, when composing *Sonata in G minor op. 27 No. 1*, chose Johann Sebastian Bach's Sonatas for violin solo as a model, in particular the first one, *BWV 1001*. Both compositions have four-movement structure, based on the scheme of the *da chiesa* sonata, with a calm introduction in the form of a prelude, a polyphonic fugue, a slow, dance-like middle section and a spectacular, contrasting finale¹²⁷. They share a similarity in the key of the individual parts (in sequence: G minor - G minor - B major - G minor), and, in some cases, the time signature (a fugue with a two-split bar, the final written in 3/8).

Sonata No. 1, due to the multitude of complicated technical solutions, dramatic character and its multi-part structure, is considered one of the most difficult in the entire cycle. In this case the chord playing is crucial ability; after all, at the very beginning of the piece there are many dissonant four-voice chords. Ysaÿe enhances the impression of their span, abolishing the bar division and passing the first motif four times through the successive registers of the instrument:



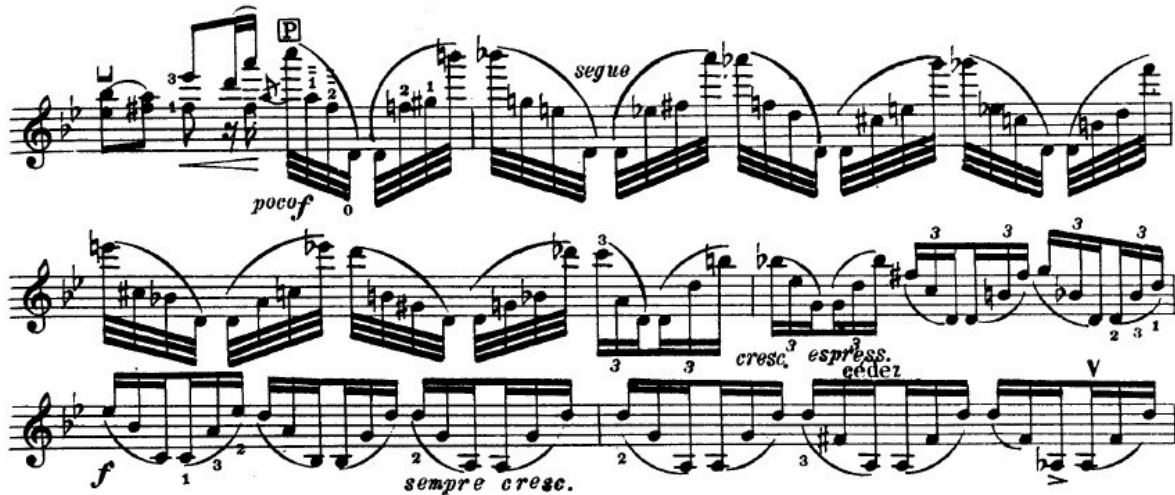
Example 3.22

The composer did not leave any guidelines for the performance of the above chords, but in order to preserve the integrity of the melody, the vast majority of violinists choose to perform particular chords in the following way:

- 1st chord - the further melody is written in the tenor voice, so to emphasize its meaning, after breaking the first chord, it is customary to play the E flat note a little bit longer - thanks to this the motif can be continued smoothly, even if it is to be done at the expense of some modification of the rhythm. It is worth paying attention to the precise definitions of articulation - the accents on the first two notes do not seem to have a purely sound meaning, their role is to direct the performer to the need to emphasize the melody appropriately.

¹²⁷J.U. Rittstieg, op. cit., p. 119.

The presence of certain rhythmic solutions indicates the saturation of the Sonata No. 1 with a baroque manner - e.g. the *arpeggios* from bars 29-34 seem to allude to similar sequences appearing in Johann Sebastian Bach's *Chaconne* from the *Partita No. 2 in D minor*:



Example 3.24

Ysaÿe, although he himself preferred the traditional major-minor tonal system, was sincerely interested in new musical ideas. *Sonata No. 1* is a typical example of the understanding of harmony typical of the turn of the 19th and 20th centuries. This is evidenced by, inter alia, two excerpts from the opening *Grave*. The first is a fast passage of parallel minor sixths, largely based on a whole-tone scale:



Example 3.25

Coda is just as interesting, because it requires getting the right, ethereal mood. For this purpose, Ysaÿe juxtaposes non-obvious performance techniques - extremely fast tremolo using the *sul ponticello* sound and *pizzicato* of the left hand, thanks to which the empty strings reverb at the beginning of the next few bars. The effect, not present during

the course of the entire first movement, is intensified by the gradual fading of the narrative, both in terms of tempo (*ritenuto*) and dynamics (progressive *diminuendo* from *pianissimo* to *pianissimo piano*). Taking into account the specific conditions of the stage performance, the ending of Sonata No. 1 is particularly inconvenient - the performance of the last, exceptionally long double stop (which is stretched over two bars, additionally marked with a fermata) requires the violinist to remain calm and composed. The right hand must be perfectly positioned between the A and E string so that both are heard simultaneously for as long as possible:



Example 3.26

II. Fugato

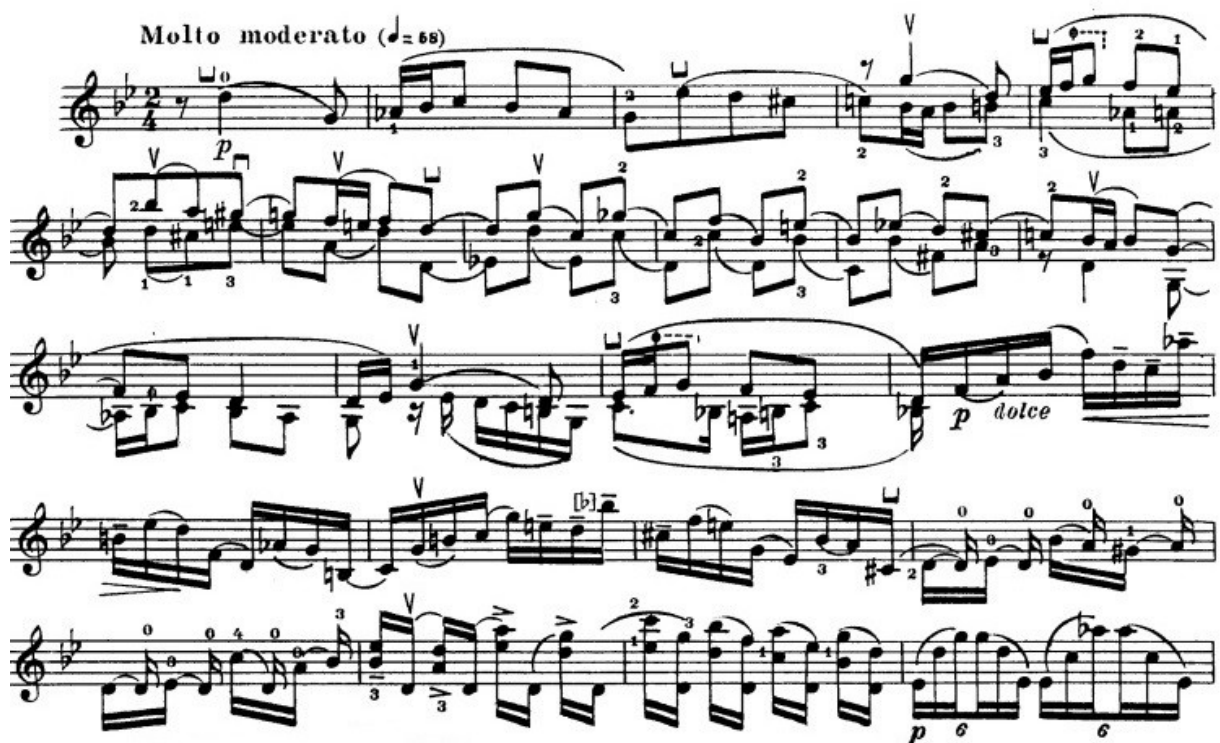
Despite its name, the second movement of the sonata is not a typical fugue, just like three movements of this type present in sonatas for solo violin by Johann Sebastian Bach. Ysaÿe clearly refers to the Fugue from *Sonata No. 1 in G minor BWV 1001* - both parts are similar in character, their tempo is measured, but not too fast. There is also a certain analogy in the construction of both themes, mainly in terms of rhythmic structure:



Example 3.27

Ysaÿe's fugue is based on a fairly long (three-bar) theme with a rather static, steady tempo. Due to its size, it can be classified as a type of *andamento*, although it should be noted that in the later sections the composer more often presents only its first part,

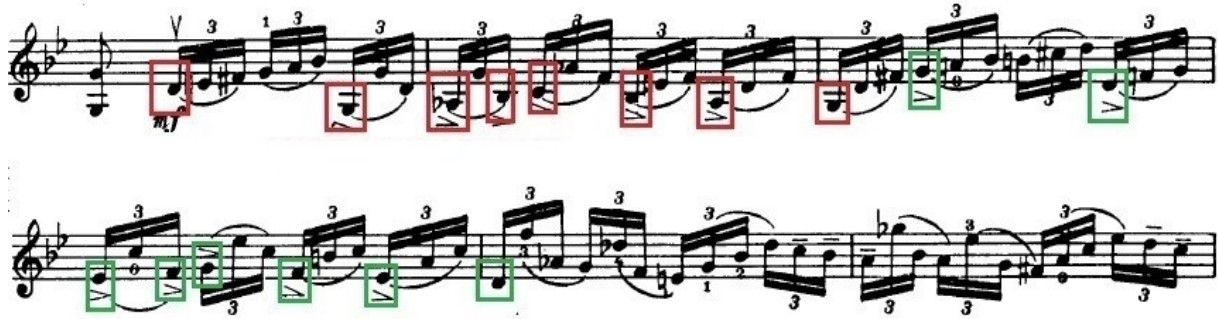
along with the characteristic, fifth interval jump constituting the thematic forehead. The first presentation of the theme is written in the key proper to the entire sonata – G minor (lat. *dux*), which proves that Ysaÿe respects strictly defined dependencies that define the structure of the baroque fugue. The answer (lat. *comes*) is also faithful to the traditional relationship with the theme, as it appears with an interval of fifth up (in the key of D minor). This time the thematic forehead takes the form of a perfect fourth jump, therefore, taking into account this kind of departure from interval relations in order to remain faithful to the initial key, such a response should be described as a tonal one. An interesting phenomenon takes place on bars 10-11 - the theme is shown in the lowest voice (once again in the form of *dux*), while the highest voice carries out the episode material, smoothly passing into the second part of the theme (also in the *dux* structure) - thus already in the first exposition appears the phenomenon of *stretto*¹²⁸. For the last time theme is presented as *comes* variant, simultaneously with a short coda, which plays the role of modulation introducing the main key of the next episode (B flat major).



Example 3.28

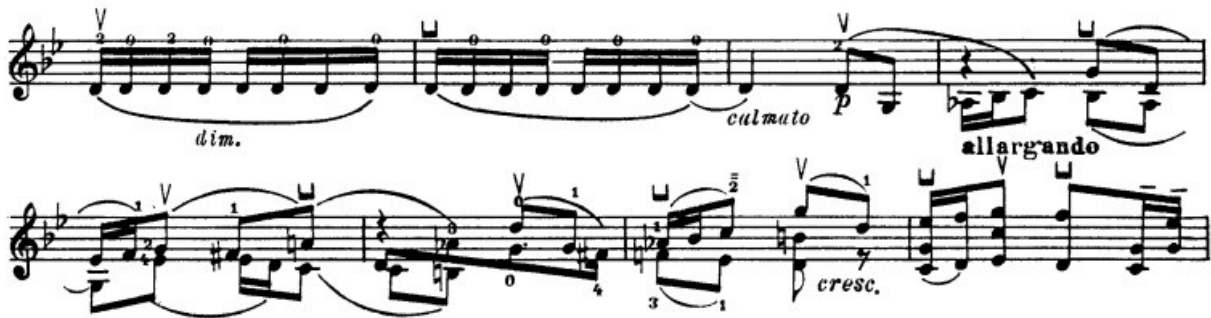
¹²⁸*Stretto* (it. tight) – a concept closely related to polyphony. It consists in overlapping a theme, which is introduced in the next voice, while in another register it is still not finished.

The counterpoint in the further part of *Fugato* takes on an increasingly elaborate form. Its shape and relationship with the theme in the last development are particularly interesting. Passages of sixteenth notes seem to be a kind of episode, but here the theme is also noticeable. Its audibility will be influenced by the precise execution of the written accents:



Example 3.29

Ysaÿe's polyphonic sections are usually conducted by two voices, one of which is thematic and the other is a counterpoint. The composer remains faithful to other elements characteristic of the traditional fugue - in the second movement of the *G minor Sonata*, one can easily distinguish further quasi-performances of the theme going through successive registers of the instrument, as well as elaborate modulating episodes. Close to the end of the piece, *stretto* is once again introduced in order to gradate the expression, which can be seen in the example below:



Example 3.30

The ending of the entire part also refers to the baroque traditions; it is about the so-called a pedal note - a long, often extended by fermata note in the bass voice, against which a spectacular improvisation is present, leading to the final cadence. The final chords shown below are an example of one of Ysaÿe's most important technical innovations. Taking into account the limitations of the instrument, in theory, chords performed on a violin cannot have

more than four components, but the Belgian rightly noticed that a quick change of position performed just before breaking the "right" chord makes it possible to add two more tones in the lower register. This innovative, polyphonic resolution is called the "Ysaÿe's super-chord"¹²⁹:



Example 3.31

III. Allegretto poco scherzoso

Allegretto poco scherzoso also have some parallels to the Bach's *Sonata No. 1 in G minor*, this time to its third movement, *Siciliana*. What they have in common is a calm character, the same main key (B flat major) and a slow tempo. This movement can be described as rondo (ABA'CA). Thematic sections (A) are full of Bach's style, a rather conservative approach to harmony and the abandonment of purely spectacular elements. Although the typical, previously discussed *siciliana* rhythm does not appear, the dance idiom is equally clear. In all the examples cited below, it is advisable to discreetly lengthen the opening note in order to give the phrase more freedom.



Example 3.32

¹²⁹M. Yang, op. cit., p. 44.

Contrasting sections, resembling couplets typical of the rondo form, depart from the classic interval dependencies. Part B introduces the figuration based on intervals of fourth and fifth, which refer to the impressionism, musical period much more contemporary to Ysaÿe. Their calm character is very clearly defined, indicated by three terms concerning tempo: *tranquillo* (it. calmly), *cédez* (fr. to give way), and *tenuto* (it. to hold down).



Example 3.33

Immediately after that comes the volatile, almost cadence-like section. The greatest difficulty it brings are the frequent changes in the plane of the strings, which is highlighted in the illustration below. The task of the performer is to hide them as much as possible in order to maintain the fluency of the melody:



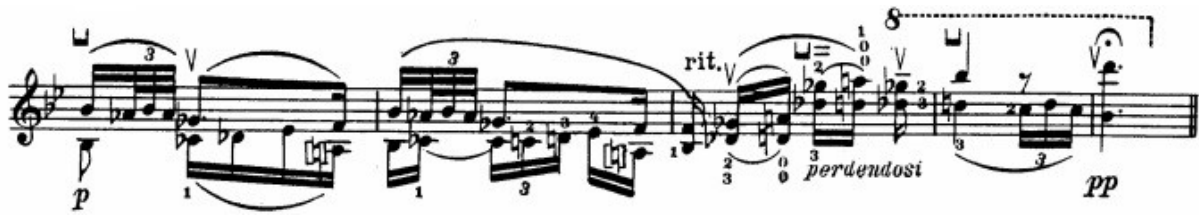
Example 3.34

The character of the second couplet is more improvisational, which is more reminiscent of the genre of a fantasy or a romantic ballad. An interesting solution which helps keeping logical structure of the descending scale is the use of the quartertone distance:



Example 3.35

The last presentation of the theme is crowned with a short coda, in which returning, dance rhythmic figures are present again. The tempo calms down, while the melody rises to the extremely high register of the instrument, which can be quite a challenge in terms of maintaining the right intonation. The characteristic guiding rhythm appears for the last time, this time augmented:



Example 3.36

IV. Finale

Compared to Bach's *Presto* at the end of the Sonata in G minor, the finale of Sonata No. 1 by Eugène Ysaÿe is dramatic and full of fire, as evidenced by the description *Allegro fermo* (it. vividly and fearlessly) at the beginning. Both parts are written in the same time signature (3/8) and a similar tempo, although the later composition is less motorized; horizontal progressions based on sixteenth-notes are primarily replaced by an accumulation of double stops and chords. The measure division is sometimes treated less restrictively - the very beginning brings its disturbance caused by the use of hemiola:



Example 3.37

The part that ends the entire cycle can be described as a rondo, which consists of three theme statements and two contrasting, extensive episodes. Their basic difficulty is the necessity to maintain the long phrase going through various registers of the instrument, despite the presence of *legato* curving, which disrupt the original time signature. A similar phenomenon occurs in the *Presto* from Sonata No. 1 in G minor by Johann Sebastian Bach:



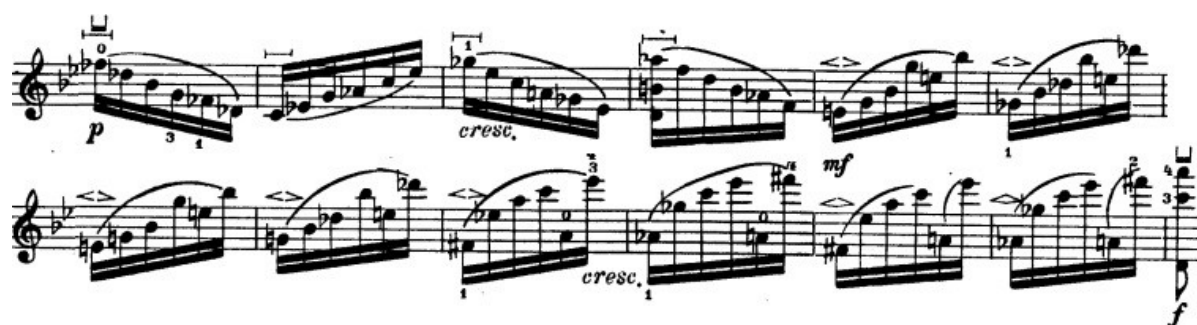
Example 3.38

Another interesting example can be seen in bars 33-38: first, series of accents fall on the weak part of the *legato* groups, and after that those bowings are irregular in relation to the original bar division:



Example 3.39

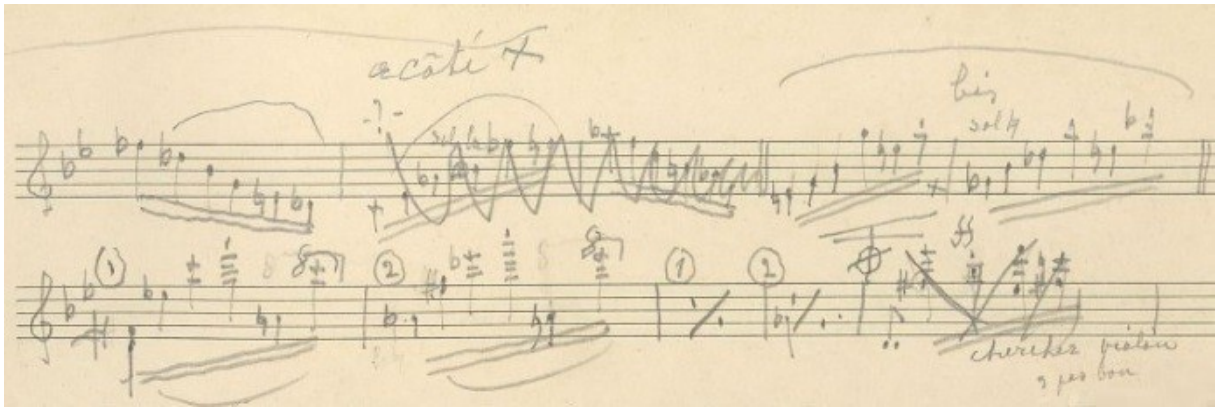
The second episode is much lighter in nature, although it is possible to feel some kind of sarcasm. Narration is accelerated by the presence of faster rhythmic values, such as sixteenth note triplets and thirty-seconds notes. The very dense texture is based almost entirely on the passages of double stops (this time using mainly the sixth intervals, later also the fifth and the tritons). Before the last returning of the theme, this couplet reaches its climax thanks to the accumulation of extensive, distributed diminished chords (bars 92-103). The composer additionally uses his own articulation markings (shown in the Example below), the selected notes should be played with a much larger amount of bow in order to achieve a greater weight:



Example 3.40

As a performer, I have some doubts regarding the musical text in measure 93 (second bar of example 3.40) – in my opinion, the C–Es–F-sharp–A–C–Es figuration is more appropriate, thanks to which the structure of the diminished chord would be maintained, as it is undisturbed in all other bars of the discussed section. All the editions identified in this thesis do not take this possibility into account, even though the composer's manuscript¹³⁰ is quite illegible. This place appears in the second bar of the following example:

¹³⁰This is the so-called *Lavergne Manuscript*, available through the following website:
<http://www.muzyiekcollecties.be/Lavergneproject/split/lavergneproject.php>
 The analyzed passage can be seen at the beginning of page 12.



Example 3.41

3. Béla Bartók – Sonata for Solo Violin, Sz. 117

I. Tempo di Ciaccona

The first movement, *Tempo di Ciaccona*, contains some clear references to Johann Sebastian Bach's greatest work for solo violin - the final movement of the second *Partita in D minor*, in certain way translated into the idiom of the Hungarian musical language. In order to properly define its formal structure, attention should be paid to the context of using the term "ciaccona" in the title. Bartók, marking the opening movement of his *Sonata* as *Tempo di Ciaccona*, suggests only metrorhythmic and tempo connections with its baroque counterpart. In fact, the structure of the first movement is most often interpreted as a kind of sonata form, with distinguishable exposition (bars 1-52), development (53-90), recapitulation (91-136), and coda (137-150).

In this context, one should also mention the interest of Bartók in the so-called Golden Division and the Fibonacci sequence¹³¹, which is directly related to it. It is a formula that dates back to ancient Greece and Egypt. Countless examples indicate its non-accidental presence in nature, and its wide application in science, architecture, painting or even economics¹³². It was somewhat rediscovered by the Italian mathematician Leonardo Fibonacci in 1202. He constructed an infinite sequence of natural numbers in which each successive number is the sum of the previous two; its beginning is as follows: 1-2-3-5-8-13-21-34-55-89-144-233... The following components divide in the ratio of 1.6180339 ... - it determines an irrational number called *phi*.

¹³¹Bartók is the first composer to use the Golden Proportion in his creative process, which he kept secret throughout his life. In addition to the Sonata for Solo Violin, it is present in works such as *Music for Strings, Percussion and Celesta* (1937), and the *Sonata for Two Pianos and Percussion* (1938).

This discovery was made in 1971 by the Hungarian researcher Ernő Lendvai.

¹³²Ray Borges, *The Phi Code in Nature, Architecture and Engineering* (Penn State University, 2004), pp. 2-8.

The first movement of the *Sonata* can be divided into thirteen short sections, which differ in terms of rhythm, melody and texture. In this case, the development starts from the fifth section, and the recapitulation from the eighth (5, 8, 13 are consecutive numbers of the Fibonacci sequence). The result of dividing 136 (end of reprise) by 1.618 (*phi* number) is bar 84 at which the new material of the development begins. Another such action gives a score of 52, which is the end of exposition. In such a series, the next number is 32 - it marks the opening measure for the third thematic group. Moreover, if we divide 136 (end of reprise) by 52 (end of exposure) the result is 2.615 ... which is almost exactly equal to the square of the *phi* number (2.617 ...) ¹³³.

The influence of Bach's *Chaconna* is already visible in the first bars of Bartók's work, mainly due to the same time signature (3/4), a similar tempo and rhythmic structure, according to which in the second and third beat the dotted rhythm is present. Despite some clear harmonic differences, both compositions use a dense, polyphonic texture. The structure of the opening phrases is also analogous - it is determined by four-bar sentences, repeated twice, the first time with an opening to the dominant (of course, Bach starts his *Chaconne* with the upbeat, so the whole structure is shifted).

J.S. Bach - Ciaccona z II Suite d-moll, BWV 1004

Ciaccona



Bela Bartók - Sonata na skrzypce solo, cz. I Tempo di ciaccona

Edited by YEHUDI MENUHIN

Tempo di ciaccona



Example 3.42

The *Tempo di ciaccona* resembles the type of dance called *Sarabande*, especially that of Bach's second *Partita in D minor*. Although it is impossible to find formal similarities between the two parts (after all, *Sarabanda* is based on the binary, AB form), but the analogical rhythmic structure of the beginning of both themes is worth noting:

¹³³Joseph Manig-Sylvan, *Béla Bartók: Sonata for Solo Violin* (The University of Arizona, 1986), pp. 20-21.



Example 3.43

Although the *Tempo di ciaconna* does not have a specific key, the entire part is enclosed in a fairly specific tonal frame - the first eight-bar sentence is clearly based on G minor, as evidenced above all by an extensive, "clean", four-note chord, having the same structure as the one that opens Bach's *Sonata No. 1 in G minor*:



Example 3.44

Almost immediately after the presentation of the first theme of the *Chaconna*, further considerable technical difficulties present in this movement become apparent. The narrative is carried out alternately in two, extremely distant registers, moreover, the term *più forte* (wł. constantly loud) appears, which is to remind about the necessity to continue the initial dynamics. This poses a great challenge for the performer to maintain a stable sound, especially in the case of the shortest rhythmic values, which are thirty-second notes. Moreover, the subsequent groups should be performed with a different bow division and its placing (up and down, at the end and close to the frog):



Example 3.45

The first part of the discussed Sonata for solo violin, with its stable tempo and virtuoso character, allows Bartók to extend the scale of the instrument almost to the maximum - already in the 15th bar there is an E⁴, one of the extreme tones that can be performed on the violin with the full sound. and dynamics.

The next part in the exposition is the episode connecting two contrasting themes. It is particularly interesting because it clearly refers to the baroque style - melodic notes are intertwined with recurring, open string ostinato, which contributes to a slightly nostalgic sound. The same effect is also heard in Johann Sebastian Bach's *Chaconne* from the *Partita for violin solo No. 2*:

J.S. Bach - II Partita na skrzypce solo BWV 1004, cz. 5 Chaconne

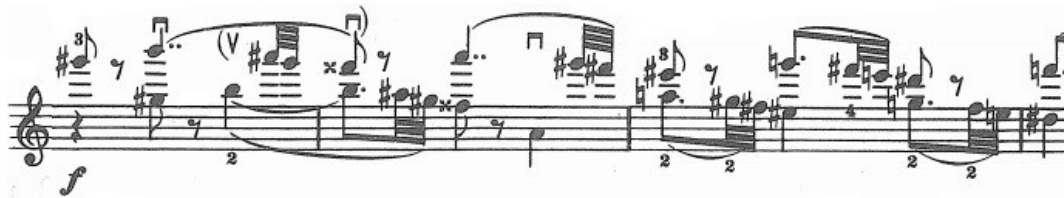


Bela Bartók - Sonata na skrzypce solo, cz. 1 Tempo di Ciacona



Example 3.46

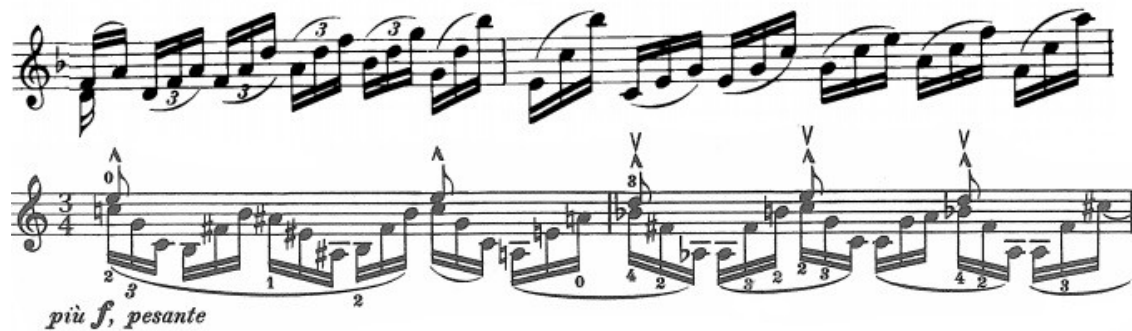
The second section of the theme is much more unsecure and mysterious in nature, mainly due to the presence of a slower tempo and lower volume of dynamics, as well as numerous eighth-note triplets. Apart from the more turbulent middle part, this particular fragment gives a moment of relaxation before the upcoming development. It is based solely on the first theme, the material of which is subject to various variations, as is the case, inter alia, in bars 57-59, where two voices overlap, conducting a dialogue in the canon:



Example 3.47

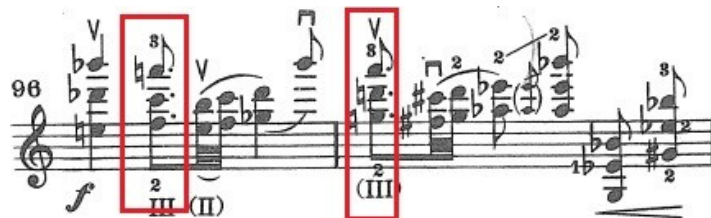
As the development continues, the tension and texture density also increase. Bartók uses here a series of parallel fourths, which are particularly demanding due to their intonation. Soon after, the triplet *pesante* section appears, based on spread out chords

performed under few, wide *legato* slurs (during the performance, it is worth to consider reducing the *legato* to three notes, so as to maintain adequate precision). The analogies to Bach and his *Chaconna* can be easily heard again - the last, final variation also uses the rhythmic structure of triplets in order to intensify sound and expression. A similar solution was implemented by Paul Hindemith in his *Sonata for solo violin in G minor* - the suitable example was previously quoted (No. 3.17).



Example 3.48

The whole piece climaxes at the beginning of the development; the theme returns in its original key (in G minor), but this time the range of registers is much wider - the top two voices are written an octave higher. Some violinists (including Viktoria Mulova) perform selected chords in the opposite direction in order to maintain the clean structure of the melody:



Example 3.49

Later on, the individual motifs are shorter, follow each other faster and lead to a connecting episode that uses the same effect as in the exposition, i.e. open string ostinato. Then there is a feeling of a certain resignation and withdrawal, which is obtained by the appropriate dynamics markings (the terms *piu piano*, *sempre piu piano* – it. quiet for all the time). The interval structure of the following phrases is equally important – especially falling, groaning semitones are marking their presence. The silent *codetta* is a distant reminiscence of resonant tension, it binds together the material from the first and second themes in a very exquisite way:



Example 3.50

The whole part is crowned with the coda that last thirteen bars, which introduces completely new, previously unheard material. The general mood also changes - for the first time an atmosphere of shyness combined with a certain hope starting to dominate, which is contributed to by the very construction of subsequent, short phrases (three repetitions of the first motif, which each time has a different, bolder development), and a perceptible, quasi-major key. The most difficult thing is to maintain a homogeneous *piano* dynamics and not to undergo into some sudden bursts of emotions that could lead to unnecessary tempo fluctuations. The last bars are technically demanding, mainly due to the presence of the left hand *pizzicato*:



Example 3.51

While realisation this *pizzicato* on the G string is not a problem, it is much more difficult to play it on the D string as the left hand has very little space for a proper touch due to the adjacent double stops performed with the use of bow. *Pizzicato* in its nature is quite short in terms of its resonance; there is a risk that when performed with the left hand, and muted for the reasons mentioned above, it will have a very poor, "bottle-like" sound. To avoid this, the left hand should be placed more towards the lower strings, and the movement of the finger performing the *pizzicato* should be done on the principle of very strong pressure and quick bounce off the string, which will increase the resonance.

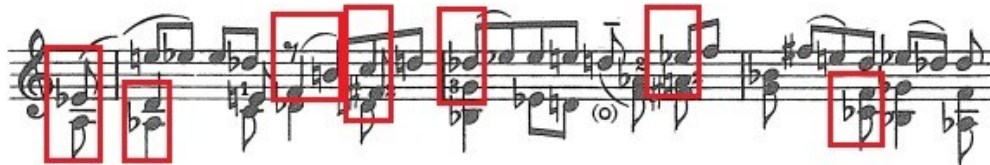
II. Fuga

To quote Yehudi Menuhin, the second movement of this sonata, Fugue is "probably the most aggressive, maybe even brutal music I play"¹³⁴. While in *Chaconne* vertical movement predominated, exhibited by dense, almost clustered chords, in the second movement Bartók puts more emphasis on the linearity of motivic development - the theme, with C (C minor) as the tonal center, is based on a motif consisting of two notes (!), which in the further narrative undergoes organic development and various virtuoso evolutions:



Example 3.52

As more voices are added, the texture becomes much more dense. Particularly problematic is the accumulation of tritons, which are very inconvenient to perform on the violin - it almost always involves the need to cross the fingers of the left hand:



Example 3.53

Taking this into account, the references to the genre's Baroque origins are obvious; it should be noted, however, that this is not a fugue in the strict sense of the word. It can be called a fugue fantasy¹³⁵ due to the fact that there are parts in which the initial theme does not appear at all; at the same time they are too long to be designated as traditional episodes. It will be more appropriate to say that after a full-sized exposition, sections containing the theme in its various variations, and episodes of a noticeably more fanciful character are juxtaposed. However, it is worth analyzing the first exposition, where Bartók maintains a strictly defined order of successive entrances of the topic, with the number of repetitions corresponding to the number of voices in the fugue (four), and adaptation of the classic rules concerning the tonality of individual presentations of the topic (the *dux* theme appears in the main key, the *comes* response keeps the relationship of the interval of fifth):

¹³⁴Humphrey Burton, *Yehudi Menuhin: A Life* (Northeastern University Press, 2001), pp. 232.

¹³⁵Halsey Stevens, op. cit, p. 224.

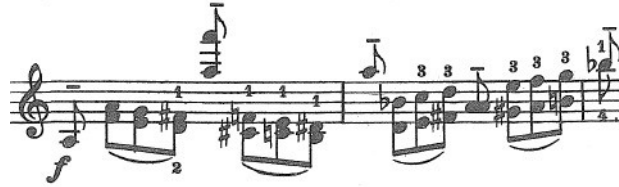
Fuga

Risoluto, non troppo vivo, ♩ = ca. 116

Example 3.54

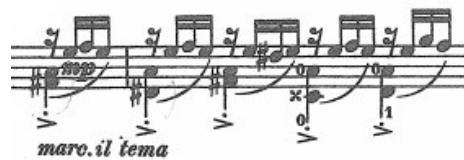
Among all the difficulties faced by the performer of the *Fugue*, it is necessary to mention, first of all, the attention to the elements characteristic of the Baroque pattern - the proper display of themes and answers, or the differentiation of episodes that bind them together. It is equally important to maintain the strict discipline of tempo, which should be consistent regardless of all complications. Therefore, it is important to adapt it from the very first bars, so as to avoid the common mistake resulting from playing the opening of the *Fugue* even faster than assumed by the composer, which, with insufficient technical preparation, may lead to a gradual, not much related to the phrase, slowing down after the appearance of subsequent voices, and hence, a more dense texture.

Bearing in mind the complications in terms of intonation, it is worth adding that apart from compact series of double stops, Bartók often completely isolates individual planes from each other - this allows them to be better identified, and also brings to mind a certain similarity to punctualism, as is the case with bars 32-33:



Example 3.55

The obvious difficulty that will appear in the further course of the discussed movement is the need to put more emphasis on presenting the topic, as (with the exception of the exposition) it will not appear directly one after another, and besides, it is often very skillfully woven into a fast-paced narrative. Due to the nature of the instrument, the subject shown in the highest register is relatively easy to hear. It is completely different when it is placed in the lowest voice, and it is also subjected to inversion. The composer (possibly thanks to Menuhin) realizes this, that is why many suggestive articulating annotations are present at the same time:

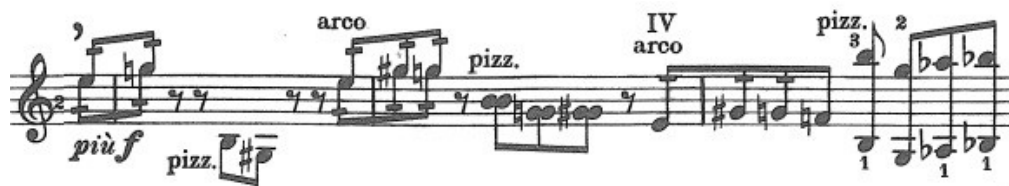


Example 3.56

In the second movement of the Sonata, Bartók introduces the whole spectrum of *pizzicato* types. They appear in one fragment, over just a few bars, being an inversion of the actual theme that is confronted with it. The first answer is conservative, it uses *pizzicato* with a traditional shape that has been known for centuries. The second is much more difficult in terms of intonation, largely due to the sequence of three *unison* notes (performed with the unchanging layout of the hand - the fourth finger on the lower string, the first finger on the upper string). Additionally, attention should be paid to the use of a series of pauses both in this case and at the very beginning of the part - they are of great importance for the course of the narration, so the violinist should not make unnecessary

movements during their duration, all position changes must be noiseless, which means that it is not possible to check if the abovementioned pizzicatos are clean; the performer needs to be sure of his intonation relying solely on muscle memory.

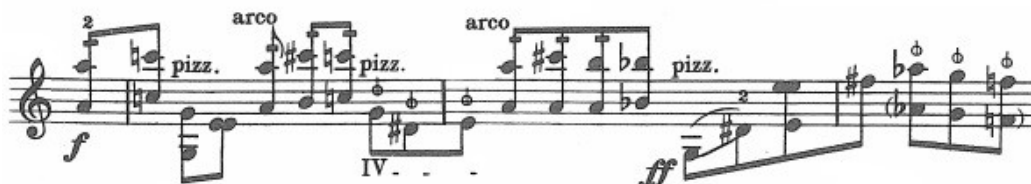
The next answer is much more avant-garde - here the two-note *pizzicato* has a span of two octaves, moreover, in this case the extreme strings (G and E) remain in use. Yehudi Menuhin himself proposes two possibilities of performing this passage. The first is to play the bottom *pizzicato* note with the right hand and the top note by using the left hand. The disadvantage of this solution is the left hand *pizzicato* must be done with the fourth finger, which is by nature weaker and less mobile. However, the position of the right hand is completely natural in this case, so it will be faster prepared for the arco figuration that is placed immediately afterwards. Another suggestion is to use two fingers of the right hand at the same time - this method is more practical and used more often, mainly due to the possibility of obtaining a more stable sound. The first three theme entries with its inversion are presented in the example below:



Example 3.57

After the aforementioned fast *arco* passage, Bartók returns to the previously used performance technique. This time the answer consists of two *pizzicato* notes, and again the biggest problem is keeping a good intonation. In order to correctly perform the *unison* of the second one, stretch the fourth finger lying on the G string, while weighting the left hand towards the first position, where the first finger should be (assuming that the first position is the starting point in this case). The very tuning of the interval in *unison* on the violin is very difficult, in this case the situation is additionally made more difficult by the previous note, where the left hand is placed in the first position. The key is to stretch the fourth finger itself, which must be done very quickly and at the perfect moment - if it is done too slowly, the fourth finger will be too low and the unison will not be perfectly clean. However, if the performer gets nervous and focuses too quickly on the second note, the first one will be false as a result of subconsciously preparing to stretch the arm (in such a situation there may even be a minimal *glissando* between them, which is obvious mistake).

The last variant used is the so-called Bartók pizzicato, in which the string should bounce off the neck through an appropriate hooking, which will produce a sharp and metallic sound. It can be done in two ways - either with the two fingers of the right hand (index and thumb), or just the first, but clearly rounded. Personally, I prefer the second solution, because it is faster – in order to prepare two fingers of the right hand for a *pizzicato*, the whole bow grip can be changed quickly, and then the whole procedure must be done again before returning to the *arco*; moreover, for obvious reasons, the thumb is definitely not very precise. In *Fuga* Bartók *pizzicato* appears twice - while its correct performance on the G string is not a big problem (to be honest, there is a greater risk of the sound being exaggerated), but in the higher register it should be played with the better preparation and with much confidence.



Example 3.58

In bar 77, the theme is shown once again, this time with the use of chord series, which contributes to the achievement of the largest volume of sound so far. From the point of view of form, its key, C minor, is especially important, as it allows to define a fugue as a quasi-sonata form with one clear theme, distinguishable exposition (full presentation of the theme with a modulating episode), development (series of successive theme entries, interspersed with virtuoso, variational episodes), reprise (returning of the theme in its original "key") and *coda*, contained the last nine bars. Such a division is possible also thanks to the isolation of individual tonal centers - C (C minor) marks the beginning of each of the following components of the sonata form:

	6 11 16 21				36 45 50				63 67 71 77				85 93 99							
	EXPOSITION				DEVELOPMENT				RECAPITULATION				CODA							
	Full exposition		Episode		Themes		Episode		Themes		Theme	Episode	Theme							
Nr of bars	20				15				14				8	8	6	9				
Theme entries	#1 5	#2 5	#3 5	#4 5	X		#5 9	#6 5	X		#7 4	#8 4	#9 4	#10 6	#11 8	#12 8	#13 X	#14 6	#15 X	#16 X
Tonal centers	C g C g d e b c#				A b C f# C f# E b d				C 2 F(d) B (g#) G (e) f#				C D C b C							

Example 3.59

The episode starting from bar 85, combines an atonal, modern sound with a baroque tradition. Its beginning is largely based on the full-tone scale, which, combined with the appropriate combination of rhythm and articulation, gives it a truly folk character. The next part, in turn, is included in a series of chords (58!), with an open D string as the lowest component. This is a certain reference to the pedal note (well-known especially for the organists) against which a virtuoso figuration leads to the closing cadenza.

The coda itself also serves as one of the climaxes, thanks to its fortissimo dynamics and dense texture. The structure of the chords occurring here is very rare in the literature - two fifths are juxtaposed (bass-tenor and alt-soprano). It is almost impossible to perform the lower interval with the fourth finger (because it is too small, it has a small pressure area). In this case, the necessity to use a third finger causes the left hand to move upward so that it remains suspended between the two positions. Given that pure fifths are inherently uncomfortable intervals for a violin, this leads to obvious intonation difficulties; in addition, the strings remain under constant tension, which can even break the highest and weakest string (E).

At the end, the fugue uses the element of surprise - a very extensive glissando and sudden decrease of the dynamics leading to *pianissimo piano* turns into a long pause, after which the front of the theme (C-E flat) appears for the last time, in extremely contrasted *fortissimo* dynamics.

III. Melodia

As the next movement, Bartók included a calm *Melody*, the formal structure of which has the features of a variational *aria da capo* (ABA). It is a very good example of a composer's specific, characteristic musical style called *night music*, which is defined as "unreal dissonances being the background for the sounds of nature and lonely melodies"¹³⁶. The tempo is very slow, there is an atmosphere of mystery and intimacy, as evidenced by the dynamics, which all the time oscillates between *pianissimo piano* and *mezzo piano*.

Section A consists of four long phrases with a monophonic texture and a raw color, each of which ends with an analogous melodic-rhythmic structure, constituting a kind of leitmotif:

¹³⁶David Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* (California Studies in 20th-Century Music, 2006), p. 84.



Example 3.60

The theme of section A that opens the entire part is noticeably similar to the theme that closes the development of the first movement:



Example 3.61

The middle section (B) brings a significant change of character - by using series of trills in the lower register, Bartók adds some tremor and anxiety. Composer points out that it should be performed with a mute, although in one of his letters to Menuhin he expresses his doubts, suggesting the possibility of not introducing such a change¹³⁷. This is where color comes to the fore, which is a reference to the impressionism. In this context, it is worth paying attention to the lightness of the quick figurations from bars 43-44:



Example 3.62

Immediately afterwards comes short mordents that refer to the previously mentioned "sounds of nature" - it can refer to, for example, the sounds of birds, the mystery of which is emphasized thanks to the presence of an echo. The composer gives the performer complete freedom in terms of the number of repetitions of this short motif:



Example 3.63

¹³⁷Béla Bartók, *Letters* (London: Faber & Faber, 1971), p. 332.

Section A 'is an elaborate variation on the main theme - it draws all the melodic material from it, but at the same time it is so ornamentally entwined that recognizing its source does not turn out to be something obvious, especially because the accumulation of ornaments makes the narrative noticeably more agile. The characteristic endings of the phrases return once again, in this case shown twice:



Example 3.64

After reaching the high register and the reappearance of the "bird motif", the main theme is clearly heard for the last time, the opening fragment of which turns into a series of parallel harmonics, crowning the entire movement.

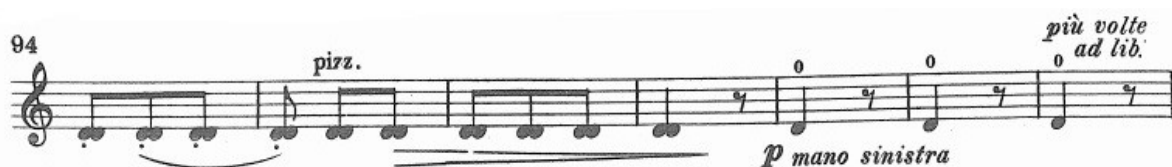
IV. Presto

The fourth part, *Presto*, is written in the form of a stylized rondo, the subsequent sections of which are gradually fragmented and overlap with each other. It is also possible to make a more precise division based on clearly presented, main tonal frames (G minor / B flat major), which divide the movement into four sections of similar sizes (1.A, 2.B, 3. A 'C, 4. development B and A, B', coda). Certainly the individual components are relatively easy to hear due to their distinct nature, as well as to the tempo and dynamics difference. The extreme, refrain sections have a lively, scherzo-like character. They use the strict discipline of an extremely fast *moto perpetuo* based on sixteen-note movement, which with its almost unlimited momentum resembles the finale (also *Presto*) from Johann Sebastian Bach's *Sonata for solo violin in G minor*:



Example 3.65

Bartók originally planned to introduce quarter tones in these fast runs, but today the vast majority of performers prefer a slightly simplified version resulting from Menuhin's suggestion, using the twelve tones of the classical octave division known from Western music. The volume of the sound is very minimal - *piano* dynamics dominate, quick crescendos and diminuendos resemble nervous outbursts more than actual changes in sound intensity. Fast and quasi-dance figurations quickly reach their climax, after which the music gradually fades away. An additional effect is achieved by the annotation *con sordino* (with a mute), the use of which at the end of this fast section is artfully and precisely planned - while the left hand performs a *pizzicato* based on open strings, the right hand can remove the mute in the meantime. Bartók uses this procedure twice, both before the first and the second couplet; thanks to this, the continuity of musical narration is maintained, which is particularly important in the context of fast, energetic momentum. It is worth paying more attention to the term *più volte* (it. several times) *ad libitum* (lat. arbitrarily). This means that the *pizzicato* with the left hand may be repeated more times; more important in this case is to remove the mute calmly, undisturbed and to maintain the original tempo. The second topic should be presented on the basis of dynamic contrast, without even subconscious slowing down of the narrative.



Example 3.66

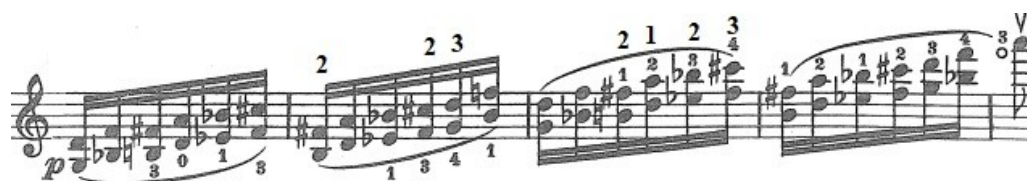
The second theme, through its specific shape of the melody and numerous dotted rhythms, is more related to Hungarian folk music¹³⁸. The use of hemiolas is characteristic, giving it a certain, provocative mood:



Example 3.67

¹³⁸Oliver Yatsugafu, op.cit., p. 57.

Soon after, the mysterious mood of the first bars returns - section A is based on an analogous material, this time however doubled with the distance of the fifth; some researchers argue that in violin literature this kind of sequences have never appeared in such intensity before¹³⁹. The very end is especially inconvenient, just before the second, calmer section arrives. The fourth finger fifth is by far the least comfortable, so it makes most sense to avoid doing this as much as possible. The following example shows my personal fingering suggestion. It is true that in such a case it is necessary to stretch the finger more often in the case of a distance of one and a half tone (as in the second bar), and to add one more change of position (the third bar), but in my opinion it is a much smaller complication, and the obtained sound is more reliable :



Example 3.68

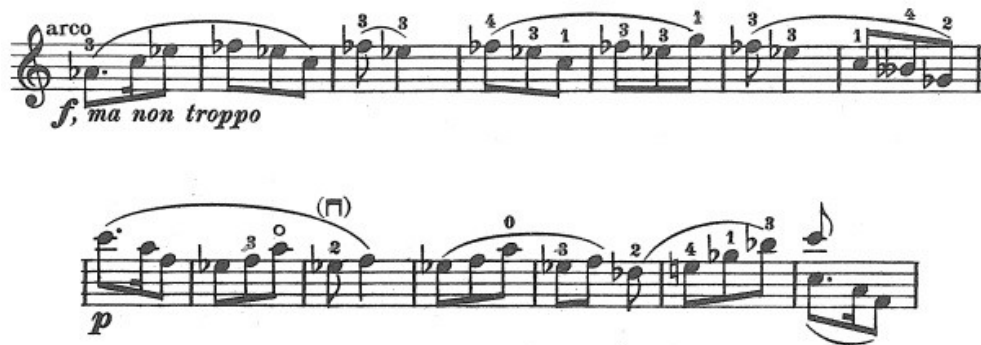
After a significant expansion of the sound intensity (compared to the beginning of the *Finale*), also this time the *pizzicato* chords allows performer to smoothly move to the next couplet, with a slightly calmer character: It is worth paying attention to the slightly unusual fingering present in bar 272. The arrangement of fingers 4-3 would be natural; such sliding of the third finger is to bring the whining effect of a discreet *glissando*, moreover, consciously placing the F flat note a little bit lower will more effectively reflect the oriental character of the melody:



Example 3.69

It is all the more interesting because its next presentation preserves the inversion relations - the reversed direction of the intervals between successive notes. This treatment was especially commonly used, among others by Johann Sebastian Bach himself, as one of the possibilities of presenting the theme in his polyphonic compositions:

139F. Spinosa, op. cit., p. 118.



Example 3.70

The closing section of the final movement is a kind of summary of all the material that appeared earlier. This is why it is possible to hear the reminiscences of the original theme (both its single and double-stops variants), the angular dotted rhythms of section B which are this time dynamically graded, as well as, at the very end, the last melancholic chant of the second couplet (C):

A" (t. 334-337) B" (t. 349-351)

punta d'arco sul pont. ordinario

pp 1 f

C" (t. 406-410)

III. - - - - - V - - - - - V - - - - -

p

Example 3.71

It should be noted that, despite having exposed some extremely dissonant combinations beforehand, Bartók ends his solo sonata with almost the same extensive chords from which it began. They are based on two empty strings; the difference lies in the mode (G minor - G major) and the octave span.

CONCLUSION

All three compositions, the detailed analysis of which in the third chapter of this written thesis, are extremely valuable from the point of view of the entire violin literature. In the case of the first of them, by Paul Hindemith, it should be appreciated that, apart from analogous works by Max Reger, it is almost pioneering - at the beginning of the 20th century the genre of sonata for violin solo, after almost 150 years of non-existence, was just beginning its return to the stage. This piece is the peak of his early composing activity; however, this does not mean its immaturity - on the contrary, it has all the attributes to be able to enter the standard repertoire and take its rightful place in it, among other compositions, like Eugène Ysaÿe's *Sonatas* from *Op. 35*.

The above-mentioned collection by the Belgian virtuoso has been continuously popular for decades, and there is no indication that this will change. Already the first Sonata shows the fullness of a personal, unique style enriched with bold innovations in the field of harmony, unprecedented colors, innovative means of expression and virtuoso bravado. The combination of practical experience with the natural ease of writing allowed him to create a complete piece.

The composition by Bela Bartók is a symbol of changes and new aspirations that are characteristic of contemporary music - strong expression, emancipation of dissonance, extensive narration based primarily on strong, diatonic tonal centers. This work, in opposition to the *Sonata G minor* by Hindemith, was completed at the end of its composer's life. For this reason, it is a kind of reminiscence of all of Bartók's style, in which its characteristic features intertwine - inspiration with folklore, expressive rhythm, or the presence of strong contrasts.

Although all the above-mentioned composers had a different approach for music for many different reasons, their Sonatas for violin solo have one very important thing in common - a clear inspiration from the heritage of Johann Sebastian Bach, especially his *Sonatas and Partitas*. In these sections, which are a certain summary of the Baroque era, there is a perfect balance between the outer form and the inner content; there is an awareness of the possibilities and limitations of the violin and a true mastery of counterpoint.

Working on the four sonatas included in the attached recording was certainly the greatest challenge in my artistic career so far, it is also a certain punch line for many years of education - after all, the selection of the program was dictated by a personal, deep admiration for Bach's music and his faithful, 20th-century successors. The compositions I present are extremely demanding both in terms of a solo cast, polyphony craftsmanship, as well as musical depth and purely virtuoso qualities. The entire preparatory process was a very inspiring activity, it influenced the further development of my musical sensitivity, and also allowed me to redefine a number of dependencies and cause-and-effect sequences which permeate all classical music, and appreciate the universalism of Johann Sebastian Bach's music. With this in mind, it is worth quoting the words of the musicologist Karl Geiringer, which still remain valid and can serve as an accurate summary of this dissertation:

“It is often the case in the history of art that a genius far ahead of his time remains forgotten and only gains recognition after death. In Bach's case, the picture is a bit different - during his lifetime his music was often considered unfashionable, even outdated; however, for later generations it turned out to be an inexhaustible source of inspiration, a vital force in the European music heritage”¹⁴⁰.

¹⁴⁰Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966), p. 353.

APPENDIX

Important Solo violin sonatas from the 20th and 21th century

- Max Reger – *7 Sonatas for Violin Solo, Op.91* (1905)
- Ernst Křenek – *Sonata No. 1 for solo violin, Op. 33* (1925)
- Nikos Skalkottas – *Sonate* (1925)
- Erwin Schulhoff – *Sonate* (1927)
- Karl Amadeus Hartmann – *2 Sonatas for solo violin* (1927)
- Sándor Veress – *Sonata* (1935)
- Erich Honneger – *Sonata for solo violin* (1940)
- Grażyna Bacewicz – *Sonata No. 1 for solo violin* (1941)
- Sergiej Prokofiev – *Sonata for solo violin in D major, Op. 115* (1947)
- Ernst Krenek – *Sonata No. 2 for solo violin, Op. 115* (1948)
- Paul Ben-Haim – *Sonata in G* (1951)
- Bogusław Schaeffer – *Sonata inper violino solo* (1955)
- Darius Milhaud – *Sonatina pastorale for violin solo, Op.383* (1960)
- Mieczysław Weinberg – *Sonata No.1 for violin solo, Op.82* (1964)
- Mieczysław Weinberg – *Sonata No.2 for violin solo, Op.95* (1967)
- Aram Khachaturian – *Sonata-Monologue, for unaccompanied violin* (1975)
- Krzysztof Meyer – *Sonata for violin solo* (1975)
- Edison Denisov – *Sonata for violin solo* (1978)
- Mieczysław Weinberg – *Sonata No.3 for violin solo, Op.126* (1979)
- Rodion Shchedrin – *Echo Sonata, for solo violin* (1984)
- Laura Schwendinger – *Sonata for solo violin* (1995)
- Alexander Shchetynsky – *Sonata for Solo Violin* (2009)
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- Example 3.23, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. I bars 5-6
- Example 3.24, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. I bars 29-34
- Example 3.25, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. I bars 15-18
- Example 3.26, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. I bars 41-52
- Example 3.27, Johann Sebastian Bach – Sonata in G minor, mvt. II bars 1-2,
Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. I bars 1-2
- Example 3.28, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 1-23
- Example 3.29, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 83-88
- Example 3.30, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 92-99
- Example 3.31, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 108-113
- Example 3.32, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 1-2
- Example 3.33, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 16-18
- Example 3.34, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 22-24
- Example 3.35, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 43-44
- Example 3.36, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 66-69
- Example 3.37, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. IV bars 1-6
- Example 3.38, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 43-44
- Example 3.39, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 33-38
- Example 3.40, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 92-104
- Example 3.41, Eugène Ysaÿe – Sonata in G minor op. 27 No. 1, mvt. II bars 43-44

- Example 3.42, Johann Sebastian Bach – Partita in D minor BWV 1004,
mvt. V bars 1-4
Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 1-4
- Example 3.43, Johann Sebastian Bach – Partita in D minor BWV 1004,
mvt. III bars 1-5
- Example 3.44, Johann Sebastian Bach – Sonata in G minor BWV 1001, mvt. I takt 1
- Example 3.45, Béla Bartók – Sonata for violin solo, mvt. I bars 9-10
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mvt. V bars 229-231
Béla Bartók – Sonata for violin solo Sz. 117, bars 17-20, 112-114
- Example 3.47, Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 57-59
- Example 3.48, Johann Sebastian Bach – Partita d-moll BWV 1004,
mvt. V bars 241-242
Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 87-88
- Example 3.49, Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 99-100
- Example 3.50, Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 1, 45, 129-130
- Example 3.51, Béla Bartók – Sonata for violin solo Sz. 117, mvt. I bars 145-150
- Example 3.52, Béla Bartók – Sonata for violin solo Sz. 117, mvt. II bars 1-4
- Example 3.53, Béla Bartók – Sonata for violin solo Sz. 117, mvt. II bars 13-15
- Example 3.54, Béla Bartók – Sonata for violin solo Sz. 117, mvt. II bars 1-23
- Example 3.55, Béla Bartók – Sonata for violin solo Sz. 117, mvt. II bars 32-33
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mvt. III bars 4-5, 10-11, 18-20, 28-29
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- Example 3.64, Béla Bartók – Sonata for violin solo Sz. 117, mvt. III bars 52-53, 57-58
- Example 3.65, Johann Sebastian Bach – Sonata in G minor BWV 1001,
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- Example 3.68, Béla Bartók – Sonata for violin solo Sz. 117, mvt. IV bars 245-248
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- Example 3.70, Béla Bartók – Sonata for violin solo Sz. 117,
mvt. IV bars 270-276, 282-288
- Example 3.71, Béla Bartók – Sonata for violin solo Sz. 117,
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Artistic creative component recorded as part of doctoral dissertation:

1. Johann Sebastian Bach – Sonata in G minor BWV 1001,

I. Adagio

II. Fuga

III. Siciliana

IV. Presto

2. Paul Hindemith – Sonata in G minor op. 11 nr 6

I. Mäßig schnell

II. Siziliano - Mäßig bewegt

III. Finale: Lebhaft

3. Eugène Ysaÿe – Sonata in G minor op. 27 nr 1

I. Grave

II. Fugato

III. Allegretto poco scherzoso

IV. Finale

4. Béla Bartók – Sonata for Solo Violin, Sz. 117

I. Tempo di Ciaccona

II. Fuga

III. Melodia

IV. Presto

Aleksander Daszkiewicz - violin

The recording was made on 05/01 and 09/02 in the Concert Hall of
the Krzysztof Penderecki Academy of Music in Cracow.

Sound production – mgr Kamil Madoń.

