THE UNIVERSITY OF QUEENSLAND

AUSTRALIA

CONSIDERATIONS FOR THE EXECUTION OF MULTIPLE-STOPS IN GERMAN SOLO VIOLIN REPERTOIRE FROM 1676 TO 1735

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A thesis submitted for the degree of Master of Philosophy at

The University of Queensland in 2016

School of Music

Abstract

Many unaccompanied solo violin works from the late seventeenth and early eighteenth centuries—particularly those written by German composers—contain extensive passages of complex multiple-stopping. Due the inherent physical limitations of the violin, these passages are in many cases impossible to execute precisely as notated. The question of how modern performers can play these passages in an historically informed way is problematic and there is little scholarship that specifically addresses it. This study goes some way towards remedying this situation, by examining the body of repertoire in which these problems are most prevalent: unaccompanied solo violin works of German composers, written between 1676 and 1735. This includes works by J.S. Bach, G.P. Telemann, J.G. Pisendel, H.I.F Biber and J.P. von Westhoff.

The study begins by assessing recent scholarship relevant to this issue, with particular attention to investigations of early instruments and playing techniques and research that draws upon historical documents and pedagogical texts to examine seventeenth- and eighteenth-century interpretive practices. The study then examines how performers may practically incorporate this scholarship into their own interpretive approach to multiple stopping. This takes the form of a case study—an account of the author's own interpretive process leading to a performance of Johann Paul von Westhoff's Suite in A Major (1683).

This study concludes that scholarship from a range of musical fields can inform a performers' interpretive approach to multiple-stopping, however, this scholarship is best used with an awareness of its shortcomings and limitations. The study also concludes that an historically-informed approach to multiple-stopping is one that not only allows the performer to exercise significant creative freedom in this matter, it mandates it. It argues that the repertoire under discussion is best served by a performer who acknowledges his or her role as a collaborator in the creative realisation of a piece, and allows this to influence all aspects of interpretive practice, including the execution of multiple-stops.

<u>Declaration by author</u>

This thesis is composed of my original work, and contains no material previously published or written by another person except where due reference has been made in the text. I have clearly stated the contribution by others to jointly-authored works that I have included in my thesis.

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Contributions by others to the thesis

No contributions by others

Statement of parts of the thesis submitted to qualify for the award of another degree

None

<u>Acknowledgements</u>

I would like to acknowledge and offer my thanks for the invaluable support I have received over the course of this research project from my principal advisor, Assoc. Prof. Adam Chalabi, and my Associate Advisor, Dr. Denis Collins.

Keywords

violin, multiple-stopping, baroque, westhoff, chords, counterpoint, bach, arpeggiation, german, interpretation

Australian and New Zealand Standard Research Classifications (ANZSRC)

ANZSRC code: 190407, Music Performance, 50%

ANZSRC code: 190409, Musicology and Ethnomusicology, 50%

Fields of Research (FoR) Classification

FoR code: 1904, Performing Arts and Creative Writing, 100%

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By the end of the seventeenth century the violin had been liberated from its traditional role as a consort instrument, emerging as an individualised and versatile vehicle for new and innovative forms of instrumental music. Italian and German virtuosi had led the development of an advanced, idiomatic technique, greatly expanding the expressive range of the instrument. A key feature of this new idiom was complex multiple-stopping (sounding two or more strings simultaneously). Once presumed to be a German innovation—the early adoption of copper-plate engraving in Germany allowed the publication of works with multiple-stopping to be far more economically viable than elsewhere— surviving manuscript evidence suggests it was an important feature of the Italian style as well (Allsop 243).

Complex multiple-stopping was perhaps most prevalent in works for solo violin *senza basso accompagnato*, many of which essentially relocated the bass line to the violin staff rather than dispense with it altogether (in this sense, the term "unaccompanied", used in reference to these works, is arguably a misnomer). By far the most well-known examples of this genre from the Baroque period are J.S. Bach's Six Sonatas and Partitas for Solo Violin, BWV 1001-1006 (1720); however, German composers including Heinrich Ignaz Franz Biber (1644-1704), Johann Paul von Westhoff (1656-1705), Johann Georg Pisendel (1687-1755), and Georg Philipp Telemann (1681-1767), as well as Italian composer Giuseppe Colombi (1635-1694) and Swedish composer Johan Helmich Roman (1694-1758) also penned significant works for solo violin that display a similar interest in polyphony and advanced multiple-stopping.

Today, with limited understanding of seventeenth- and eighteenth-century performance practices, any violinist who approaches this repertoire faces significant interpretive problems; particularly in relation to how such complex multiple-stopping should be executed. These problems stem from two basic limitations of the instrument: first, in most instances, no more than two strings on a violin can be played at any one time[1], and; second, by its very nature, the bow is unable to simultaneously pursue multiple rhythmically independent lines.

The first limitation complicates the execution of three- and four-note chords, as found in Ex 1.1. It is impossible to sound these chords precisely as written—with each note beginning simultaneously and sustained to its full, notated length, as one might on an organ, for instance. This passage must be arpeggiated; however, there are no instructions within the score that specify

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[1] Three strings can be played simultaneously for very short durations, only at a loud volume. It is impossible to sound four strings at once under any circumstances.

exactly how this should be done. Details such as the direction, speed, metric placement, and bow mechanics of each arpeggiation are not indicated.

Ex. 1.1. Johann Sebastian Bach, 'Ciaconna' from Partita II, BWV1004, bars 191-197.

The second limitation, the inability of the bow to pursue multiple rhythmically independent lines, creates difficulties in the realisation of contrapuntal textures. In Ex. 1.2, for instance, many violinists today would be perplexed by the tied D in bars 70-71, not only due to the physical impossibility of sustaining that note while also sounding the G# and F# at the end of the bar (they must be played on non-adjacent strings), but also because there is no slur marked over the descending lower line. If it were in fact possible to play this passage on adjacent strings, the performer would nevertheless be required to either add slurs or, alternatively, re-articulate the D with each change of note in the lower voice in order to sustain this pitch to its notated length.

Ex. 1.2. Johann Georg Pisendel, 'Giga' from Sonata a Violino solo senza Basso (D-Dl Mus. 2421-R-2), bars 68-73.

In Ex.1.3 the same issue arises each time the rhythm is not consistent amongst the voices. This becomes most problematic with the introduction of semiquavers in bar 5; here the performer must choose between shortening each of the crotchet notes to the length of a semiquaver or, alternatively, adding slurs to the semiquaver runs in order to sustain any of the crotchets to their notated length. Note the unusual staff in this example; this was devised specifically by Westhoff to more effectively illustrate his polyphonic writing (Ledbetter 27). The stave combines the French violin clef and the mezzo soprano clef, so that the lowest note on the violin (g) is written as the space below the bottom line, and the space above the top line is b".

Ex. 1.3. Johann Paul von Westhoff, 'Allemande' from Suite no. 3 for Solo Violin, bars 1-5.

Passages such as these encouraged Albert Schweitzer—among others—to suggest in the early twentieth-century that Baroque bows, by design, must have possessed capabilities that mitigated these problems (792). This theory, now widely discredited, arose from a fundamental misunderstanding of notational practices in the seventeenth century and the ways in which performers engaged with them. The modernist ideal of absolute compliance with musical notation in performance—"text fetishism" as Richard Taruskin describes it (187)—was almost certainly not part of the musical practice of the day. Scores were not intended to rigidly prescribe every action taken by the performer to the exclusion of all else; rather, they were blueprints from which the performer was encouraged, and usually required, to elaborate or expand upon (Haynes 106). As David Fuller writes in his essay "The Performer as Composer":

> In the 17th and 18th centuries, the collaboration between composer and performer . . . was weighted more heavily towards the performer than at any time since and perhaps before. A large part of the music of the whole era was sketched rather than fully realised, and the performer had something of the responsibility of a child with a colouring book, to turn these sketches into rounded artworks. (117)

This analogy—crude though it may be—illustrates the creativity and subjectivity with which performers were expected to approach a score. In the case of multiple-stopping, the problems that confounded Schweitzer were—to seventeenth-century musicians—simply invitations to exercise their own judgement by adding to, or deviating from the score— but crucially, as Boyden reminds us "according to contemporary notions of good taste" (*The History of Violin Playing* 168).

For present day musicians then, a critical component of any historically informed approach to this repertoire is an understanding of what—in relation to the issues under discussion—constituted "good taste" in the seventeenth and eighteenth centuries. A major part of this critical commentary is therefore devoted to discussing how (and to what extent) scholarly research can assist performers in reaching such an understanding. It will explore how work from a

range of musicological fields may assist us in identifying elements of a "common practice approach" to passages of complex multiple-stopping. If performers are truly concerned with playing this repertoire in an historically informed manner, however, they cannot simply seek to imitate this common practice approach; rather they must use it as a departure point for their own creative interpretive process, embracing their role as "collaborator". This process—in repertoire that hails from an era in which musical notation was often treated as merely a "sketch"—is arguably as integral to the creation of "the work" as the score itself.

A goal of this critical commentary, therefore, is to exemplify how this process might unfold. Its key research question is: how and to what extent can scholarly research assist performers in delivering historically-informed executions of multiple-stopping in German solo violin repertoire composed between 1676 and 1735 (the composition dates of H.I.F. Biber's Passacaglia and G.P. Telemann's 12 Fantasias for Violin without Bass, TWV 40:14-25, respectively)? In Chapters 2 and 3, I will review recent scholarship that pertains to this question (with reference to earlier primary sources). This will include research that examines seventeenth- and eighteenth-century instruments and playing techniques, work that draws upon primary sources (manuscripts, treatises and pedagogical texts) for specific guidance on the issues of multiple-stopping, and research that more broadly examines these sources to illuminate general interpretive practices of the day.

In Chapter 4, I offer a case study for the practical application of this research, and exemplify how performers may incorporate the ideas presented in Chapters 2 and 3 into their creative interpretive practice. This is structured in the form of an account of my own personal preparation and performance of Johann Paul von Westhoff's Suite in A major (1683), which took place at the University of Queensland and formed part of the practical component of this research project. Using specific musical examples from this work, I demonstrate how scholarly research can guide performers towards historically-informed interpretive decisions whilst still exercising the creativity and freedom of choice that this repertoire demands.

Chapter 2: The Early Violin and Bow

In *The Historical Performance of Music: An Introduction,* Colin Lawson and Robin Stowell outline ways in which various types of primary sources may be of value to performers of early music. Sources including practical and theoretical treatises, iconography, historical archives and early instrument collections, they argue, all reveal a great deal about historical performance practices, enhancing our understanding in a myriad of ways. They put forward the idea that performers must consider the implications of these sources, with the caveat, however, that "musical taste serves as the final arbiter in the interpretation of historical evidence" (39). One role of the performer is to "exercise discrimination and judgment concerning issues that will best serve the interests of the music . . . informed by a thorough understanding of those issues" (39). This is the crux of the argument made in the previous chapter—that performers who are concerned with an historically-informed approach to early solo violin literature must, through scholarly research, seek to understand the nature of common practice for the repertoire in question, including the values and aesthetic ideals that underpinned it, and use this knowledge as a foundation from which they may—and invariably must—exercise interpretive freedom.

A crucial component of such an understanding is knowledge of early violins and the techniques with which they were played. Given the considerable misinformation that has proliferated in the past regarding historical instruments (as noted in Chapter 1 above), it is important to review the current state of research in this area. Regardless of whether present-day performers choose to play this repertoire on historical instruments or not—even Nikolaus Harnoncourt argues that an instrument is "a tool, not a religion" (qtd in Sherman 12)—knowledge of early instruments, their inherent qualities and the ways in which they were used, deepens our understanding of how performers in the past engaged with a score, and the aesthetic world within which they worked. While there are many significant differences between the modern violin and that of the seventeenth century, for the purposes of this discussion I will focus on a few specific differences that I believe are most relevant to the execution of multiple-stopping.

First, violins in the seventeenth and eighteenth century were almost exclusively strung with gut (a plain-gut e^2, a plain-gut or high-twist a^1, a high-twist or catline d^1 and a catline g was the most common configuration), although brass, copper, silk, steel and hemp strings were all available and in use to some extent, (Stowell 35; Kolneder 49). The evidence of details such as string length and gauge is too conflicting and unreliable to draw useful conclusions with regards to national or regional trends; however, it is clear that great variation and experimentation existed (Barbieri 171). Contrary to popular belief, string tension (which directly corresponds to loudness and timbre) was

generally much higher prior to 1900 than it is today (Druce 996). This being said, for a brief period during the late seventeenth and early eighteenth century, French and English musicians favoured much lower tension strings, according to contemporary tastes (Segerman 197). Italian violinists continued using high tension strings during this time, in part accounting for contemporary references to the louder and more powerful sound of Italian violinists (Raguenet 486), while German strings lay somewhere in between the two, approaching something similar to the tension used on modern violins today (Segerman 197).

Given this information, in relation to the repertoire under discussion here, a most important consideration is the difference in string material itself, from which we can make a number of inferences regarding violinists' approach to multiple-stopping. While the timbral quality of gut would have been a factor in determining choice of fingering and left-hand positioning (Walls, "Violin Fingering" 191), an even more significant effect for the purposes of this discussion is the way in which gut strings encourage (and sometimes require) differences in bow technique from that of steel and synthetic strings—which are often described as louder, more responsive, and able to produce sound more effortlessly than gut (Ward n.pag).

For one, due to their stiffness, steel strings are able to resist more vertical pressure than gut, enabling more weight in the bow arm and a contact point closer to the bridge (Mnatzaganian 820). Gut strings on the other hand require a more delicate touch, and players must rely more often on bow speed, rather than pressure or contact point, to increase volume. Additionally, because gut strings are less immediately responsive than steel, they require a gentler, slower start to each note in order to begin the vibration and allow the note to "speak" properly (Druce 1000). This is perhaps what Leopold Mozart meant when he wrote that: "Every note, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no note but only an unpleasant and unintelligible noise" (Mozart 97). A consequence of this is that in multiple-stopping, the player is forced to break chords more deliberately, as arpeggiation that is too rapid may "skate" across the strings producing very little audible pitch. It is also more difficult to play chords with a hard attack because the articulation is naturally more "round."

These technical aspects of bowing are best understood through hands-on experience. Performers can learn a great deal about the mechanics of playing on gut strings through practical experimentation, although it is important to keep in mind two facts: first, there is only sufficient information to have approximate knowledge of the properties of strings used in the seventeenth and eighteenth centuries, and second; some contemporary makers of gut strings have modernised their manufacturing process. This has potential ramifications for their playing qualities (Dlugolecki n.pag).

Another aspect of the early violin that is often mentioned in discussion of multiple-stopping is the bridge. The modern bridge is higher, thinner, and more steeply curved than that of the seventeenth and eighteenth centuries (Stowell 33). This has the effect of allowing more downward pressure with the bow during single notes and double-stops (the steeper curve allows strings to be depressed further before adjacent strings are touched with the bow). This simple fact has led some to speculate that the flatter seventeenth-century bridge allowed easier triple-stopping to be achieved (Donington "Interpretation of Early Music" 541; Tarling 150). Perhaps this might be true if used in conjunction with steel strings and a modern "Tourte" bow; however, the inherent qualities of both gut strings and the Baroque bow (at least the "short" variety) seem to negate any such benefits the bridge may provide in this respect. Sol Babitz, in his own comparison of historical instruments with modern ones, claimed that triple stops could actually be sustained twice as long on modern equipment (17).

The bow itself, like many aspects of the violin in the seventeenth century, was not standardised as it is today. While most scholarly research into the early bow has reflected a scarcity of source material, recent work by Robert Seletsky, based on a larger range of extant objects and iconography, has shed important new light on the issue. During the period under discussion there existed two main types of bow, "short" and "long" varieties. The short bow was in common use from the early seventeenth century onwards, whilst the long bow came much later. References to its use appear as early as the beginning of the eighteenth century, but it seems not to have surpassed the short bow as the preferred model until after 1750 (Seletsky 292). During the first half of the eighteenth century, evidence suggests that both models co-existed, and musicians often chose which model to use based on the individual circumstances of each performance as well as personal taste. The idea proposed by Boyden among others ("The Violin Bow" 205) that Italians and Germans favoured the long bow, whilst French musicians favoured the short bow seems to be unfounded—most likely stemming from the inaccurate assumption that the "short" bow was used solely as a "dance bow". It is true that the long bow was often preferred for solo and sonata playing, particularly towards the middle of the eighteenth century, although the short bow was certainly used in this manner too (Seletsky 295). In truth, it is difficult to attach short or long bows to particular regions or sets of repertoire, as it appears that both were used for a variety of purposes throughout Europe. With regard to the repertoire under discussion here, the scarcity of references to the "long" bow prior to 1700 allows a presumption that earlier works such as the sonatas of Biber, Schmelzer, Pisendel and Westhoff were most likely intended for performance with a short bow. It is possible that later repertoire, including the solo works of J.S. Bach and G.P. Telemann were composed with a "long" bow in mind.

Extant examples of the short bow range from 58.4 to 64cm in length, and 36 to 44 grams in weight, while the long bow was generally between 66 and 72cm in length and 45-55 grams in weight. The modern bow—the "Tourte" model—is standardised at 74.5cm and generally weighs between 57 and 60 grams (Seletsky 422). In general, the short bow was stiffer than the long bow, ideal for clean articulation and virtuosic passage-work. The long bow, on the other hand was more flexible, making it suitable for sustained cantabile playing. According to Seletsky, musicians who were drawn to the long bow were not concerned with articulation, "their interest lay in the bow's ability to produce complex colours, long phrases and subtle dynamic shadings" (294).

In comparison to the modern "Tourte" model, both types of bow had a number of key differences that are pertinent to any discussion of multiple-stopping. While the long bow was much more flexible than the short bow, both in fact had a less pliable feeling in the right hand, yet a "softer" contact with the string than modern bows do. This was the result of the type of wood used—snakewood rather than the pernambuco used for modern bows—the convex shape, and the absence of a ferrule (the wedge that keeps the band of hair flat as it leaves the frog in a modern bow). Additionally, the convexity of early bows discouraged the player from applying pressure to the string with the tip of the bow, and the balance point—while varying from bow to bow—was always closer to the player's right hand than it is in a "Tourte" model.

The resulting effect of these combined elements is that early bows encourage a lighter approach to the string with more gentle articulations, while accented strokes such as *martelé* feel unnatural and counterintuitive. Additionally, with less weight at the tip of the bow to counteract the weight of the right arm, down-bows naturally feel "heavier" than up-bows, and there is a much more audible difference between the two, unless the player makes a conscious effort to avoid this. With regard to the specific ways in which these differences affect the execution of multiple-stops: hard articulations are less easy to produce, chords naturally decay faster due to the unevenly distributed weight of the bow, and the audible differences between up-bows and down-bows have significant implications for decisions pertaining to organisation of the bow in contrapuntal textures (this will be explored further in Chapter 4). As is the case with comparisons between gut and steel strings, these differences are more easily felt than described. Once again, however, practical experimentation can present difficulties, as according to Seletsky many contemporary makers have for a long time modelled their Baroque bows on the incomplete and hence badly unbalanced examples that reside in the Kunsthistorisches Museum of Vienna, rather than more complete examples such as the one found in Copenhagen's Claudius Museum (286).

As well as examining the inherent qualities of early instruments, there is much to be gained from studying how they were held and used, because, in the words of David Douglass, "form follows function" (170). Surveying the research in this area, I will draw attention to three considerations that I believe are valuable to this discussion. First, technique was not standardised as it is (more or less) today; there was much more significant variation between players, often depending on the region as well as performance context. Second, over the course of the seventeenth century, the violin gradually moved from being held in a low position, cradled on the upper arm, to a high position, resting on the collarbone (Schröder 11). While discussing the technical and stylistic consequences of this in detail would require more space than is available here, I will simply point out that the position of the violin has very significant ramifications for bow technique and right-hand mechanics; the arm rests lower, resulting in a less "held" or "heavy" feeling, and down-bows and up-bows both occur on a more level plane, allowing more evenness in the basic stroke, perhaps counteracting the natural unevenness of stroke caused by the bow itself.

Third, there existed a great deal of variation in bow holds; however, broadly speaking there were two categories, the "thumb-on-hair" grip (sometimes referred to as the French grip, although it was also used elsewhere throughout Europe), and the "thumb-on-stick" grip which originated in Italy before spreading throughout Europe in the late seventeenth and early eighteenth century and eventually becoming the dominant hold towards the end of the eighteenth century (Andrijeski 189). The position of the thumb significantly alters the mechanics of the right hand, allowing for (and in fact encouraging) different types of stroke and articulation. In this author's experience, a thumb-on-hair grip encourages more arm weight to be transferred to the string due to the "open" shape of the right hand; however, it also stiffens the fingers, restricting the player's ability to create crisp articulations.

Experimentation with such technical adjustments may help performers to gain a fuller understanding of Baroque musicians' technical approach to bowing, and the implications this has for all facets of style and interpretation, including multiple-stopping. While it is clear that there was quite a range of acceptable technical practices even within the same region and period, it is worth considering which methods of holding the violin and bow might have been expected in particular repertoires, assessing the evidence on a case-by-case basis.

In specific consideration of the repertoire that is the focus of this critical commentary, there are a few especially useful clues to be gleaned from historical sources. George Muffat wrote in 1698 that: "most Germans agree with the Lullists on the holding of the bow for the violins and violas; that is, pressing the thumb against the hair and laying the other fingers on the back of the bow" (Muffat 114). Andrijeski believes that both Schmelzer and Biber almost certainly held their

bow in this way, and it is likely that Pisendel and Westhoff, who were contemporaries of Biber, did also (190). It is unclear at what point the Italian grip came into wider use in Germany however, and for later repertoire (post-1700) either grip may have been used. In the case of the positioning of the violin itself, it seems there were no obvious patterns according to region or musical genre. Instead, it appears to have been an aspect of technique that was in flux throughout all of Europe, particularly in the last quarter of the seventeenth century. In Douglass's opinion, the increasing technical demands (specifically in the left-hand), found in the sonatas of Biber, Westhoff and others, were one of the catalysts for the raising of the instrument to the shoulder. Therefore, it is likely these works were played in the high position. This is supported by the fact that Prinner, a colleague of Biber and Schmelzer, advocated a strong hold with the chin (Andrijeski 187). On the other hand, Andrijeski points out that Geminiani, whose music is at least as challenging as Biber's in the left hand, describes an off the shoulder hold (188). Ultimately, while most modern violinists will perform these works with a standard "high position" hold, it is clear that the late seventeenth century was a transitional period during which lower holds were at least accepted if not encouraged. Considering the technical and stylistic implications of this fact may lead to a more historically informed interpretive process in this repertoire.

Chapter 3: Contemporary Views of Historical Sources

Complementing investigations of historical instruments, performers and scholars can also build a deeper understanding of seventeenth-century aesthetics and interpretive practices by examining written sources (e.g. manuscripts, treatises and pedagogical texts). This chapter will survey—with reference to primary source material—the work of recent authors who have made significant and relevant contributions to the literature using this methodology. The purpose of this discussion is to explore how the findings of this research may inform an historical approach to the two fundamental problems outlined in Chapter 1—the execution of three- and four-note chords, and the realisation of rhythmically independent voices. I will preface this discussion by acknowledging that many scholars have written extensively about the challenges involved with attaching evidentiary value to the types of written sources under examination—particularly within the context of studies that aim to target narrowly defined sets of repertoire. Nevertheless, this methodology can hold considerable value to performers as long as its inherent limitations are recognised, and we aim to be—in the words of Frederick Neumann—"content to arrive at greater or lesser probabilities and stop aspiring at certainties" ("Use of Baroque Treatises" 324).

Three- and Four-Note Chords

The modern method of breaking three- and four-note chords as advocated by Carl Flesch (151), appears to have no basis in historical sources. This method, whereby chords are separated into two double-stops, with the top two notes always falling on the beat—sustained to their full length—and the bottom two played swiftly before the beat, was almost certainly not standard practice in the seventeenth and eighteenth centuries. For an illustration of this method, see Ex. 3.1, which shows a four-note chord followed by a literal notation of how it would be sounded using the Flesch method (sometimes referred to as the 2+2 method). Ex. 3.2 shows the same for a three-note chord.

Ex. 3.1: A four-note chord, followed by its execution using the Flesch method.

Ex. 3.2: A three-note chord, followed by its execution using the Flesch method.

Although the Flesch method achieves a clean execution, most authors agree that it is incompatible with advice found in seventeenth- and eighteenth-century literature, which invariably instructs players to execute chords in a looser, arpeggiated fashion. Quantz writes that chords should be played starting from the lowest note, with the bow touching the strings "swiftly one after another" and "[when] no rest follows . . . the bow remains resting on the uppermost string" (227). Christopher Simpson expresses something similar in his viol treatise "be sure to hit the lowest String first . . . and let the Bow slide from It to the highest, touching in its passage those in the middle betwixt them" (qtd. in Tarling 149). Thomas Mace (also in a treatise for violists) agrees, adding that players should linger on the lowest string. He instructs that the bass note should receive "a good full share of your bow (Singly, by Itself, before you slide it upon the rest)" (249). Sol Babitz cautions that bow technique and methods of sound production on the viol differed considerably from the violin (18); nevertheless, Tarling argues that the instructions of Mace and Simpson are stylistic directives rather than technical ones, and therefore also applicable to the violin (149). Stanley Ritchie agrees that the less strictly defined arpeggiations as described by these authors were the norm in the seventeenth century and that chordal writing on the violin shared a much closer relationship to the lute (another important vehicle for virtuosic writing in the Baroque period) than we acknowledge today (15). Peter Walls concurs; pointing to Bach's lute transcriptions of his solo violin and cello works (BWV995, 1000, and 1006a), he suggests that violinists today may benefit from imagining chords as rippling arpeggiations with significant decay, rather than with a sustained, organ-like block of sound ("The Baroque Era" 55).

Still, there are at least some situations in which chords were struck in a more percussive manner in order to sound the notes simultaneously (or near-simultaneously). Walls draws our attention to two specific examples in the music of Leblanc and Leclair where violinists are directly instructed to sound three strings at once—such directives do however suggest that notated chords would not normally have been executed in this manner ("The Baroque Era" 55). Quantz talks of playing some chords with repeated down-bows in the heaviest part of the bow (227), and Leopold Mozart instructs that triple-stops "must be taken together at the same time and in one stroke" (160). Interestingly, the appearance of these treatises—authored much later than those of Mace and Simpson—also coincided with the increasing dominance of the "long" bow throughout Europe.

Most of these early sources specifically call for upward arpeggiation starting from the bass note, and the notion that this was the default mode of playing chords is well accepted in the literature. There is no consensus, however, on when and how it might be appropriate to deviate

from this. Upward arpeggiation in Ex. 3.3 for instance complicates the execution of the appoggiatura in bar 6. The notation seems to encourage a downward spread.

Ex. 3.3. J.G. Pisendel, Sonata a Violino solo senza Basso (*D-Dl* Mus, 2421-R-2), bars 5-6.

Tarling (149) and Mathena (32) both suggest that in such instances downward arpeggiation may be appropriate, or even possibly a downward and upward spread both beginning and ending on the top voice, perhaps similar to the execution implied by Leclair in Ex 3.4, a passage from his Sonata VI, Op.5.

Ex. 3.4. J.M. Leclair 'Grave' from Sonata VI, Op. 5, fourth stanza.

Further problems arise when the melody or principal voice appears in the lower voice, as in Ex. 3.5 and Ex. 3.6.

Ex. 3.5. J.S. Bach, 'Fuga' from Sonata I, BWV1001, bars 83-85.

Ex. 3.6. J.G. Pisendel, 'Giga' from Sonata a Violino solo senza Basso (*D-Dl* Mus, 2421-R-2), bars 5-7.

Arnold Dolmetsch was one of the first scholars to point to the following passage in Rameau's *Avis pour la viole* as evidence that downward arpeggiation in such instances was considered acceptable:

"At places where one cannot easily perform two or more notes together, either one arpeggiates them, stopping on that [note] *from the side of which the melody continues*" (qtd. in Dolmetsch, 270, emphasis added). Others, including Sheila Nelson (96) and Robert Donington (*Interpretation of Music* 544), have echoed this argument; however, more recent authors disagree. Neumann, Tarling, Schröder and Efrati all advise against downward arpeggiaton for the sake of clarifying voice leading. Their objections, however, seem not to be based on any particularly strong evidence. Efrati argues that to arpeggiate downwards would "contradict a rule given by Christopher Simpson" to touch the lowest string first (qtd. in Mathena 30). It seems strange to treat Simpson's instruction as an inflexible "rule," however, particularly when applied to repertoire of which he had no knowledge. Other writers such as Neumann and Schröder are clearly offering little more than their own personal aesthetic judgement; Schröder writes that "breaking the chords downwards to stress those bass notes produces, in my mind the effect of vomiting" (132).

The most difficult problem of executing three- and four-note chords occurs when the principal voice is neither on the top or bottom, but in the middle, as in Ex. 3.7, a passage from the Ciaconna from Bach's Partita II BWV1004

Ex. 3.7. J.S. Bach, 'Ciaconna' from Partita no. 2 BWV1004, bars 13-16.

Carl Flesch dealt specifically with this passage in his book *The Art of Violin Playing*, arguing for an execution whereby the chords are again separated into two-note chords, first breaking upwards, then swiftly downwards, resting on the melodic note (151). This type of execution, which is common today, is illustrated in Ex. 8, bars 13-14 only:

Ex. 3.8. J.S. Bach, 'Ciaconna' from Partita no. 2 BWV1004, bars 13-14, executed as described by Carl Flesch in his *The Art of Violin Playing: Book One.*

While this solution clarifies the voicing, it distorts the rhythm significantly, and Neumann describes it as "ugly" ("Some Performance Problems" 46) and reminiscent of "nothing more than a musical hiccup" ("Some Performance Problems" 44). He suggests a simple upward arpeggiation in this instance, but acknowledges that there seems to be no rule for the execution of passages such as this; performers have the freedom to be creative with their solutions.

Aside from the direction of arpeggiation, there are many other decisions to be made regarding the execution of three- and four-note chords. The rhythm and metric placement of broken chords is another issue that needs consideration. Sol Babitz draws a connection between the nineteenth and twentieth century practice of always breaking split chords before the beat, to the general trend of playing appogiaturas similarly before the beat so that the consonance would fall on the beat (19). This was not a seventeenth or eighteenth century practice, and, as Tarling points out, breaking chords before the beat by default assumes that the top voice and the principal voice are one and the same. In Baroque music, she argues, "harmonic considerations rule [and] the player's priorities should be focused on the bass line, with the bottom note as the strongest point in the chord, usually played on the beat" (149).

While this may be generally true, most authors agree that again, performers have freedom to explore all available options. Schröder writes:

> There is infinite variety in the ways the chords can be played, depending on their function, weight and affect. Chords can be executed briskly with one short impulse, but most will be arpeggiated, violently or leisurely, tightly or spread out, down-bow or up-bow. Their lowest note can start before or on the beat. (56)

Essential to exploring these freedoms fully is recognising that broken chords on the violin are not merely a technical make-shift, but also an avenue for expression and ornamentation, just as they were on keyboard instruments in the Baroque period. As Rousseau wrote in 1750: "What is done on the violin from necessity is done on the harpsichord from choice" (qtd. in Babitz, 19.)

Mattheson similarly wrote regarding chordal playing in 1739:

> Not only does great ornamentation arise from this in the mentioned instrumental parts, but also at the same time endless variation, indeed, so to speak, an inexhaustible source of inventions. And that is the reason or the occasion for these breaks as well as their usefulness and superb application, which no one else has mentioned in writing, in solos of the mentioned instruments (qtd. in Mathena 18).

Decisions pertaining to the execution of chords must therefore take into account everything from tempo, harmony, affect, the beat of the bar on which a chord falls, the musical material surrounding the chord, and the concepts of rhetorical communication that were paramount in the Baroque era. Some examples of how these can factor into the decision making process will be presented in Chapter 4.

The question arises, however, if arpeggiations constitute an intrinsic part of the expressivity of a work, are there instances in which technical limitations inhibit the execution of a chord as it might be ideally conceived (i.e. as an expressive gesture)? While the answer is undoubtedly "no"—the notion of arriving at one "ideal" execution of a chord is antithetical to what we know of Baroque performance practices—it is nevertheless important to assess the hierarchy of musical elements in any given passage, and consider to what extent arpeggiations serve to deliver its intended musical effect (as opposed to merely representing a technical make-shift)

Compare, for example, the opening movements of Bach's Sonata no. 1 BWV1001 and his Sonata no.3 BWV1005. The opening of BWV1001 (the first two bars of which are shown in Ex. 3.9) is an Adagio in the style of an Italian church sonata, consisting of slow harmonic motion, filled out with florid ornamentation to be executed with a free, improvisatory style. In a movement such as this, the performer has plenty of scope to treat the necessary arpeggiations as ornamental as well as functional, in fact many would argue that this is required for a convincing performance.

Ex. 3.9. J.S. Bach, 'Adagio' from Sonata no. 1 BWV1001, bars 1-2.

In contrast, the opening Adagio of BWV1005 (a passage of which is shown in Ex. 3.10) is a movement in which a simple dotted quaver-semiquaver motor rhythm persists throughout. To maintain the continuity of this rhythm, the performer must be stricter with the execution of chords. There is far less scope to be expressive here, for if the performer takes too much time or varies the style of execution too drastically, the rhythmic motif central to this movement becomes distorted. While it could be argued that the audible struggle to execute these chords whilst maintaining rhythmic clarity consequently becomes an expressive feature of the movement, one can point to Bach's own transcription of this movement for keyboard (BWV968) as evidence that the awkward

way in which these chords are laid out on the violin was not conceived as an essential part of the expressivity of the work.

Ex. 3.10. J.S. Bach, 'Adagio' from Sonata no.3 BWV1005, bars 15-19.

These are of course subjective assessments that will vary from musician to musician, yet they are crucial to the interpretive process—something that will be further explored in Chapter 4.

Arpeggio

In some cases, composers intended a chordal passage to be executed with a rhythmic arpeggiation that would continue for the duration of the written note value. Sometimes a composer would notate the intended style of arpeggiation for one or two beats, as in Ex. 3.11, and then write the word *arpeggio* over subsequent chords to indicate that this pattern should be continued. At other times, composers simply wrote the word *arpeggio* and left the specific pattern to the performers discretion. Geminiani published a table of possible arpeggio patterns in his book *The Art of Playing the Violin, Op. 9*, the sheer diversity of which shows that performers were allowed considerable freedom to improvise in these passages (only four of Geminiani's 19 variations are shown in Ex. 3.12).

Ex. 3.11. J.S. Bach, 'Ciaconna' from Partita no. 2 BWV1004, bars 89-90.

Ex. 3.12. F. Geminiani, 'Example XXI' from The Art of Playing on the Violin, Op.9, Variations 1-4, p. 28.

A point of contention amongst contemporary authors is whether or not arpeggio is an acceptable realisation of chordal passages when it is not specifically indicated as such. One famous passage in the Fuga from Bach's Sonata no.1 BWV1001, shown in Ex. 3.13, is almost always executed as arpeggio in modern performances, despite being unmarked. Joseph Szigeti remarked of this passage that "[Bach] undoubtedly means us to use some arpeggiated form of the sequence" (108), and Schröder agrees writing: "He [Bach] obviously intended an arpeggiated execution but did not take time to specify it" (67). Joel Lester disagrees, arguing that the diminution of note values in an Arpeggio execution of this passage diminishes the effectiveness of overall structure of the movement (64).

Ex. 3.13. J.S. Bach, 'Fuga' from Sonata no. 1 BWV1001, bars 34-41.

In any case, there is no discussion in seventeenth- or eighteenth-century treatises which suggests that Arpeggio should be used when not specifically marked, although considering the freedoms afforded performers in this era, such an idea is not out of the question either; Robert Donington, for instance, certainly believed this was the case (*Interpretation of Music* 541). The sparseness of many scores, for example Nicola Matteis' *Alia Fantasia* (Ex. 3.14) seems to invite ornamentation and embellishment in the Italian style, and in a work filled with three- and four-note chords, it does not seem unreasonable to expect that some of this ornamentation might consist of rhythmic Arpeggio. If we are to accept the premise that performers were afforded the freedom to use this technique at their own discretion, however, the problem of how to determine where and when it might be appropriate arises. Lester argues that sensitivity to the structure of the movement and an awareness of how Arpeggio might alter the "level of activity" is important if it is to be considered for a particular passage (64). Mathena suggests that harmonic motion and the existence or non-existence of pedal notes may also be clues (63).
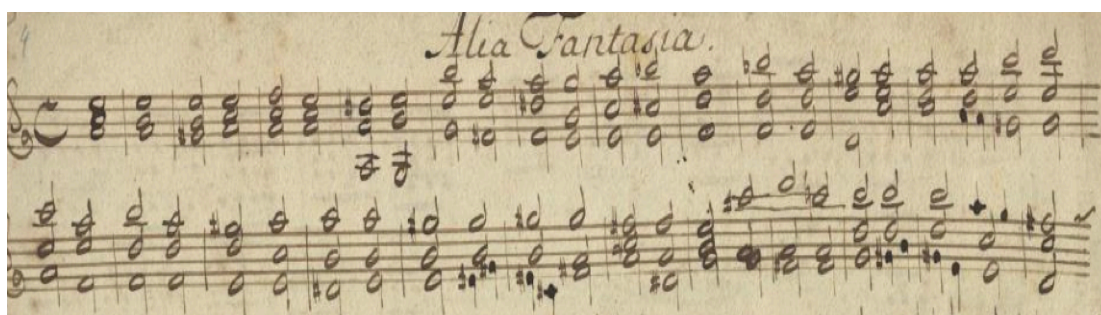
Ex. 3.14. N. Matteis, Fantasia in A minor, bars 1-25.

Contrapuntal Playing and Rhythmic Independence

In Chapter 1 of this critical commentary, I outlined two fundamental difficulties inherent to multiple-stopping, the first of which (the execution of three- and four-note chords) has been considered in the discussions above. The second difficulty, the realisation of multiple rhythmically independent voices, will be investigated in the remainder of this chapter.

As has been made clear in the discussion of three- and four-note chords, notational conventions in the seventeenth and eighteenth centuries did not necessarily require performers to sustain each note to its full written value. In works that contain multiple-stopping, performers will often encounter passages that are, in a practical sense, "incomplete" (i.e. adjustments to note lengths or alterations to the articulation are not merely accepted but necessary). Ex. 3.15 offers one such instance (this type of figure is sometimes referred to as a "chain of suspensions"). Here, it is impossible to execute the notation exactly as written; the performer must break the bowing, choosing one (or a combination) of three options: either execute some of the minims as two

repeated crotchets, insert slurs where they are unmarked, or alternatively cut short the length of certain notes and insert rests in their place.

Ex. 3.15. J.P. von Westhoff, 'Courante' from Suite in A major, bars 24-25.

Ex. 3.16 offers another instance of this problem. In the second half of bar 101, the performer must make a choice between shortening the length of both crotchets to a quaver, or alternatively sustaining one of them (most likely the B) by slurring the shorter note values.

Ex. 3.16. J.G. Pisendel, 'Allegro' from Sonata a Violino solo senza Basso (*D-Dl* Mus, 2421-R-2), bars 101-102.

Situations such as these are common in music of this period, yet there is very little discussion of it by seventeenth and eighteenth century authors. David Boyden writes:

> This particular problem of double (and multiple) stops is a thorny one at least to the middle of the eighteenth century, and there is very little direct evidence which suggests contemporary solutions to it. Presumably, everyone knew how to do it then, did not remark on such a commonplace, and, therefore, no one knows how to do it now. (*The History of Violin Playing* 168)

Boyden's discussion of the matter holds an implication that there exist "correct" and "incorrect" solutions to these problems. This is supported by the writings of Quantz, who instructed performers—rather than relying on notation alone—"to study how to detect and understand well what makes musical sense, and what must be joined together" (qtd. in Donington, *String Playing* 50). He then continues, "It is necessary to avoid, with equal care, separating what belongs together, and joining what comprises more than one thought and should therefore be separate" (qtd. in Donington, *String Playing* 50). C.P.E. Bach also commented on this issue, writing "Passages in which passing notes or appoggiaturas are struck against a bass are played legato in all tempos even

in the absence of a slur" (qtd. in Boyden, *The History of Violin Playing* 442). Elsewhere, he writes, "In general, the liveliness of allegros is conveyed by detached notes, and the feeling of adagios by sustained, slurred notes . . . even when not so marked" (qtd. in Donington, *String Playing* 50). These statements suggest that aspects of harmony, tempo, affect and rhythmic character all played a role in devising appropriate solutions to these problems. Suggestions of how these may be considered will be offered in Chapter 4.

As is the case with decisions pertaining to the execution of three- and four-note chords, some authors have suggested that part of the performer's role is to assess, on a case-by-case basis, how important the notated articulations are to the expressive intent of a passage or movement. Neumann makes this point effectively, drawing on the ideas of Georg von Dadelson who distinguishes "essential" affect-bound articulation—explicitly chosen by the composer for its specific musical effect—from "minor matter" articulation, which can be changed by a performer without significant consequence ("Some performance problems" 37). Neumann argues that in the case of J.S. Bach, distinguishing between the two is a simple matter of studying the manuscript closely. He contends that in homophonic movements (e.g. the Presto from the G minor Sonata BWV1001), Bach is meticulous and consistent with his articulation markings in comparison to elsewhere. Neumann suggests that this reflects a foregrounding of this particular musical element, e.g. the articulation here may be considered an expressive feature while in more polyphonic movements, counterpoint and harmony may be the primary concern and articulation is of less interest (38).

Assessing hierarchies of musical elements in this way might offer a method for performers to choose the most appropriate solutions in any given instance. In polyphonic movements for example, Schröder and Tarling both suggest that subtly shortening or lengthening certain notes, or adding or subtracting slurs can assist with bringing important voices to the foreground and creating continuity in the part writing (Schröder 35; Tarling 151). Schröder suggests that in more homophonic movements where there is one principal voice supported by accompanying lines, performers should "shorten the notes of the bass line (to better punctuate its steps) and keep the upper voice slightly more "horizontal" in the length of its sound" (35). Perhaps the opposite is true in the Adagios of BWV1001 and BWV1003, where harmonic motion and movement of the bass line is paramount.

In any case, it seems that performers were allowed a great deal of freedom in their approach to these situations. As there are almost no references in early literature that might help us to establish more detailed guidelines for how such decisions should be made, performers are left only

with the option of deferring to a broader stylistic understanding of the music to devise solutions that seem appropriate. If we are to accept Neumann and Dadelsen's suggestions regarding "essential" and "minor matter" articulation however, we might infer that the precise situations in which problems arise—where necessary articulations are not marked or there are inconsistencies in the markings—are the same situations in which the exact resolution to these problems are of little consequence. In that case, performers should fully exercise their freedom to be creative and spontaneous in their interpretive approach.

Chapter 4: A Case Study of Johann Paul von Westhoff's *Suite for Solo Violin in A Major*

Johann Paul von Westhoff's *Suite for Solo Violin in A Major* originally appeared in the monthly Parisian magazine *Mercure galant* in 1683. It has been published again only twice since, once in a reprint edition in *La Chronique Musicale* in 1873, and in a 1925 modern edition by Verlag Tischer and Jagenberg, which is no longer available (Ittzés 1). The score that I have consulted is a digitised microfilm copy of the first edition, which appears in an Appendix to Tamás Ittzés' doctoral dissertation, "German Baroque Solo Violin Literature from Biber to Bach – Relationships in Instrumental Technique and Composition" (2008). For the sake of readability, I have transcribed certain sections of this score into modern notation and provided these as musical examples throughout the chapter. I have also included the entire original digitised copy, for the reader's reference, as Appendix A.

Based on the work of Andrijewski, discussed in Chapter 2 above, we may infer that this work was most likely played originally in the high, "on the shoulder" position and with a "thumb-on-hair" grip (187, 190). Its date of composition also indicates that it was almost certainly conceived with a "short" bow in mind (Seletsky 297). Consequently, in my preparation and performance of this work I allowed these conclusions to inform my general approach to multiple-stopping. While my performance used a modern violin (strung with gut) and a Tourte-model bow, I aimed to replicate—to some extent—the natural unevenness between up-bows and down-bows, the lighter approach to the string, and the rounder articulations that more historically appropriate tools encourage.

The first 12 bars of the opening Prelude offer perhaps the most problematic series of multiple-stops in the entire work (Ex.4.1). While the pedal points and steady harmonic motion here might ordinarily encourage an Arpeggio execution, Westhoff's choice to repeat the same harmonic sequence in bars 13-24 with an explicitly notated Arpeggio execution and the words "le même prelude en diminution" written underneath, suggests this was not his intention in bars 1-12.

Ex. 4.1. Johann Paul von Westhoff, 'Prelude' from Suite for Solo Violin in A Major, bars 1-13.

An assessment of musical hierarchies—as was discussed in Chapter 3—is a useful starting point for determining how this passage might be executed. In the absence of any clear melodic material or significant rhythmic or textural variation, I contend that the chief function of this opening Prelude is simply to state the harmonic material that forms the basis of subsequent movements—once in its most basic form, and a second time in a more elaborately ornamented version. As the multiple-stopping here primarily serves to make explicit this harmonic progression (rather than, for example, to ornament a melody or principal voice), I have opted for slow, deliberate arpeggiations—in most cases sustaining two strings together—in order to clarify the counterpoint. I have also followed Judy Tarling's suggestion of focusing on the bass line; generally treating the bottom note as the strongest part of the chord, played on the beat (149). I make exceptions, however, in a number of instances where playing the lower voice on the beat obscures important harmonic functions.

For example, I choose to break most chords in which the third of the triad occurs in the top voice (specifically beat 1 of bar 4, beat 3 of bar 8, beat 3 of bar 9, and beat 1 of bar 11), before the beat. As each of these chords is only one crotchet in duration, the alternative of sounding the top voice after the beat arguably allows insufficient time for a listener to perceive the harmonic function of these chords. In other instances, I break chords before the beat with the aim of maximising the effectiveness of suspensions in the top voice, e.g. beat 1 of bar 2, beat 1 of bar 7, and beat 1 of bar 10. Note that on beat 3 of bar 2, as a 4-3 suspension occurs in the middle voice, I simultaneously

sound the lower two voices on the beat, followed by the top voice immediately afterwards (the D is sustained to its full length). This is an attractive solution as it allows both the bass note and the appoggiatura to fall on the beat.

Aside from the question of how to break individual chords, decisions are necessary regarding where it might be appropriate to add slurs or rearticulate long notes in order to sustain pitches to their notated length. In some cases, the solution is clear; on beat 3 of bar 3, for example, the two notated pitches (F# and A) cannot be played on adjacent strings (at least not without considerably awkward contortions in the left hand), therefore the only way to execute this chord is to rearticulate the E, effectively splitting the minim on beat 2 into two crotchets and sounding beat 3 as a three-note chord. The same situation occurs again on beat 4 of bar 5.

In instances where there exists more than one potential solution, an examination of the context in which the problem arises, for example, the harmonic function of the notes in question and their metric placement within the bar, can help determine which solutions might be preferable. Consider bar 4: here, the performer is faced with two possible options for the execution of the minim E on beat 3—either sound it as a crochet followed by a crotchet rest, or, rearticulate the E on beat 4, effectively sounding the minim as two repeated crotchets. These two alternatives are illustrated in Ex. 4.2. Note that as these are three-note chords, the addition of slurs in the lower voices is not a viable solution.

Ex. 4.2. Johann Paul von Westhoff, 'Prelude' from Suite for Solo Violin in A Major, bar 4: two possible executions.

I have chosen "Option A" here for two reasons: first, rearticulating the E would artificially strengthen beat 4 (a metrically weak beat), and; second, sustaining this pitch to the end of the bar is not critically important from a harmonic standpoint, as this pitch is doubled one octave down in a lower voice.

Compare this situation with bar 9, where the same problem appears on beat 4. Here the performer must choose to either shorten the F# to the length of a crotchet, or, remove the tie and re-articulate this note on beat 1 of bar 10. Unlike the previous example, here I have chosen "Option B" (Ex. 4.3), as not only does the re-articulation coincide with a metrically strong part of the bar, but

more importantly, the F# serves a crucial harmonic function in the first beat of bar 10, providing a suspension that is essential to the quality of the chord.

Ex. 4.3. Johann Paul von Westhoff, 'Prelude' from Suite for Solo Violin in A Major, bars 9-10: two possible executions.

These are just two examples of a problem that occurs many times throughout this work. Another important consideration when devising solutions to these problems is the direction of the bow. As was discussed in chapter 2, seventeenth century bows, by design, are much less suited to sustaining an even tone—the tip of the bow is very weak in comparison to the "Tourte" model. Consequently, down bows are naturally much stronger than up bows. For this reason, violinists tended to avoid playing metrically "strong" beats—particularly the first beat of the bar—on up-bows, as evidenced by a number of treatises, for instance, Muffat's *Florilegium Secundum* (104). Maintaining this approach to bow organization, even when using a modern bow, has a significant impact on where players can insert slurs.

For example, in bar 2, I choose to add slurs so as to only change bow direction on beat 3. I have notated my execution in example 4.4. A benefit of this execution is that the top two voices are easily sustained, allowing the harmonic effect of the non-chord tones to be heard, yet the weak beats of the bar (beats 2 and 4) are not artificially strengthened by rearticulating the lower voices.

Ex. 4.4. Johann Paul von Westhoff, 'Prelude' from Suite for Solo Violin in A Major, bars 1-2.

When a similar figure appears in bar 3, however (beats 3 and 4), I opt for a solution without slurs, as illustrated in example 4.5. As I arrive at beat 3 of this bar on a down bow, adding a slur over the third and fourth beats would have the undesirable effect of forcing an up-bow on the first

beat of bar 4. This is avoided by cutting short the minims in this bar and playing the D# on beat 4 as an up-bow.

Ex. 4.5. Johann Paul von Westhoff, 'Prelude' from Suite for Solo Violin in A Major, bar 3.

Aside from the *Prelude*, each of the dances that comprise the remainder of the suite also present their own multiple-stopping challenges. The *Allemande* offers a particularly complex succession of three-note chords in which the melody continually shifts between the upper, middle and lower voices (Ex. 4.6).

Ex. 4.6. Johann Paul von Westhoff, 'Allemande' from Suite for Solo Violin in A Major, bars 5-8.

As was discussed in Chapter 3, the direction of arpeggiation in such situations is at the discretion of the performer. In this particular case, I believe that preserving the integrity of the dotted semi-quaver rhythm is crucial to any successful execution, as this motif is clearly an important feature of the movement. I therefore play each three-note chord that is preceded by this dotted rhythm (that is, every chord from beat 4 of bar 5, through to the end of bar 7) on the beat, to avoid any rhythmic distortion. I always play the voice in which this motif has just appeared, on the beat, followed by the remaining notes of the chord immediately afterwards. In some cases, this means that the voice in which the melody continues is played after the beat (e.g. on beat 1 of bar 6, the F# is played *on* the beat while the top voice does not sound until slightly later). In other instances, the voice in which the melody continues can be sounded simultaneously with the voice in which the dotted rhythm has just appeared (e.g. beat 2 of bar 6, where I play the lower two voices on the beat followed by the top voice after the beat). This method of execution mostly results in upward arpeggiations, however beat 4 of bar 6 is arpeggiated downwards, as is beat 2 of bar 7.

Another very unusual feature of the *Allemande* is the long series of consecutive triple-stops that are found in the movement's second half (see Ex. 4.7). The words "fort" and "douc." (presumably "doucement") which appear throughout are the only indications as to how they should be executed. For the chords marked "fort" I follow Quantz's suggestion of playing with repeated down-bows in the heaviest part of the bow (227). For the chords marked "douc." I opt for a lighter touch, gently arpeggiating upwards in the middle of the bow.

Ex. 4.7. Johann Paul von Westhoff, 'Allemande' from Suite for Solo Violin in A Major, bars 12-13.

The *Courante* features a number of examples of the "chain of suspensions", a particular problem that was outlined in Chapter 3. Example 4.8 shows bars 11-12 as Westhoff notated them:

Ex. 4.8. Johann Paul von Westhoff, 'Courante' from Suite for Solo Violin in A Major, bars 11-12.

To execute a passage such as this, performers must choose one, or some combination of the following three options: insert slurs, shorten the duration of certain minims, or rearticulate the minims—sounding them as two crotchets. In this passage I argue that preserving the syncopation and rhythmic interplay between the voices is paramount, and therefore any re-articulation is undesirable. There are then four possible executions (although various hybrid solutions can be derived from these), which are illustrated in Ex. 4.9.
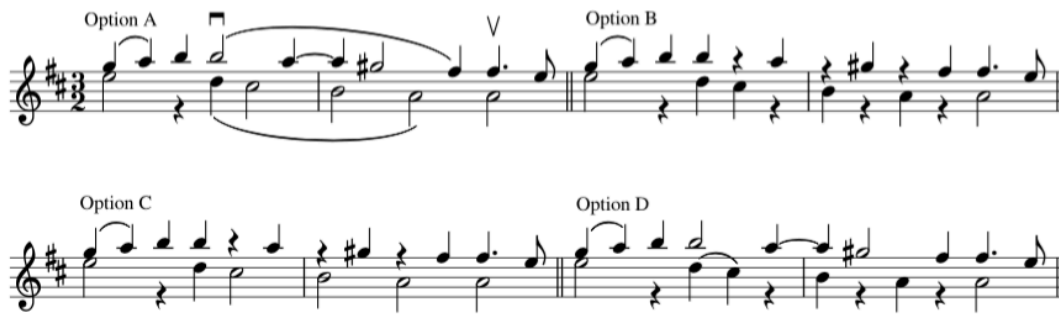
Ex. 4.9. Johann Paul von Westhoff, 'Courante' from Suite for Solo Violin in A Major, bars 11-12: four alternative executions.

In this particular passage, as the *Courante* is a slow to moderate tempo dance, attempting to play the entire passage under one bow—as in "Option A"—would require a significant sacrifice in tone quality and volume (especially if using a shorter Baroque bow). A long legato passage might also be inappropriate for the dance character of the movement. The execution marked "B" allows for a change of bow direction with each new note—as is encouraged by the original notation—however by shortening each note to the length of a crotchet, the suspensions are lost, and listeners will most likely perceive this passage as a single voice rather than two part counterpoint. Examples "C" and "D" both illustrate more satisfactory executions whereby one voice is played exactly as originally notated, while rests and/or slurs are added to the second voice. I have opted for the execution marked "D", in which the top voice is played in its original form. With this solution, the sounding of both voices together occurs on the dissonant and metrically "strong" beats, rather than the consonant "weak" beats.

The *Sarabande*, *Gigue,* and *Autre Gigue* that conclude the suite present less complex multiple-stopping challenges to the performer, yet they each offer important examples of how the character of a particular dance should be considered in the execution of multiple-stopping. A *Sarabande* is a triple-time dance, often characterised by a stress on the second beat of each bar (Lester 150); therefore, I have chosen to arpeggiate chords throughout this movement in ways that highlight this rhythmic quality. Chords on the first beat of the bar are generally arpeggiated lightly and rapidly, while chords on the second beat are executed with a slower, heavier motion in the bow.

The *Gigue* is primarily written in only two voices, yet there are a few instances where these voices are rhythmically independent, creating similar problems to that which was described in the *Courante*. In bar 3 for example, players must choose how to execute two crotchets in the upper voice that are notated against a minim in the lower voice (see Ex. 4.10). As the predominant rhythm that characterises this dance is that of a minim followed by a crotchet, I choose not to shorten the

minim in this case, but instead to slur the two crotchets, thereby avoiding any disruption to the minim-crotchet motif.

Ex. 4.10. Johann Paul von Westhoff, 'Gigue' from Suite for Solo Violin in A Major, bars 1-4.

The *Autre Gigue* presents many similar issues. Here the dance is in a 6/8 meter and a dotted quaver-semiquaver rhythm persists throughout, often set against a dotted crotchet in the second voice, see ex. 4.11:

Ex. 4.11. Johann Paul von Westhoff, 'Autre gigue' from Suite for Solo Violin in A Major, bars 1-4.

In this case, the choice of whether to slur the smaller note values or shorten the longer ones must be determined by which solution is most appropriate to the mood and character of the dance. Slurring the dotted quaver-semiquaver rhythm here creates a smooth, legato sound unsuitable for a gigue; therefore, I have chosen to shorten each dotted crotchet to the length of a quaver, allowing a livelier execution of the smaller rhythmic values.

Chapter 5: Conclusion

> At best [double-stopping] proves hard and uncouth, and is not worth the pains and difficulty that belongs to it. But masters must do (seeming) wonders, as tumblers shew tricks which none else can perform, to obtain esteem by pleasing the ignorant. (Roger North, qtd. in MacClintock 291)

This quoted passage from Roger North's *Musicall Grammarian* offers further anecdotal evidence that contrary to the opinions of many early twentieth-century authors, multiple-stopping has always proved a challenge to performers, as it does today. Beyond the purely technical hurdles to which North seems to be referring, however, for twenty-first century musicians multiple-stopping in early solo violin repertoire also raises substantial questions—that have been discussed throughout this critical commentary—relating to historical interpretation, aesthetics and taste. In the opening chapter of this document I stated one question in particular that this study hoped to answer: how—and to what extent—can scholarly research assist performers in delivering more historically-informed executions of multiple-stopping in German solo violin repertoire composed between 1676 and 1735?

Through surveying research from a range of musicological fields, this study has partially answered the "how" component of this question, identifying a wealth of scholarly work that holds important implications for any performer concerned with an historically-informed approach to multiple-stopping in the target repertoire. This includes investigations of seventeenth- and eighteenth-century violins, bows and playing techniques—which show how the inherent qualities of early instruments foster (and also discourage) particular aesthetic approaches in performance, and; inquiries into the broader aesthetic values and interpretive practices of the Baroque era, using a wide range of written sources as evidence.

The second component of the question—relating to the "extent" to which scholarly research may lead us to more historically-informed executions of multiple-stopping—has more to do with acknowledging the limits of this research, i.e. what it *cannot* tell us, rather than only what it can. While much of the scholarship that has been reviewed throughout this critical commentary offers compelling ideas that are worthy of integration into a performer's approach to multiple-stopping, it should be remembered that there are—and most likely always will be—significant gaps in our knowledge.

With regard to scholarship in the field of historical instruments, for instance, evidence overwhelmingly points to far less standardisation of violins and bows (their size, model, materials etc.), and technical approaches to playing them, than what we expect today with modern instruments. Instrumental technologies and playing techniques were constantly evolving in the Baroque era and varied greatly from region to region, yet in most cases we have insufficient information to say with any certainty which models, materials, or playing techniques were used by which musicians at which time. This is problematic for any scholars or performers who wish to consider the applications of this type of research to narrow sets of repertoire, as this study has attempted to do. Similarly, while treatises, pedagogical texts and other written sources have proven to be a fertile body of evidence for scholars working in the field of historical performance practice research, they are relatively few in number, and researchers encounter great difficulty in assessing their evidentiary value, particularly as applied to specific regions or sets of repertoire with which they are not directly connected.

Despite these difficulties, this study has offered a great deal of evidence to support the argument that performers can (and should) incorporate scholarly research into their interpretive approach to early repertoire, especially if they do so with an awareness of the value and limitations of this process. The study is a small contribution to a growing body of research that attempts to take findings from broad performance practice studies and assess their applicability to specific works or sets of works. In doing so, this document may only be significantly valuable to violinists who wish to perform any of the German works for solo violin composed between the years 1676 and 1735. There are opportunities for further research that examines the same issues as this study, as they are applied to other sets of repertoire.

While this study has offered many suggestions regarding how passages of complex multiple-stopping that are found within these works might be dealt with in an historically-informed manner, it also concludes that an historically-informed approach to this particular issue is one that not only allows the performer to exercise significant creative freedom, it mandates it. Performers will be most successful in executing multiple-stops in this repertoire if they acknowledge their role as a collaborator in the creative realisation of the work and allow this to form the basis of their interpretive approach.

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Appendix A: J.P von Westhoff, Suite for Solo Violin in A Major. This score was presented on a single page in the Appendix to Tamás Ittzés' doctoral dissertation, "German Baroque Solo Violin Literature from Biber to Bach – Relationships in Instrumental Technique and Composition" (2008). Here it has been divided into two images and spread over two pages for the sake of readability.