

A PERFORMANCE GUIDE TO J.S. BACH'S VIOLA DA GAMBA SONATAS  
TRANSCRIBED FOR VIOLA

by

Azra Isaacs

This dissertation is submitted in partial fulfilment of the requirements for the  
Degree of Master of Music.

SOUTH AFRICAN COLLEGE OF MUSIC

UNIVERSITY OF CAPE TOWN

2014

Supervisor: Professor Rebekka Sandmeier

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

## DECLARATION

I hereby declare that “A performance guide to J.S. Bach’s Viola da gamba sonatas transcribed for Viola” is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

## Table of Contents

<b>CHAPTER ONE – INTRODUCTION .....</b>	<b>5</b>
<b>FOCAL RESEARCH QUESTION .....</b>	<b>5</b>
<b>BACKGROUND.....</b>	<b>5</b>
<b>RESEARCH METHODOLOGY .....</b>	<b>7</b>
<b>LITERATURE OVERVIEW.....</b>	<b>7</b>
LITERATURE ON HIP .....	7
LITERATURE ON THE PERFORMANCE PRACTICE ON THE VIOLA DA GAMBA .....	8
EDITIONS OF THE SONATAS TRANSCRIBED FOR VIOLA .....	9
LITERATURE ON THE PERFORMANCE PRACTICE ON THE VIOLA.....	9
<b>CHAPTER OUTLINE .....</b>	<b>10</b>
CHAPTER 2: HISTORICALLY INFORMED PERFORMANCE.....	10
CHAPTER 3: PERFORMANCE PRACTICE ON THE VIOLA DA GAMBA.....	10
CHAPTER 4: EDITIONS OF SONATAS TRANSCRIBED FOR VIOLA.....	10
CHAPTER 5: PERFORMANCE PRACTICE ON THE VIOLA .....	11
CHAPTER 6: HOW TO PLAY BWV 1027 ON THE MODERN VIOLA.....	11
<b>CHAPTER TWO: HISTORICALLY INFORMED PERFORMANCE .....</b>	<b>12</b>
<b>HISTORICALLY INFORMED PERFORMANCE MOVEMENT.....</b>	<b>12</b>
<b>CHAPTER THREE: THE VIOLA DA GAMBA .....</b>	<b>22</b>
<b>PART 1.....</b>	<b>22</b>
VIOL TYPES .....	22
HISTORY .....	23
TREATISES/TUTORS .....	24
<b>PART 2.....</b>	<b>25</b>
FRETS/TEMPERAMENT .....	25
FRETS/FINGERING/CHORDAL PLAYING .....	26
BOW HOLD/ BOWING .....	27
RESONANCE/SOUND QUALITY.....	31
ORNAMENTATION/BOW/VIBRATO.....	31
<b>CHAPTER FOUR: THE EDITIONS .....</b>	<b>33</b>
<b>BÄRENREITER’S NEUE BACH AUSGABE (NBA) EDITED BY HANS EPPSTEIN WITH     A CRITICAL REPORT .....</b>	<b>34</b>
BWV 1027: SONATA NO. 1 .....	34
BWV 1028: SONATA NO. 2 .....	35
BWV 1029: SONATA NO. 3 .....	39
<b>THE VIOLA TRANSCRIPTIONS .....</b>	<b>39</b>
BÄRENREITER, EDITED BY HANS EPPSTEIN .....	39
G. HENLE VERLAG, EDITED BY ERNST-GÜNTER HEINEMANN .....	39
<b>BREITKOPF &amp; HÄRTEL, EDITED BY ERNST NAUMANN.....</b>	<b>43</b>
BWV 1027 .....	44
BWV 1028.....	47
BWV 1029.....	50
<b>TECHNIQUES OF TRANSCRIBING FOR VIOLA .....</b>	<b>53</b>
<b>CONCLUSION .....</b>	<b>56</b>
<b>CHAPTER FIVE: THE VIOLA .....</b>	<b>57</b>
<b>TREATISES .....</b>	<b>57</b>
<b>TECHNICAL FACTORS.....</b>	<b>57</b>
HOLDING THE VIOLA .....	57
FINGERING.....	59
ARTICULATION .....	63

<b>PHYSICAL FACTORS</b> .....	<b>65</b>
PRE-TOURTE VERSUS TOURTE BOW .....	65
GUT VERSUS STEEL STRINGS .....	66
PITCH AND ALTERNATE TUNINGS .....	67
<b>STYLISTIC FACTORS</b> .....	<b>68</b>
VIBRATO .....	68
DYNAMICS .....	68
<b>COMMON BAROQUE RHYTHMS</b> .....	<b>69</b>
SYNCOPIATION .....	69
THE DACTYL .....	69
DOTTED RHYTHMS .....	70
<b>BAROQUE BOW TECHNIQUES</b> .....	<b>70</b>
INÉGALE TECHNIQUE .....	70
SLOW BOW .....	70
MESSA DI VOCE .....	71
<b>PERFORMANCE PRACTICE</b> .....	<b>71</b>
<b>CHAPTER SIX: HOW TO PERFORM BWV 1027 ON A MODERN VIOLA</b> .....	<b>74</b>
<b>MOVEMENT I: ADAGIO</b> .....	<b>75</b>
BOWING .....	75
FINGERING .....	76
USE OF DOTS .....	77
<b>MOVEMENT II: ALLEGRO MA NON TANTO</b> .....	<b>78</b>
BOWING .....	78
FINGERING .....	79
<b>MOVEMENT III: ANDANTE</b> .....	<b>79</b>
BOWING .....	79
FINGERING .....	80
<b>MOVEMENT IV: ALLEGRO MODERATO</b> .....	<b>80</b>
BOWING .....	80
FINGERING .....	80
<b>FIRST-HAND EXPERIENCE</b> .....	<b>81</b>
<b>BIBLIOGRAPHY</b> .....	<b>83</b>

## **CHAPTER ONE – INTRODUCTION**

### **FOCAL RESEARCH QUESTION**

As a viola player who is currently learning the viola da gamba sonatas, I have noted a significant dearth of literature in this focal area. This has been particularly evident when approaching the viola transcriptions of Bach's solo cello suites and viola da gamba sonatas.

My aim is to create a performance guide to J.S. Bach's Three Sonatas for viola da gamba and Harpsichord (BWV 1027-1029), transcribed for viola. I shall be comparing three editions of viola transcriptions to Bärenreiter's Neue Bach Ausgabe, edited by Hans Eppstein. This comparison will focus on articulation markings and other editorial devices used to adapt the sonatas for the viola.

An analysis of the articulation used by Bach and his copyists can only be undertaken if performance practice of the time is understood. The "Historically Informed Performance" (HIP) movement is central to this understanding, and has been the topic of much recent debate. Although the viola da gamba and viola are both string instruments, they differ in size and employ different techniques. Thus, should the articulation and timbre of the former be imitated in playing the latter? Or should the unique qualities of the viola be embraced to create a distinct sound?

Thus, my interest in this research topic was piqued not only by the need for interpretative clarification; but also by the potential to address the specific technical difficulties arising due to the mechanics of the viola.

### **BACKGROUND**

The three sonatas for viola da gamba and harpsichord are believed to be arrangements of works originally intended for other combinations of instruments. The first of these, BWV 1027, is based on an earlier version for two flutes and basso continuo (BWV 1039) which in turn could have been an arrangement of yet an earlier version. BWV 1027 is the only one existing in autograph. It therefore has a clearer and more reliable depiction of Bach's writing for viola da gamba with regards to articulation markings.

Throughout his life and career, J.S. Bach viewed transcription as a form of new composition (Paul. 1953: 308). As a choirboy in Lüneberg, he first realised the value of copying the works of established masters as a means of absorbing technical principles and key concepts (Paul. 1953:308). During his Weimar period (1708-1716), this literal copying developed into “free transcription”, which ultimately yielded sixteen works for harpsichord and another three for organ, all of which are free transcriptions of violin concertos.

Bach used transcription as a means of “refashioning” original and adapted works, in pursuit of “self-expression and development of his craft” (Paul. 1953: 306). To be true to the works of the great masters, Rutledge (1979) suggests that one should attempt to recapture their vision during the composition stage. Should this ethos then be followed when approaching the works of Bach - a composer known for repeatedly transcribing works of his own and others in order to achieve new possibilities? In other words, should one always strive to imitate old sounds; or rather aim to create a new style based on old methods? According to Paul (Paul. 1953:307), Bach (as a transcriber) was never accepting of the scrupulous adherence to his original ideas.

After the demise of the viola da gamba, many sonatas were in danger of being laid to rest. However, the enduring enthusiasm for and musical merit of Bach’s work ensured that it has been preserved through the ages. At the time, the most common choice to replace the viola da gamba was the cello, as both are played between the knees, and share common technique and register. By comparison, the viola is played on the arm and its register is an octave higher than that of the viola da gamba. Thus, the body of work focussed on performance considerations for the cello is more substantial, although it should be noted that these are rationalised suggestions and opinions that form part of an ongoing debate, rather than rigidly formalised models. Peter Martens, in his dissertation, *Inspired by the Past*, provides a practical guide for cellists in the execution of Baroque music on modern instruments with special reference to JS Bach’s Six Suites for Solo Cello (2007).

The interpretation of Bach's music has always been controversial - both for musicians and academics; for purists and for those who advocate complete personal freedom. It follows, then, that the debate of tradition versus freedom should permeate the current literature, including the relatively small body of work that pertains to the viola da gamba sonatas played on the viola. Thus, there is a substantial opportunity for further research and investigation in this field.

## RESEARCH METHODOLOGY

In order to formulate an original performance guide to the Three Sonatas, I shall begin by selecting those sonatas that are particularly suited to the viola. For those less suitable, I shall assess their potential for modification. Thereafter, I shall compare three editions of viola transcriptions to Bärenreiter's Neue Bach Ausgabe (New Bach Edition) edited by Hans Eppstein of the Three Sonatas for Viola da Gamba and Harpsichord (BWV 1027-1029); focussing on the editorial techniques used and decisions taken to adapt the sonatas for viola.

To better formulate ways of approaching the performance aspect of the sonatas on the viola, an understanding of how they were played and sounded on the viola da gamba is important. The development of the modern viola and its capabilities are crucial in the realisation of a new and/or imitative sound.

## LITERATURE OVERVIEW

### LITERATURE ON HIP

Nicholas Kenyon has compiled a book of essays by the leading critics and academics in the field of 'Authenticity' in early music and beyond (Kenyon. 1988). The group of essays, raising recurring themes about the nature of 'authenticity,' shine light on the following debates: Is the use of period instruments in re-creating the music of the past a significant factor when compared to musical understanding, cultural and social context, acoustical conditions and concert-giving situations? Can the composer expect to hold any influence over his/her music once he/she has written it, and is there a moral obligation on the public to fulfil the original intention? Is the understanding of a piece of music enhanced by restricting oneself to using only those means that

were available at the time of composition? If so, would this then not inhibit full self-expression in the modern age? Kenyon states that it is impossible to re-create the past when executing it in the present – a view reminiscent of Taruskin’s standing that HIP is a form of twentieth century modernism (Taruskin. 1995).

In his extensive study of baroque ornamentation, Emery (Emery. 1953) provides substantial 18th century evidence and a good basis for an understanding of Bach’s intentions. More recently, John Butt (Butt. 2002) has published *Playing with History* – an ambitious study of recent debates on the topic of the Early Music movement and historically informed performance.

#### LITERATURE ON THE PERFORMANCE PRACTICE ON THE VIOLA DA GAMBA

In his chronological account of the sound of the viola da gamba, Rutledge (1991) attempts to decipher the mystery surrounding the instrument. In his work, he recounts the sentiments of Henry Saint-George (one of the most active reintegrators striving to reintroduce the viol into the musical life of the times), stating that to play nothing but the old music is not to revive the instrument (viol) but for it to simply remain where it was before (Rutledge. 1991:410). Further, he suggests approaching the viol in a modern way to give it new life (Rutledge. 1991:410). This poses the question: is it necessary to imitate the ‘old’ sound of the viola de gamba on the viola considering it may be ‘old-fashioned’ and outdated?

In their article entitled *Viol* (grovemusiconline), Robinson and Woodfield provide a comprehensive history of the development of the viol - from its fifteenth century origins to its modern revival (Woodfield. Grovemusiconline.) Annette Otterstedt also provides adequate literature on the topic (Otterstedt. 2002). In his early work, *Bach Interpretation: Articulation marks in Primary sources of J.S. Bach*, Butt (1990) attempts to assess Bach’s use of articulation markings such as slurs, dots and strokes in autograph manuscripts (one of which is BWV 1027). This publication provides insight into Bach’s musical style and composition methods, thus also informing the reader of his articulation style and patterns. It

encompasses the history, style, analysis and performance of Bach's music and is an invaluable resource to those interested in the field

#### EDITIONS OF THE SONATAS TRANSCRIBED FOR VIOLA

I shall compare three editions of the sonatas transcribed for viola to Bärenreiter's *Neue Bach Ausgabe* (New Bach Edition), edited by Hans Eppstein of the original scoring for viola da gamba. These editions will include Bärenreiter Kassel, published in 1987, edited by Hans Eppstein; G. Henle Verlag, published in 2000, edited by Ernst-Günter Heinemann; and Breitkopf and Härtel in 1947, edited by Ernst Naumann. The critical report by Hans Eppstein will provide insight into these editorial decisions. In particular, I shall focus on the editorial techniques used and decisions taken to adapt the sonatas for viola.

#### LITERATURE ON THE PERFORMANCE PRACTICE ON THE VIOLA

Stowell (Stowell. 2001) provides an excellent historical description of the early style of viola playing. This is pivotal in understanding how best to approach the sonatas on the viola. In his work, Stowell discusses the literature, history and repertoire of the violin and viola, and considers various related instruments. Similar studies (Lee. 2004; Morris. 1991) have been undertaken to describe the cello suites that were transcribed for viola. A number of viola periodicals are also available that may provide insight into the progression of playing method. These include *The American Viola Research Society*, *The British Viola Research Society* and *The International Viola Research Society*. In their article entitled *Viola* (Boyden, D and Woodward, A. grovemusiconline), Boyden and Woodward provide a general history of the viola from its construction in the 19<sup>th</sup> and 20<sup>th</sup> centuries to its place in contemporary music society. Further insight into ornamentation can also be gleaned from the work by McCarty (1997), which summarises the views of five leading viola performers attempting to clarify certain performance practice issues.

## CHAPTER OUTLINE

### CHAPTER 2: HISTORICALLY INFORMED PERFORMANCE

Performance practice involves all aspects of music performance – both past and present. It is of particular relevance to the modern performer concerned with Historically Informed Performance (HIP). Four major facets should be considered when exploring performance practices of the past: a) notation (the relationship between how notes were written and how they were intended to sound. Relevant components include tempo, rhythm and articulation); b) improvisation and ornaments; c) matters of tuning, pitch and temperament; and d) instruments – their history, mechanics and methods of playing. In Chapter 2, I shall look more closely at the performance (technique) and structure (technology) of string instruments, specifically the viola da gamba and viola.

### CHAPTER 3: PERFORMANCE PRACTICE ON THE VIOLA DA GAMBA

An understanding of the sound and mechanics of the viola da gamba is critical in order to play these sonatas on the viola. Chapter 3 will address techniques of performance practice on the viola da gamba, including bowing, articulation and ornamentation. The mechanics of the instrument will also be reviewed, as this may have influenced the kind of music written for it. For example, the concave shape of the bow creates a specific nuance of sound (Woodfield & Robinson. grovemuisconline).

### CHAPTER 4: EDITIONS OF SONATAS TRANSCRIBED FOR VIOLA

This chapter will include an analysis of three editions transcribed for viola. They will be compared to Bärenreiter's Neue Bach Ausgabe (NBA) of the Three Sonatas for Viola da Gamba and Harpsichord (BWV 1027-1029) edited by Hans Eppstein, which in turn will also be analysed. The three editions include Bärenreiter Kassel, published in 1987, edited by Hans Eppstein; G. Henle Verlag, published in 2000, edited by Ernst-Günter Heinemann; and Breitkopf and Härtel, edited by Ernst Naumann.

Hans Eppstein's critical report on the sonatas provides an in-depth analysis of editorial additions and changes made to Bach's autograph of BWV 1027 and

copyists' parts for BWV 1028 and 1029. These changes refer mainly to articulation markings such as slurs and dots.

In analysing the editions for transcribed viola, the following editorial techniques will be addressed: transposition, articulation and ornamentation. Bach had intended for the sonatas to be played on a six-stringed viola da gamba. The implication of this is that, when transcribed for viola, certain sections had to be transposed to a more suitable register. Chords were also affected and therefore adapted.

#### CHAPTER 5: PERFORMANCE PRACTICE ON THE VIOLA

This chapter will explore the possibility of imitating the sound and articulation produced on the viola da gamba on the modern viola. In order to address this topic, a review of the history and development of the viola is required. This will include aspects of design, sound production and articulation. It is hoped that this chapter will provide the knowledge and techniques needed to approach the sonatas on the viola.

#### CHAPTER 6: HOW TO PLAY BWV 1027 ON THE MODERN VIOLA

In lieu of a conclusion this chapter will apply the Baroque performance practice techniques discussed in the previous chapter to the execution of BWV 1027 on the viola.

## **CHAPTER TWO: HISTORICALLY INFORMED PERFORMANCE**

“Playing Baroque works on instruments their composers could not have known but which the audiences are expected to accept as modern equivalents is a form of unacknowledged transcription.” (Walls. 2003.140)

### **HISTORICALLY INFORMED PERFORMANCE MOVEMENT**

The Historically Informed Performance (HIP) movement is one of the most significant performance styles to have emerged from the twentieth century. However, it has long been shrouded in controversy and criticism, giving rise to a growing scholarly and critical debate. Pioneers in this field include Laurence Dreyfus, Howard Mayer Brown and Richard Taruskin. In his writings Taruskin suggests that HIP is a symptom of late twentieth century modernism. Further, he purports that very little in historical performance is truly historical, as so many aspects of performance have to be invented from existing practices (Butt. grovemusiconline).

The HIP movement began as a means of reviving forgotten repertoires, instruments and performance practices. In more recent times, this movement has garnered much controversy, with opinions differing on which considerations and rules need to be followed. Taruskin observes that those who aim to perform in a historically informed way, by using period instruments and reviving old playing techniques, tend to “pick and choose from history’s wares.” There are many examples where performers of early music knowingly disregard the historical evidence wherever it does not conform to their idea of ‘the truth’ and still pass it off as being authentic (Taruskin. 1995:165). This may lead to ‘unhistorical sounds’ masquerading as historical or authentic. The performance of Handel’s operas is often cited as one such example. Due to the rarity of capable falsettists at the time, female performers would often be dressed as young men. However, in today’s performance, the countertenor is preferred. Taruskin claims that although this may not be historically correct, it is indeed “authentic.” He reminds us that historical performance is the sound of now not then. The authenticity is not derived from its historical resemblance but from its being a reflection of 20<sup>th</sup>-century taste. Why do we strive to play historically, with the possibility of misinterpreting the music,

when we can create something perhaps more relevant to today's audiences and performers?

Further, Taruskin suggests that an imitation of early 20<sup>th</sup>-century recordings of late 19<sup>th</sup>-century music can in fact serve as a template for historically-informed performance. However, in recent times, this view has fallen out of favour, as the modern audience tends to disregard these original recordings. Taruskin cautions that history should not be forgotten – that the music of the past should not be abandoned, but rather remade in the image of the present. He criticizes the HIP movement for its lack of creativity, attributing this to the rigidity of classical performance expressionism.

Throughout Taruskin's work, there is a pervasive concern that the essence of the HIP movement should be preserved. He questions whether modernism could threaten the aim of HIP, the reliability of historical information and the intention of the performers. He also objects to the dogmatic adherence only to instruments or styles that are historically correct, as this may devalue other aspects of the performance. I agree with these concerns. Ideally, one should be educated on all aspects of the performance prior to selecting an individualised style, which itself should be coloured by the performer's own taste.

## AUTHENTICITY

Howard Mayer Brown, an expert in the field of Authenticity in Performance succinctly summarises its focal debate as follows: "Should we play music in the way the composer intended it, or at the very least in a way his contemporaries could have heard it" (Brown. grovemusiconline)? He goes on to posit that it is in fact impossible to create a strictly authentic performance, as uncertainty about its composite variables (such as the composer's original intentions) will always exist. Further, even if such comprehensive knowledge were attainable, the reasons for performing music have evolved over time. Thus, the central controversy of the HIP movement lies in the selection of the individual variables, which should be compromised.

In the twentieth century alone, there have been major changes in performance styles, sound, techniques and technology. Some repertoires, however, call for specific

techniques and original instrumentation. When the particular balance of the instrument plays an essential role in creating the appropriate character in a piece, it is perhaps then effective to use the original instrumentation. This is particularly applicable to works originating 17<sup>th</sup>- and 18<sup>th</sup>-century France. Brown advises that one cannot discard all music of the past simply due to an apparent paucity of the resources to perform it 'authentically'. He goes on to encourage the performance of old repertoires, even if in an "inauthentic" way. He suggests that it is acceptable to play Bach's music on modern instruments as this work "can emerge in a performance that translates the original into modern terms" (Kenyon. 1988:30).

In his seminal work on Authenticity, Haynes suggests that exploration of (rather than strict adherence to) historical ideas may be key to originality and authenticity (Haynes. 2007:5). Taruskin supports this view by advising that adaptation of a historically-orientated frame of mind can enable transcendence of the "habitual, and therefore unconsidered ways of hearing and thinking about the music." He adds that the intention of the performer should not be to "duplicate the sounds of the past, for if that were our aim we should never know if we succeeded" (Taruskin. 1995:79).

## CANONISM

Canonism may be conceptualised as the fundamental shift in thinking that occurred in western musical culture during the 19<sup>th</sup> century (Haynes. 2007:6). Canonism is characterised by a great respect for the composer; an obsession with the original intention of the composer; the practice of listening intensely to the music; and the repetition of a limited number of works (Haynes. 2007:6).

Haynes suggests that Canonism is unique to classical music and does not exist in any other musical medium. Baroque composers, for example, were held in as high esteem as were the Romantic composers. Instead, they were viewed merely as talented craftsman who were able to compose large quantities of quality music. Often this music was intended to be played immediately, and not to endure through the ages as "iconic masterpieces" (Haynes. 2007: 6).

Haynes describes the Baroque period as "a celebration of ephemera"; a period where music that was thirty years old was considered "old." This is in stark contrast to the

ethos of the Modern era, in which music composed a century prior could still be viewed as “modern.” This short-lived phenomenon lasted until the early 19<sup>th</sup> century, during which a major shift in aesthetic occurred. Since then, musicians have attempted to incorporate this “Romantic” stylistic approach into their performances (Haynes. 2007:21). However, in the mid-1960s, another paradigm shift occurred, and musicians of the time deliberately started playing in different styles, thus giving credence to the HIP movement.

In essence, a musicologist can only equip a musician with the knowledge to aid a performance. Ultimately, however, it is the responsibility of the musician to express the music. The role of the performer has changed drastically over the centuries. The Baroque performer was a craftsman rather than an artist and ‘served’ when playing or composing music. There were fewer concerts intended for public viewing, and music was often commissioned for private concerts. This is in contrast to the performances of today, which comprise primarily “recycled” music designed for public viewing. Unlike contemporary musicians, Baroque-era performers were far more concerned with the reactions of their audiences, as these individuals were believed to be more emotionally involved in the work. . Today, however, musicians are more concerned with the composers’ original intentions for the music (Haynes. 2007: 131).

Mellers states that “our predecessors tended to think that no problem existed; one simply played the music according to inherited custom, and if in the process they refashioned it, that was their right” (Mellers. 1992:925). During the age of Beethoven and Wagner, - before the HIP movement - music was performed and interpreted to fit the aesthetic of the time (Haynes. 2007:26). Haynes terms this attitude – *chronocentrism* – a position in which one assumes that one’s own time or period represents the reference point. This attitude remained the norm well into the 20<sup>th</sup> century, with many musicians seeking to preserve their musical heritage. Thus, the concept of adapting or changing one’s performance style to match the current genre or era of music did not occur to them. Consequently, a cross-section of musical genres (including Baroque, Renaissance and even Medieval) was played in a standardised ‘Romantic’ way (Haynes. 2007:27) well into the 20<sup>th</sup> century, Throughout the 19<sup>th</sup> century, early music performances abounded. For example, Mendelssohn was known to host a number of Bach revivals including the St. Matthew Passion performances in

1829. Unlike today, musicians and audience members alike viewed the works of the past as part of their present. Composers of the time “looked upon early music not as a body of historical artefacts to be painstakingly preserved in their original state but as a repository of living art that each generation could – indeed should – reinterpret in its own stylistic idiom” (Haskell. 2001:831).

Haynes describes symphony musicians as working within an acknowledged tradition - they play repertoire from centuries ago but consider it as current. Thus, they approach all musical styles in the same way. Because the musicians are not thinking historically when performing, they are not playing so. “One way to bring the music of the past into the present and then into the sphere of timelessness was to strip it of its original, local and extra-musical meanings. By severing all such connections, it was possible to think of it now as functionless. All one had to do next was impose upon the music meanings appropriate for the new aesthetic” (Goehr. 1992:246). This is an archetypically Romantic concept as it describes music enduring through the ages – a concept rejected by HIP.

Haynes recommends approaching early music with an open mind. He argues that it is impossible to know with certainty what music and instruments were really like in the Baroque period. Thus, our aim should not be to strive for perfection, as we will never know if we have succeeded. Rather, our goal should be to strive to “realize the style as we perceive it at this particular moment” (Haynes. 2007:120).

## IMPROVISATION/ ORNAMENTATION

A main characteristic of the Baroque period was the use of improvisation in performance - not to be bound or restricted by what was written down. To be a successful musician of the time, one needed to possess the ability to play and compose music on demand. Improvisation was thus part of the musical language of the Baroque period. As a result of this musical training, composers used a short-hand of sorts when writing a score (analogous to a rough sketch, or skeleton), rarely making use of marks to indicate expression such as phrasing, dynamics, note-shaping and flexibility of tempo. These gestures, which were eliminated in the score, were implied in the playing style of the time. This kind of ‘thin’ writing allowed the performers to use their own spontaneous input, which ultimately characterised the freedom and expressive

quality of the Baroque style (Haynes. 2007:4). Each time a piece of music was heard, it was different, even when played by the same player. It was this feeling of flexibility that allowed the music to be played in many media with many combinations of instruments (Haynes. 2007:4).

In contrast to the musicians of the Baroque period, performers of today do not possess the inherent ability to improvise. In recent times, there has been a shift from freedom to express to an obligation to play exactly what is written. Haynes claims that contemporary training has become “overspecialized” - “the ability to create music has become totally separate from creating it” (Haynes. 2007:3). He believes that musicians of today should “share the sense of freedom that musicians felt at the [Baroque] time.” In order to achieve this sense of freedom, one should take the role of arranger/co-composer. According to Haynes’, “habitual Canonic thinking” – playing the same pieces over and over again- has impaired modern musicians’ ability to improvise (Haynes. 2007:203). Notation is another factor that stunts self-expression - a “limiter”, in Christopher Small’s view (Small. 1998:110). Prior to the Romantic era (pre-Industrial Revolution), musicians were better equipped in the spheres of “orality and literacy.” They were educated to interpret Baroque parts that often lacked performance instruction (Haynes. 2007:204). Baroque musicians were able to read and improvise equally well.

When discussing the relationship between performer and composer during the Baroque era, Haynes states that “the composer writes the plain air, providing the performer with inspiration and material and the performer contributes unwritten additions on the spot.” Thus, the roles of the performer and composer were paired as they “decided how to realize the effect” of the music. Handel’s organ concertos, opus 4 and opus 7, have movements marked “Adagio ad lib” and “Fuga ad lib,” which contained no written solo part. Handel expected the musician to be able to improvise appropriately (Haynes. 2007:205).

“Gracing,” a term used for the addition of grace notes, was a main feature of the improvisatory style of the Baroque and was a device to add beauty and substance to the music. It was “too subtle to be captured on paper” and was intended to be “felt” (particularly in the 17<sup>th</sup> century). The execution of such “graces” was “the ultimate test

of musicianship and grasp of style,” often revealing the performer’s sensitivity and imagination (Haynes. 2007:205).

## PERIOD VS MODERN INSTRUMENTS

In his discussion of the techniques used to perform early music, John Butt suggests that period instruments may make the player aware of historical differences, thus forcing him to rethink his techniques and to view his repertoire in a “new light” (Butt. 2002:65). When engaging the debate of modern versus period instruments, Haynes, like Malcolm Bilson, agrees that “no performance on modern instruments or singers using operatic style can approach the original conception” and sound of the music of Bach and Mozart (Haynes. 2007:156). On the other hand, Charles Rosen objects to “old instruments,” stating that “a living and unbroken musical language from the past [should be expressed] into the new sound of contemporary instruments” (Rosen. 2000:211). Rosen’s view is controversial and contested by most writers in the field, including Taruskin and Haynes. Haynes questions the term used to classify modern instruments as these instruments existed 120-150 years ago and are therefore not modern in the slightest. He prefers to use the term ‘Romantic.’ Perhaps a more appropriate term would be ‘Contemporary’ when describing the instruments used today.

Instruments are adapted to make the music of the time easier to perform. The period from 1760 – 1840 - historically associated with the Industrial Revolution - was also characterised by a series of significant musical developments (Baroque to Classical to Romantic) and instrumental changes. Tuning also became standardised to a simple Equal Temperament (Haynes. 2007:151). It can be argued, however, that these changes were not always for the better. One example is the use of Romantic instruments to play Baroque-era work. According to Fabian (Fabian. 2003), “The dynamic nuances and uneven tonal timbres that are second nature to the baroque flute or baroque bowing have a crucial bearing on articulation as these delineate rhythmic or ornamental groups almost automatically, while a modern flute or violin can only imitate the effect by substitute means such as accenting and agogic inflections” (Fabian. 2003:247). Further, Haynes’ posits that “better” really means

best-adapted to the demands of the music; that by matching the appropriate instrument to the appropriate music, one will stand the best chance at success.

Playing on period instruments encourages the performer to experiment with their sounds and techniques, but has “little direct effect on the player’s stylistic approach to the music” (Haynes. 2007:153). In his selection of essays, *Text and Act*, Taruskin states that “instruments do not play music, people do” (Taruskin. 1995:130). Baroque music is characterized by quick dynamic changes, which are easier to execute on period instruments than on modern ones. Modern or ‘Romantic’ instruments, however, are more adapted to long-line phrasing to accommodate a more Romantic style. Thus, when modern instruments play early music, they often join all the phrasing and neglect the subtle nuances originally found in the score (Haynes. 2007:153).

The period bows and gut strings also make it easier to achieve the effects of Baroque music. According to Haynes, “the Romantic bow does not as willingly shape each note, the Romantic reed does not allow sudden and extreme changes of dynamic, [and] the Romantic key system eliminates the options of alternate fingering and finger-vibrato” (Haynes. 2007:153). Today’s instruments are tuned at approximately  $a'=440\text{Hz}$ , which is a semitone higher than the instruments for which Bach composed. This has a profound effect on the sound quality and tone of the music, especially in works involving singers.

While Taruskin may not be in full agreement that “original instruments” are necessary for early music performance, he does suggest that they possess some practical advantages in certain repertoires. Using Beethoven’s cello sonatas as an exemplar, he puts forward that proper balance of these works is better achieved with a fortepiano rather than a grand piano. Taruskin judges the ‘artistry’ of a performance by the performer’s ability to strategise and make the best performance decision. “If a better balance is easier to achieve in one medium than in another, then those working in the harder medium deserve greater credit for their balances” (Taruskin. 1995:299).

Taruskin sub-divides classical music as follows: the HIP movement, where no work of art may be comprehended, or even apprehended, except in terms of its historicity; and the “mainstream postmodernism” movement (Taruskin. 1995:300). Taruskin believes that music of the past may be executed on present-day instruments, as long as it is

done in a post-modern approach, devoid of any metaphysical or ethnocentric assumptions. In other words, one should approach the music without preconceived notions of how it should sound, as it would be impossible to recreate the same sound on a different instrument. Although most cellists shy away from playing the viola da gamba sonatas, the recent surge in skilful gamba and harpsichord players has ensured these works are not neglected. In Taruskin's view, however, he recalls no recording of this combination "inspired" (Taruskin. 1995:301). He goes on to review three cello-piano recordings of Bach's viola da gamba sonatas, including the 1950 performance by Pablo Casals and Paul Baumgartner. This is an example of a Bach performance in pre-modernist days. Casals approached the music in a typically romantic way. If it were viewed from a historically informed perspective, it would be considered absurd (Taruskin. 1995:301). Casals was criticized for "playing Bach in the style of Brahms" but he was a contemporary of Brahms in a time where Bach's music was not seen as a "dead language in need of philological revival" (Taruskin. 1995:302). He simply played the music the only way he knew how. Casals was not faced with the problem of defining the style in which he played Bach he only had to excel in it. He played Bach in the style he was most familiar with (in the style of Brahms) and thus creating a sense of intimacy with Bach. He played in a way he felt most comfortable and could therefore interpret the music in an authentic way. That intimacy is lost in modern historical performance, despite the inclusion of sounds that more closely resemble the performances of Bach's time (Taruskin. 1995:302).

Although Casals' style of performance is admirable, it cannot be emulated in the present day. This performer lived and worked in a historical period far more reminiscent of Bach's era than is ours (Taruskin. 1995:303). Thus, it can be argued that his authenticity was "inherited" (Taruskin. 1995:303) from his predecessors.

Taruskin purports that modern-day musicians lack this inherent authenticity, often reverting to obedience to one's teacher or reliance on original instruments or historical evidence. He believes that these are simply means of evading the responsibility of choice and decision. In his view, truly authentic interpreters of music of the past are those "whose styles owe the least to generalized precept and the most to acute, personal, and highly specific observation" (Taruskin. 1995:303). He uses Glenn Gould's interpretation of the gamba sonatas, in which a post-modernist

approach is depicted, as an explanatory example. Gould's unique, authentic sound may be attributed to his interpreting the music through its texture – the three-part counterpoint embodied in the writing. Gould's techniques include freely changing the music to suit the counterpoint (by adding chords ad lib), improvising, and expanding the rhythm to create independence between the two lines.

The last of the recordings for cello and piano is played by Mischa Maisky and Martha Argerich. Argerich tries to imitate the touch of the harpsichord on the piano, and its style at the cadences. However, this results in loss of “pianistic integrity” (Taruskin. 1995:305).

According to Glenn Gould (among others), Bach was indifferent to the instruments for which he composed, rather intending for his music itself to be the focus. An opposing view is that Bach was undoubtedly aware of the instruments for which he composed, and kept their specific affects in mind (Haynes. 2007: 158). Ultimately, this debate may only be resolved by individual musicians who should rely on their personal taste to inform their performance styles.

Haynes questions the reliability of original instruments and advises that imitating the past may not be the best or wisest option. He cautions that “we could go too far with duplicating the past unthinkingly. Without exercising any judgement, we could reproduce some characteristic that hampered players at the time...” (Haynes. 2007:159). If we may rectify ‘mistakes’ or improve upon the past, “we may inadvertently eliminate differences between the present and the past” (Haynes. 2007:159). An example of this can be found in editions in which bowing and fingerings have been added to the original score. In Haynes's view, it is “premature to claim we know much yet about how most period instruments originally sounded, or were originally played” (Haynes. 2007:162).

## CHAPTER THREE: THE VIOLA DA GAMBA

This chapter will be divided in two parts: the history of the viola da gamba and how it is played. The section on its history will include the types of viols, the players and the treatises; and the practical section will include the physical aspects of the viola da gamba, such as the frets, temperament and the bow, and how they affect the technical approach to playing the instrument. These technical aspects include fingering, chordal playing, bowing and how to hold the bow.

### PART 1

#### VIOL TYPES

Throughout the 16<sup>th</sup> and 17<sup>th</sup> centuries, the viol took on a wide range of sizes and forms. The most popular of these was the bass viol, also called the viola da gamba. During its early history, the viol underwent considerable structural change, eventually becoming fairly standard in the early 16<sup>th</sup> century with its “deep ribs, sloping shoulders and middle bouts” (Woodfield. grovemusiconline). The belly and the back of the viol are very lightly constructed with the belly gently arched and the back flat, except at the top where it slopes in towards the neck. The neck, too, has undergone many changes during its developmental course. In the early 17<sup>th</sup> century it resembled the structure of a cello, and was fairly round. With subsequent developments in French viol making, the neck of the instrument became flatter, resembling that of a lute. In general, the neck of French instruments was of thinner wood and also set at a greater angle. The *lyra* was the smallest of the bass viol family, but has increased in size over the years with the division and consort bass viols. At the end of the 17<sup>th</sup> century, the size of French string instruments tended to increase, as a seventh string was added and a bigger body was required to accommodate the change<sup>1</sup>.

Like its fellow string instruments, the viol also underwent a number of structural changes. It acquired a bass bar and sound-post, and its neck (which previously had been straight and continued the line of the upper edge of the ribs) was set back at an angle, thus giving the strings greater elevation (Brown. 1990:69).

---

<sup>1</sup> Rousseau believed Monsieur de Sainte Colombé added the seventh string (Rousseau. 1687:24).

Most viols have six strings<sup>2</sup>. The standard sequence of intervals of the strings consists of a 4<sup>th</sup>, 4<sup>th</sup>, major 3<sup>rd</sup>, 4<sup>th</sup>, 4<sup>th</sup>. The most common tuning sequence of the viols found in a consort are: d-g-c'-e'-a'-d'' (treble); G-c-f-a-d'-g' (tenor) and D-G-c-e-a-d' (bass).

## HISTORY

During the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, many well-known English violists took up residence and employment in Germany, Denmark, Austria and Spain. This popularised the use of the viol in these regions, and had a major impact on its development. Among the migrating musicians were William Brade, Thomas Simpson, Walter Rowe, Daniel Norcombe, Henry Butler and William Young. Brade and Simpson published collections of consort music including many dances by English composers. Norcombe and Butler composed divisions that were greatly commended. Butler wrote more taxing and virtuoso music for the viol, which explored its range. The first published sonatas by an Englishman include William Young's *Sonatae a 3, 4 e 5* for two to four violins, obligato bass viol and continuo (1653). The virtuosity displayed by these British violists may well have inspired the solo style of the viol.

The frequent use of the viol in the scoring of Lutheran church music is evidence of the viol's popularity in Germany in the 17<sup>th</sup> century. At this time, viols were most commonly used to express the "deeply felt Lutheran Lamento" (Woodfield. grovemusiconline), and continued to be used in sacred compositions until the 1680's. These works were scored as part of a consort consisting either of many bass viols or a bass viol alongside other instruments. With the acceptance of the string quartet as the core for the 18<sup>th</sup> century orchestra, the viol lost its position in the instrumental ensemble. However, 18<sup>th</sup> century composers occasionally chose to employ its unusual timbre for special effect, particularly in Passions and funeral compositions. Such composers include Telemann and CPE Bach. JS Bach, renowned for his use of the viol in sacred music, scored for it in three sacred cantatas (BWV 76, 106, 152), the *Trauer Ode* (BWV 198) and three Passions. His most famous arias with viol obbligato include *Es ist vollbracht* in St John Passion

---

<sup>2</sup> A seventh string was added to the bass viol in the late seventeenth century in France. There are also some forms with only five strings.

and *Komm süßes Kreuz* in the St Matthew Passion. Bach, following the 18<sup>th</sup> century tradition, used the viol to emphasize the lament of his work (Woodfield. grovemusiconline).

Towards the end of the 17<sup>th</sup> century, the solo viol school (rooted in the English Division style) became influenced by the “thriving Italian inspired Austro-German violin school” (Woodfield. grovemusiconline). Many virtuoso violin players, such as Schop, Nicolaus Bleyer and Biber, were also viol players, and began to incorporate more virtuoso passages of showy scales and arpeggios in viol scores.

While this virtuoso viol style is evident in the works of Carolous Hacquart and Jacob Riehman (Netherlands school), Schenk remains the most prolific of the school. His first publication of viol music, *Tyd en konst-oeffeningen* (Amsterdam, 1688) comprises fifteen sonatas for viol and continuo of a “breath-taking virtuoso nature...Multiple stopping and the use of high positions are all hallmarks of his writing” (Woodfield. grovemusiconline). Telemann wrote one work, an unaccompanied sonata, in the German virtuoso tradition. Carl Friedrich Abel was the last member in the German school to write for virtuous viol – his twenty-seven unaccompanied pieces encompass all techniques of the virtuoso style with “resonant arpeggiated passage work and large slurs of up to thirty notes, some of which are marked staccato” (Woodfield. grovemusiconline).

## TREATISES/TUTORS

The popularity of the viol amongst amateur players resulted in the publication of many viol tutors, including treatises by Ganassi, Danonville and Simpson. In Woodfield’s view, the most interesting and significant instrumental tutor to have emerged from the 16<sup>th</sup> century is Sylvestro Ganassi’s *Regola Rubertina* (Venice, 1542-1543). This work includes information about posture, bowing and fingering techniques, tunings, methods of placing frets and testing the quality of strings, performing diminutions and accompanying singers in the manner of the *lira da braccio* (Woodfield. 1978:544). According to Woodfield, it was not until Simpson’s publication of the *Division Viol* in 1659 that a work of “comparable

value” became available. Therefore, Ganassi’s tutor remains an invaluable asset to understand how the viol was played in the 16<sup>th</sup> century.

In contrast to today’s theorists, the focus of 16<sup>th</sup> century theorists was to describe the many melodic formulae with which a performer could decorate his music. With this style came many treatises for individual instruments and the development of contrasting idiomatic styles. In Pond’s opinion, the solo bass viol, which flourished so briefly in the French court, was one of the “more interesting examples of this development” (Pond. 1978:512). Many (including Pond) believe that, Jean Baptiste Rousseau’s *Traite de la viol* (1687) is the most comprehensive treatise for the viol player.

During Bach’s time, the viol had a satisfying role as a solo instrument and participated fully in the rich cantata and passion repertory (Brown. 1990:67). Its popularity peaked in France from about 1680 onwards. Many tutors were published during this time including DeMarchy’s *Pieces de viole* (1685) and, a year later, Marin Marais’s five books of Pieces.

## PART 2

### FRETS/TEMPERAMENT

Frets, made from pieces of stretched gut, are tied around the neck in a specialized fret knot. While there are usually seven frets placed at intervals of a semitone, an eighth may be added at the octave (Simpson. 1659). All frets may be finely adjusted to improve the tuning. According to Simpson, the strings should lie close to the fingerboard “for ease and convenience of stopping” (Woodfield. grovemusiconline). Considering the fretting of the viol, it follows that it was usually tuned in equal temperament.

The tuning, particularly of fretted instruments, becomes noticeable when playing with keyboard instruments (Kuijken. 1978:10). In his tutor, Ganassi (1543) includes a diagram demonstrating the repositioning of frets to match the temperament of the harpsichord. He does not provide an explanation for the repositioning, only instructing the player to rearrange the frets as shown. “If it doesn’t sound in tune one should just move them. This will result in unevenly spaced frets” (Ganassi. 1543:60).

## FRETS/FINGERING/CHORDAL PLAYING

Ganassi elaborates extensively on finger patterns on all the frets, including patterns above the frets. Some of the more virtuous players of Ganassi's era played beyond these frets. When changing positions an open string was played to avoid a gap in the music. Ganassi was well aware that the fingering in fast passages had to be carefully considered in order to accommodate the bow. Wherever possible, string crossings were to be avoided by playing in higher positions on the lower strings – not only from a technical perspective, but also to retain the “visual gracefulness” of the performer (Woodfield. 1978: 547).

Ganassi considered not only matters of technicality when dealing with fingering, but also its effect on the sound. His view was that the instrumentalist should strive to imitate the human voice in its ability to express a range of emotions and tone subtleties. One such example may be to play in a higher position on a lower string. By changing bow direction on different notes, one may also change the emphasis of the work, thus altering its mood. Woodfield provides a summary of Ganassi's various left-hand techniques, thus demonstrating the extent to which Ganassi elaborated on the subject (Woodfield. 1978:549).

Simpson's rule for stopping states that, “...when you set any finger down you are to let it rest there until some occasion require the removing of it.” This technique also ensures for “better order of fingering and that the fingers may pass more smoothly from note to note, without lifting them too far from the strings...also to continue the sound of a note when the bow hath left it” (Simpson. 1659:5).

The most characteristic feature of French viol playing - particularly at the end of the 17<sup>th</sup> century - is chord playing. Viol playing was originally influenced by the linear structure of the lute and vocal music, before adopting a more chordal structure. However, the execution of such chords may distort the rhythm and flow of the melody. “A chord of four or five notes is likely to overpower a melody line simply by volume and therefore interrupt the flow of music somewhat explosively” (Pond. 1978:512). Thus, a certain degree of freedom was afforded performers in order to fit a chord into the music. The virtuoso demands made on the player also allowed for the development of a free rhythmic style in French

viol music, as the beat needed to be expanded to accommodate the number of written notes. Several composers included an explanatory table of the ornaments and their execution at the beginning of their books.

Chords, forming an integral part of viol playing, developed in the English lyra viol music in the early 17<sup>th</sup> century and become very popular amongst French Baroque composers. In their description of the bowing of chords, Simpson and Mace state that the lowest note should be sounded properly before the bow is drawn across the other strings. Simpson advises that the basic approach to viol fingering allows the maximum resonance of the chord. Simpson and some French players positioned the right thumb at the back of the neck opposite the index finger (first finger), while the followers of Sainte Colombe placed the right thumb opposite the middle finger for better extension and flexibility (Brown. 1990:90).

#### BOW HOLD/ BOWING

The concave design of the viol bow provides “the advantage of a more sensitive response to the nuance” (Woodfield. grovemuisconline). Danonville states that a viol bow “must be of Chinese wood, and should not be too heavy because it makes the bowing hand clumsy, nor too light, because then it cannot play chords [easily] enough; but a weight proportioned to the hand which is why I leave that to the choice of the one who plays the viol” (Danonville. 1687).

“In music making, beauty reveals itself in the way in which a player holds his instrument, when his posture and the movements of his hand and his whole body are so controlled that his audience is compelled to fall silent” (Ganassi. 1542/43:8). When discussing the bow hold, Ganassi states that it should be held with three fingers - the thumb, index and middle fingers. The thumb and middle finger should hold the bow ensuring it does not fall, while the index finger should “act as a lever, to press the bow onto the strings to a greater or lesser degree, as the music demands” (Ganassi. 1542/43:9). When drawing the bow across the strings, the bow should be at a distance of approximately four fingers’ width from the bridge, “drawing the arm backwards and forwards keeping it relaxed with a light but firm touch.” Like Simpson, Ganassi agrees that longer note values

are moved by the arm, while more “emphatic” passages are “best played by moving the wrist” (Ganassi. 152/43:10).

Through his method of performance, Ganassi expressed that viol playing should be expressive, thus imitating the human voice. The means by which he achieved this variety in expression include a “tremar” or shaking of the bow arm and left hand (possibly representing tremolando (bow vibrato) and vibrato); and altering the variety of tone depending on which part of the string is being played.

When considering the bow grip, Simpson states that one should “hold the bow betwixt the ends of your thumb and two foremost fingers, near to the nut. The thumb and the first finger fastened to the stalk; and the second fingers end turned in shorter, against the hairs thereof; by which you may poise and keep up the point of the bow” (Simpson. 1659:5).

Woodfield claims that accents are not possible on the viol as the down and up strokes are drawn across the string, rather than down on the string. Light accents can only be achieved by means of increased pressure at the beginning of each stroke. Thus, viol bowing is essentially the exact reverse of bowing on the violin.

Simpson’s rule for the motion of the bow states that, “when there is an even number of quavers, semiquavers as 2, 4, 6, 8 you must begin with your bow forward.” With odd numbers like 3, 5, 7, “the first of that odd number must be played backward. And this is most properly the motion of the bow; although not absolutely without exception” (Simpson. 1659:5). For quick-note passages, the notes should be expressed by moving “some joint nearer the hand: which is generally agreed upon to be the wrist.” There are two major views concerning the use of the ‘elbow-joint.’ One advises that it should be kept ‘straight and stiff’; while the other recommends that the arm should be kept ‘free and loose’ so that the motion of the wrist can be strengthened and assisted by the compliance or ‘yielding’ of the elbow joint unto it (Simpson. 1659:6). For smooth division playing, Simpson prefers a straightening or stiffening of the elbow joint, but states that the “skipping division” cannot be “well expressed without some

consent or yielding of the elbow joint unto the motion of the wrist” (Simpson. 1659:6).

“The technique of French baroque playing clearly builds on that of the 17<sup>th</sup> century English masters” (Brown. 1990:69). The French writers of technique (J.B.A. Forqueray, Marais, Loulie) advise using the third finger on the hair of the bow for more subtle control of inflections. In all cases, much emphasis is placed on the flexibility of the wrist and the arm. The principle of the viol bowing technique is an almost inverse of that of the violin family – “a natural consequence of the underhand grip (Brown. 1990:69). The up bow (push bow) is naturally stronger than the down bow (pull bow).

In Christopher Hogwood’s interview, Wieland Kuijken (a bass viol player) discusses the technique and significant treatises of this instrument. Kuijken explains the more technical components of Christopher Simpson’s *Division viol*, referring to performance methods of starting with straight long notes before creating a swell in the middle of the stroke, ie. starting from nothing and coming back to piano (Simpson. 1659:3, 10).

Hsu emphasises the importance not only of learning the bowing patterns of the viol, but also of understanding the tonal quality and inflection for which French players in the 17<sup>th</sup> and 18<sup>th</sup> centuries strove (Hsu. 1978:256). Unlike the smooth bow stroke of the Italian violinist, the basic bow stroke of the French viol player was similar in character to the plucking of the harpsichord (Hsu. 1978:526). In *Defense de la basse de viole* (1740), Hubert Le Blanc states, “These bow strokes are simple, with the bow striking the viol string as the jacks pluck the harpsichord strings and not complex like that of the Italians, where the bow, by use of smooth and well-connected up and down bows whose changes are imperceptible, producing endless chains of notes....” (Hsu. 1978:526).<sup>3</sup>

In his description of the up-bow in *Méthode pour apprendre á joner la viole* (c.1700), Etienne Loulie advises, “when you want to begin with an up bow, the wrist should be bent somewhat inward pressing the string with the hair at the tip of the bow by leaning the middle finger rather heavily on the hair as though

---

<sup>3</sup> Translation by John Hsu. Early Music vol.6, no.4. 1978:526.

you want to grate or scratch the string. As soon as the string wants to sound, relieve the tension on the hair, that is to say do not press (the middle finger) as heavily; at the same time reverse the wrist movement so that it leans very slightly towards the right. Continue the up bow direction and keep the same wrist position. The rest of the arm from the wrist to the elbow and from the elbow to the shoulder, should follow the movement in succession” (Hsu. 1978:526).<sup>4</sup> When describing the technique of the down bow, he states, “when you want to begin with a down bow, the wrist should be bent somewhat outward and turned very slightly to the right. Press the string with the hair of the bow very near the hand by leaning the middle finger rather heavily on the hair as though you want to scratch the string. As soon as the string begins to sound, relieve the tension on the hair, that is to say, do not press (the middle finger) as heavily; at the same time push and straighten the wrist and even lean it very slightly to the left. Continue the down bow direction and keep the same wrist position. The rest of the arm, from the wrist to the shoulder, should follow as though it were a single piece yet without stiffening” (Hsu. 1978:526).<sup>5</sup>

The percussive or plucking effect of the sound at the beginning of each stroke is achieved by the action of the middle finger and flexible movement of the wrist. One is able to vary the effects of the plucking and tone production by changing the amount of pressure applied to the string and the speed with which the arm draws across the string. Jean Baptiste Forqueray agrees that the third (middle) finger is responsible for achieving expressiveness and nuance, stating, “it is in the action of the third finger of the bow arm that is the prime mover of expressive playing and that gives character to all the music. For this purpose, the first joint of the third finger should rest crosswise on the hair of the bow and always remain in that position. The finger pushes the hair on the string in order to draw more or less sound by leaning or releasing imperceptibly, which results in loudness and softness” (Hsu. 1978:526).

This technique is characteristic of French viol playing and differs from that described by Ganassi in the 16<sup>th</sup> century and from the more lyrical way of playing

---

<sup>4</sup> Translation by John Hsu. Early music. Vol.6, no.4. 1978:526.

<sup>5</sup> Same as above.

consort viol music. Depending on the character of the work, the smooth bow stroke that begins with an imperceptible silence was also used in certain French styles.

### RESONANCE/SOUND QUALITY

The viol continues to resonate long after the bow has left the strings. The frets and many strings are responsible for this resonance. According to Kuijken, one should use this quality to one's advantage in performance. For example, when playing a chord, one should leave the fingers on the string. This ensures more resonance as the notes of the chord - particularly the bass notes - ring. This technique has been described in most viol tutors (Kuijken. 1987:6). Simpson refers to it as "holds" (Simpson. 1659:5) and the French, *Les Tenuës* (Demachy, Danoville and Rousseau).

Woodfield attributes the viol's extreme resonances and ready response to the bow to its light body construction and relatively low tension on its strings. "Its tone is quiet but has a reedy, rather distinctive nasal quality and this makes it an ideal instrument for playing polyphony, in which clarity of texture is of greatest importance" (Woodfield. grovemusiconline).

The resonance is also enhanced by the frets. The finger presses down hard on the string directly behind the fret and this produces an effect similar to that of an open string. The frets also ensure stable intonation, thus allowing the left hand to assume a greater variety of postures than would be possible on an unfretted instrument such as the violin or cello.

### ORNAMENTATION/BOW/VIBRATO

It was the opinion of many viol tutors of the 17<sup>th</sup> century that the bow was responsible for the soul of the music. The bow was used to create certain inflections to provoke particular effects. A common bowed ornament of the time included the *enfle*. When describing the *enfle*, Loulie (c.1700) states, "It begins after the preparation - that is after the moment of stillness which precedes the wrist movement at the beginning of the stroke, the string must not scratch, but it must be made to sound as quietly as possible at first, and then more and more strongly as the up or down bow continues." Marais indicates the same technique

by an *e* placed above or after a note. It implies a swell to emphasise notes on rhythmically weak beats, the highest notes of phrases and the last portion of suspended notes. Its purpose is to create musical “sighs and sobs” within a single beat (Brown. 1990:90).

Simpson classifies grace notes into two: by bow and by fingers. Gracing with the bow includes playing loudly or softly, growing louder towards the middle or ending and shaking or trembling with the bow (like the shaking stop of the organ). Finger-gracing may be classified as either smooth or shaken. The smooth variant describes the rising and falling (analogous to a glissando); and the shaken a kind of vibrato, which can be either ‘close or open’ (Simpson. 1659:9).

Unlike his French counterparts Demachy and Marais, Simpson did not prioritise ornaments (Kuijken. 1978:5). There were two types of vibrato - *piante*, the commonly-used one finger vibrato; and *flatement*, which uses two fingers and is only employed in specific instances (Kuijken. 1978:6). Simpson referred to the latter as ‘close-shake’ (Simpson. 1659:11).

In Kuijken’s view, viol ornamentation should remain just that and should not become too important in the music. Trills, for example, should not be played too loudly. “If you use force with the bow when you are playing a trill it is always terrible” (Kuijken. 1978:9). In his opinion, it is important thus for all trills to diminuendo. Vibrato should be sweet and soft, especially in slow pieces and stronger when the music is more passionate. The *couté de doigt*, often used in French viol music, is a glissando between semitones and mostly chromatic ones (Danoville. 43, Rousseau. 1687:101).

## CHAPTER FOUR: THE EDITIONS

The following chapter will examine the editions of three publications of Johann Sebastian Bach's Three Sonatas for Viola da gamba and harpsichord, transcribed for viola: Bärenreiter Kassel, published in 1987, edited by Hans Eppstein; G. Henle Verlag, published in 2000, edited by Ernst-Günter Heinemann; and Breitkopf and Härtel, published in 1947, edited by Ernst Naumann. Each edition will be compared to the original viola da gamba sonatas in the *Neue Bach Ausgabe* (NBA): Bärenreiter's critical edition, edited by Hans Eppstein and published in 1989. An analysis of the NBA will be included along with the sources that were consulted during the editorial process. In order for each publication to adapt the sonatas for viola, certain changes and additions were required. These techniques or methods included transposing the sections that are not playable or difficult to execute on the viola to a more suitable register; rearranging chords; and changing or adding slurs for technical convenience.

The three sonatas for viola da gamba and harpsichord are believed to be arrangements of works originally intended for other combinations of instruments. The first of these, BWV 1027, is based on an earlier version for two flutes and basso continuo (BWV 1039), which in turn may well have been an arrangement of an earlier version.

BWV 1027 is the only one existing sonata in autograph. Thus, it is a clearer and more reliable depiction of Bach's writing for viola da gamba with respect to articulation markings. In this sonata, Bach's attitude towards notating articulation differs from his other manuscripts. In general, he tended to mark articulation only until the first appearance of a new figuration. In this sonata, however, almost every mark needed is present. In John Butt's opinion, this divergence from the norm could have been for instrumentation; the slurring and bowing is of fundamental importance in the production of notes on the viola da gamba (Butt, J. 1990: 148).

## BÄRENREITER'S NEUE BACH AUSGABE (NBA) EDITED BY HANS EPPSTEIN WITH A CRITICAL REPORT

The articulation markings in Bach's manuscripts were often volatile and hasty – a feature that has caused uncertainty amongst editors over the ages.<sup>6</sup> However, it was not Bach's intention for the slurs to be read "strictly" (Bach: NBA VI/4. 1989:14). When composing, Bach considered musicians who were well-versed in the tradition and style of performance and were thus in a position to understand and interpret his recommended notation. In Eppstein's special notes, he states that the NBA does not lay claim to absolute authority, rather providing alternate solutions by listing the original markings found in Bach's manuscripts and copyist's parts.

### BWV 1027: SONATA NO. 1

#### MOVEMENT I: *ADAGIO*/ MOVEMENT II: *ALLEGRO MA NON TANTO*

Almost without exception, a slur is used over groups of two to four notes that represent a step-wise pattern. Paired slurring is used on intervals no larger than a third. In such cases, Bach's intention was directed unequivocally to the articulation between intervals. In instances in which bowing articulation was difficult to decipher, the editor was forced to interpret the music using the general principals already discussed. An example can be found in bars 69, 71, 73 and 75 of the second movement, in which the slur may have ended on the penultimate note. The editor chose to end the slur on the last note.

#### MOVEMENT III: *ANDANTE*

In Bach's manuscript, the slurring on the quadruplet semiquaver groups is extremely unclear and inconsistent. Eppstein distinguishes the two main articulation patterns as follows: a) a slur over all four semiquavers and b) paired slurs on notes 1-2 and 3-4. Aside from these two main patterns, there are numerous points in the score in which a "strict" reading of the articulation may lead to a number of different and contradictory outcomes. Eppstein describes

---

<sup>6</sup> Johann Sebastian Bach, *Neue Ausgabe Sämtliche Werke, Series VI, band 4, Three Sonatas for Viola da gamba and harpsichord*, Critical report of Hans Eppstein, Bärenreiter Kassel, London, 1989, 14.

three such outcomes: c) a slur over notes 1-3 (only found in the harpsichord right-hand in bars 1, 3 and 8), d) a slur over the last three notes (also only found in the harpsichord right-hand in bars 2, 5 and 10) and e) a slur over notes 2-3 (found on the 1<sup>st</sup> beat of the harpsichord right hand, on the 3<sup>rd</sup> beat of bar 4 and on the 1<sup>st</sup> beat of bar 10 of the viola da gamba).



At times in this piece, the boundaries of the slurs are unclear. One such example can be found in bar 10 (2<sup>nd</sup> beat) of the viola da gamba. The shortened spelling of the slurs could also be attributed to the lack of space, necessitating close placement of notes or low baselines near the bottom of the page. The most peculiar variations of slurring can be found in the harpsichord treble part. These are most likely related to pattern a.

The articulation of the quadruple semiquaver groups in the viola da gamba part is based primarily on pattern b. In bars 10 and 11 the phrasing is slightly different and the slurs are obscured; the first beat is pattern e while the second beat is pattern c. While the slurring in each case was likely a hasty version of a, c cannot be entirely ruled out.<sup>7</sup>

#### MOVEMENT IV: *ALLEGRO MODERATO*

Eppstein found no discrepancies in the autograph.

#### BWV 1028: SONATA NO. 2

The main sources consulted for the second sonata were the handwritten score, prepared in 1753; and the gamba part, originating approximately two years later. Both were works by Christian Friedrich Penzel,<sup>8</sup> a pupil at St Thomas's in Leipzig. It is clear that Penzel afforded himself certain freedoms, as slurs, ornaments and similar markings are often omitted or added.

<sup>7</sup> Bach, NBA, Critical report of Hans Eppstein, 15.

<sup>8</sup> Referred to as source A by Eppstein in the critical report.

### MOVEMENT I: *ADAGIO*

The main inconsistency in Penzel's volatile and incomplete manuscript was the articulation of the figure consisting of a quaver followed by two semiquavers. The slur can either be read over the two semiquavers, or over all three notes of the figure. According to Eppstein, the latter reading is more likely and is therefore used in the edition.

### MOVEMENT II: *ALLEGRO*

It is likely that all consulted sources concerning this movement are unanimous, as only bar 21 of the viola da gamba part has a discrepancy. All sources, aside from the Old Bach Gesamtausgabe (edited by Wilhelm Rust) have eight semiquavers in bar 21. Rust repeats this sequence every two bars (starting in bar 16), by using a quaver at the second half of the first beat and tying it to the first semiquaver of the second beat.

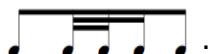


Rust's version of bar 21



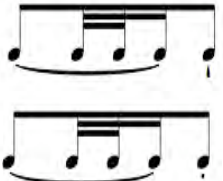




Eppstein's version of bar 21

### MOVEMENT III: *ANDANTE*

As there were only a few phrasing and articulation markings found in movements I and II, there were not many opportunities for uncertainty. The same, however, cannot be said for movements III and IV in which Penzel's sloppy and careless notation, has caused significant doubt. In the viola da gamba part, a number of inconsistencies were found in the articulation of the recurring five-note pattern .

These include:

<u>DESCRIPTION:</u>	<u>NOTATION:</u>	<u>BAR(S):</u>
Slur over notes 1-5		1, 3, 7, 8, 10, 15 (1 <sup>st</sup> half), and 23
Slur over notes 1-4		28 (1 <sup>st</sup> half)
Slur over notes 1-4 with either a dot or vertical line on note 5	 OR	15 (2 <sup>nd</sup> half), 16, 19, 20, 26 (2 <sup>nd</sup> half), 27, 29
Slur on notes 2-4 with vertical line on note 5		18 (without the line), 26 (1 <sup>st</sup> half)
Slur over notes 2-5		28(2 <sup>nd</sup> half)

Eppstein favours the slur used from notes 2 to 4. This decision is supported by an anonymous manuscript<sup>9</sup>, prepared in the early 1800s, in which a vertical line is placed on notes 1 and 5, with a slur from notes 2 to 4.

#### MOVEMENT IV: *ALLEGRO*

In Penzel's viola da gamba part, the articulation in bars 99-110 is inconsistent and often unclear. From a technical perspective, this articulation may seem illogical. In bars 99, 101 and 103, there is a slur linking the last note of the first semiquaver group to the first note of the second. However, there are additional slurs in bar 101 with a slur over notes 1-5 and 8-11.


<sup>9</sup> The source is referred to as source D in the NBA and source C in the Henle edition. It is a version for violin and harpsichord.



Eppstein's version: bar 101



Penzel's version: bar 101

These additional slurs are unlikely to originate in Bach's work and do not appear in the other sources. Thus, they are omitted from the NBA. Yet more controversial is the implementation of slurring used on the seven-note group: semiquaver, two demisemiquavers and 4 semiquavers 

in bars 100-107. In Penzel's manuscript, five articulation variations occur on this figure. The editor has chosen to bind notes 2 to 4 and this remains consistent throughout the passage. The larger figures, consisting of seven to nine notes, often have slurs that are distorted and unclear. This is most likely due to the compression of the figure. As a means of resolving these uncertainties and inconsistencies, the editor has chosen to slur the pair of demisemiquavers to the following semiquaver each time (see bars 108-110).<sup>10</sup>

<u>EPPSTEIN'S SOLUTION TO THE SEVEN TO NINE NOTE FIGURES:</u>	
Seven-Note Group	
Eight-Note Group	
Nine-Note Group	

<sup>10</sup> A diagram of Penzel's articulation from bars 99-110 can be found in Eppstein's Critical report, 28-29.

## BWV 1029: SONATA NO. 3

For this publication, Eppstein draws on three major sources: Christian Friedrich Penzel's handwritten harpsichord and gamba parts, dated 1753; three different manuscripts of a harpsichord and gamba part by unknown copyists, originating in about 1800; and the Old Bach *Gesamtausgabe*, edited by Wilhelm Rust in 1860. As Rust was fairly liberal in his addition of articulation<sup>11</sup>, his markings were only used if they were certified by at least one other source. (A complete list of editorial notes on this sonata can be found in Eppstein's critical report.)

## THE VIOLA TRANSCRIPTIONS

### BÄRENREITER, EDITED BY HANS EPPSTEIN

Bärenreiter's transcription for viola is the Urtext of the New Bach Edition (NBA). It presents the critical text of the NBA, with the editorial additions marked in the same way as the NBA. All letters, including dynamic markings, are in italics; ties and slurs are dotted lines; and other markings such as ornaments are in small print. The sections that are not playable on the viola are transposed to a more appropriate register.<sup>12</sup>

### G. HENLE VERLAG, EDITED BY ERNST-GÜNTER HEINEMANN

The viola transcription by Heinemann is almost identical to the NBA with the exception of bowing instructions and fingerings (which are provided by Jürgen Weber). When the gamba version is not reachable on the viola, the editor chose a register more compatible with its range.<sup>13</sup> Heinemann provides a detailed discussion of the sources, editorial methods and alternative readings. In cases of discrepancies between the original manuscript and copyists' parts, additions and changes are made to the articulation markings.

---

<sup>11</sup> Eppstein, Critical report, 39.

<sup>12</sup> Johann Sebastian Bach. Three Sonatas for Viola da gamba (Viola) and Harpsichord. BWV 1027-1029. Urtext of the New Bach Edition. Bärenreiter. 1987. Hans Eppstein. Preface - Editorial note.

<sup>13</sup> The viola version is placed up an octave in such cases and is marked by an asterisk each time.

## BWV 1027

In editing this sonata, Heinemann drew heavily on Bach's autograph gamba and harpsichord parts. In general, the autograph score is devoid of omissions and ambiguousness, and few changes and additions are thus required. Bach's omissions of slurs and probable accidentals often affected ornaments such as appoggiaturas and trills. Heinemann has retained most of Bach's original articulation markings, including their inconsistencies. One such example is in the second movement<sup>14</sup>, bar 61, in which the last four semiquavers are slurred; and in bar 108 when the last four semiquavers are transposed down a perfect fifth, are slurred in pairs. Only bars 25(3<sup>rd</sup> beat) to bar 28(1<sup>st</sup> beat) in this movement are marked up an octave. Unfortunately, Jürgen Weber provides no commentary on the bowings.



BWV 1027: *Allegro ma non tanto*

## BWV 1028

A number of sources were used in this editorial process, including a handwritten gamba part and score prepared in 1753 by Christian Friedrich Penzel. The three other sources belong to anonymous copyists originating at the start of the 19<sup>th</sup> century. One of these anonymous works is a version for violin and harpsichord believed to be based on an authentic earlier form of the gamba version. The other two sources are copies of this version.

The signs taken from Penzel's gamba part are identified by square brackets, whereas markings (which were unavoidably added to Penzel's manuscripts) are enclosed in parenthesis. The editorial additions made to slurs in the Neue Bach Ausgabe are marked with dotted lines. Most of the slurs marked with dotted lines in the NBA and the slurs in brackets in the Henle correlate to one another. However, there are a few slurs that are not present in the NBA, as listed below:

---

<sup>14</sup> *Allegro ma non tanto*

<u>MOVEMENT:</u>	<u>BARS:</u>	<u>ARTICULATION:</u>
Movement I	7 (2 <sup>nd</sup> beat)	First two semiquavers are slurred
	9 (3 <sup>rd</sup> beat)	Notes 1-2 and 3-4 are slurred
	20 (2 <sup>nd</sup> beat)	Slurred to first note of 3 <sup>rd</sup> beat
Movement II	8, 60, 61, 62, 64, 65, 67	Slur on notes 1-2, 3-4 of the 2 <sup>nd</sup> beat
	79	Slur on notes 1-2, 3-4 of 1 <sup>st</sup> beat
Movement III	1, 7, 10 and 18	Slur on notes 2-3 of 4 <sup>th</sup> beat
	2, 11 and 22	Slur on notes 2-3 of 1 <sup>st</sup> beat
	3	Slur on notes 1-2 of 1 <sup>st</sup> beat
	4	Slur on notes 2-3 of 3 <sup>rd</sup> beat
	9	Slur on notes 2-4 of 3 <sup>rd</sup> beat
	12	Slur on notes of 2 <sup>nd</sup> beat
	17	Slur on notes 2-4 of 1 <sup>st</sup> beat and 2-6 of 3 <sup>rd</sup> beat
	21	Slur on notes 2-7 of 1 <sup>st</sup> beat and 2-6 of 3 <sup>rd</sup> beat
	24	Slur on notes 2-4 of 2 <sup>nd</sup> beat and 1-2, 3-4 and 5-6 of 3 <sup>rd</sup> beat
	29	Slur on notes 2-4 of 2 <sup>nd</sup> beat
Movement IV	11 and 121	Slur on notes 2-4 of 1 <sup>st</sup> beat
	24	Slur on notes 2-4 of 2 <sup>nd</sup> beat
	99 and 103	Slur on notes 2-5 and 8-11
	100, 102 and 104	Slur on notes 3-4 and 5-6 of 1 <sup>st</sup> beat

The Henle edition and NBA differ in bars 99-104 of the last movement. The NBA rejects Penzel's slurring of notes 2-5 and 8-11 in bar 101, while Henle retains it and adds it to bars 99 and 103.

There are a few instances in which the gamba part is placed an octave higher to accommodate the viola register. These include bars 72-75 in the *Allegro* (second movement); bars 1-3 and bar 18 in the *Andante* (third movement); and bars 81-92(1<sup>st</sup> beat), bar 95(2<sup>nd</sup> half)-97(1<sup>st</sup> beat) and bar 106(2<sup>nd</sup> half)-107 in the *Allegro* (final movement).

### BWV 1029

For this sonata Heinemann consulted the same sources employed by Eppstein in the NBA when editing the Henle edition.

#### MOVEMENT I: *VIVACE*

The sections placed an octave higher occur in bars 9(2<sup>nd</sup> note)-10(3<sup>rd</sup> note), bars 46(2<sup>nd</sup> note)-47(9<sup>th</sup> note), bars 95(2<sup>nd</sup> note)-97(1<sup>st</sup> note) and bars 107(2<sup>nd</sup> note)-110.

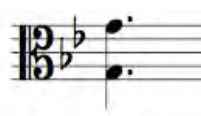
A note is made in the editorial commentary that the added articulation was only included if confirmed by at least one additional source. Slurs and other articulation markings that were added and that do not occur in the NBA are listed below.

<u>BARS:</u>	<u>ARTICULATION:</u>
3-5	Slur on notes 1-3
13, 45	3 <sup>rd</sup> beat: slur on notes 3-5
25	Turn on 2 <sup>nd</sup> beat
32	3 <sup>rd</sup> beat: slur on notes 2-5(not 2-4)
33	1 <sup>st</sup> and 3 <sup>rd</sup> beats: like bar 32
52	4 <sup>th</sup> beat: mordent instead of trill
76, 77	3 <sup>rd</sup> beat: staccato dot on quaver

The final chord of the movement is changed from a triple-stop to a double-stop, thus making it easier to be play on the viola.



Other sources



Henle

### MOVEMENT III: *ALLEGRO*

The sections placed an octave higher occur in bars 10(2<sup>nd</sup> note)-19(1<sup>st</sup> beat), bars 44(2<sup>nd</sup> beat)-61(1<sup>st</sup> beat) and the final bar.

The additional and modified articulation markings are listed below.

<u>BARS:</u>	<u>ARTICULATION:</u>
18	2 <sup>nd</sup> beat: trill on dotted quaver
24-27, 37-43, 104-107	1 <sup>st</sup> and 2 <sup>nd</sup> beats: slur on notes 1-4(not 1-6)
28	1 <sup>st</sup> beat: no slurs
50	1 <sup>st</sup> and 2 <sup>nd</sup> beats: slur on notes 2-4(not 2-6)
51, 89	2 <sup>nd</sup> beat: slur on notes 1-3 (not 1-6)
91	2 <sup>nd</sup> beat: slur on notes 1-2

### BREITKOPF & HÄRTEL, EDITED BY ERNST NAUMANN

Naumann does not provide any editorial commentary in this publication. His edition includes a number of additions and modifications to slurs, ornaments, dynamics (nearly in every bar) and articulation. There are also a number of instances in which the viola part is placed an octave up, even if the original gamba manuscript is within viola range (e.g. the last eight bars in the *Allegro ma non tanto*- second movement of BWV 1027). Nearly every bar is edited, giving the work an untidy appearance overall. This extensive direction and instruction suggests that the edition may have been intended for students. The sections which follow provide a description of the changes and additions made to the NBA.

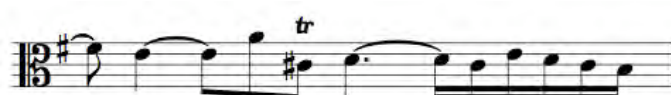
## BWV 1027

### MOVEMENT I: *ADAGIO*

All trills are followed by a slurred written-out lower mordent. Naumann may have chosen to write these out for the purpose of performance practice. These occur in bars 6, 7, 10, 11, 15, 19, 24 and 27.



Adagio bar 6: Naumann



Adagio bar 6: Neue Bach Ausgabe

The appoggiaturas found in the opening theme (bars 2-3), are added by Naumann in the recapitulation (bars 17-18). It may not have been Bach's intention that these be repeated.

In most cases, added slurs are intended to ensure that the direction of the bow correlates to the strength of the beat. In bar 1, the first two semiquavers of beat 4 are slurred so that the upbeat to the next bar is played with an up-bow. In bar 3, the first two semiquavers of beat 2 are slurred in order for the proceeding separated semiquavers to start on a down-bow. When a single semiquaver occurs in a sextuplet semiquaver group, without any articulation, Naumann slurs it with the preceding note. This occurs in bar 7 (2<sup>nd</sup> beat) where the c sharp is slurred to the b natural, and in the 4<sup>th</sup> beat where the b natural is slurred to the a. Other instances are the 4<sup>th</sup> beat of bars 6, 8, 9, 20 and 24; the 2<sup>nd</sup> beat of bar 15; and the 1<sup>st</sup> and 3<sup>rd</sup> beat of bars 19 and 20.



Bar 1



Bar 3



Bar 7

Every note has some form of articulation or ornamentation, eg. tenuto, staccato, slur, trill, mordent, appoggiatura, or acciaccatura. The added dynamics correlate to the phrasing, with crescendos leading to the climax of the phrase and decrescendos going down the phrase.

MOVEMENT II: *ALLEGRO MA NON TANTO*

Where trills on quavers exist in the manuscript, Naumann replaces them with mordents. This may have been his attempt to take the player's technical ability into consideration, as playing a full trill in a fast tempo may be challenging for most students. Examples of this modification are found in bars 6, 7, 19, 20, 60, 61, 65, 66, 79, 80, 97, 98, 107, and 108.



Bar 6: Eppstein



Bar 6: Naumann

All trills, including those found in the first movement, have a mordent before resolving to the preceding note (bars 15, 17, 29, 42, 51 and 83).



Bar 15: Eppstein



Bar 15: Naumann

All semiquavers are articulated with slurs or staccatos. The added slurs accommodate bow direction. The additional slurs ensure every bar lands on a down stroke. A common articulation occurs over two quadruplet semiquaver groups in which the first semiquaver is tied to the preceding group followed by 3 slurred semiquavers, and then four separated semiquavers (bars 25-26, 53-56, 104-105).



Bar 25-26: Eppstein



Bar 25-26: Naumann

Passages in which it is necessary for the viola part to be placed up an octave occur in bars 18-22(1<sup>st</sup> beat), bars 25-28(1<sup>st</sup> beat) and bars 106-113. There are three sections that are placed an octave higher despite their already being in a comfortable range for viola - bars 32-33(1<sup>st</sup> beat), bars 39-42 and bars 78-82(2<sup>nd</sup> beat).

### MOVEMENT III: *ANDANTE*

In this movement each group of 4 semiquavers is slurred, as opposed to the paired slurring found in the NBA. The quaver quadruplet (minor 3<sup>rd</sup> up-minor 3<sup>rd</sup> down-major 3<sup>rd</sup> down) always has a staccato on the first quaver and a slur over the last three quavers (bars 3, 4, 10 and 11).



Bar 3: Eppstein



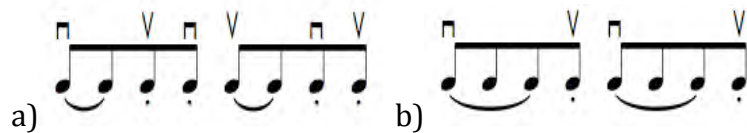
Bar 3: Naumann

The quaver quadruplet (minor 3<sup>rd</sup> up- tone down- minor 3<sup>rd</sup> up) is slurred in pairs (bars 5 and 7). The purpose of these additional slurs may have been to create a legato feel in the slow movement. Bars 12-17 (1<sup>st</sup> beat) are marked up an octave.

### MOVEMENT IV: *ALLEGRO MODERATO*

Displacement an octave higher occurs in bars 9-20 (1<sup>st</sup> beat) and the upbeat to bars 90-98 (1<sup>st</sup> beat). While this editorial change is not necessary to accommodate the range of the viola, it does show-off the unique colour of the instrument when played in this register. As this is a faster, more dance-like movement, Naumann adds more staccato markings. Crotchets are always marked with staccatos if not under a slur (bar 9 and 26-29).

Common bowing sequences adopted by Naumann include: a) a quaver quadruplet group with the first two staccato quavers slurred and the last two quavers separated (bars 34-36 and 131-133) and b) three slurred quavers followed by five separated staccato quavers (bars 17, 82, 99, 101-2, 125, 137 and 139).



## BWV 1028

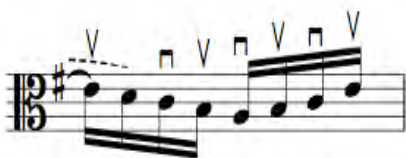
### MOVEMENT I: *ADAGIO*

As this is a slow movement, it contains more additional slurs and tenutos than staccatos. A common articulation for a semiquaver quadruplet group is a slur over notes 1-2 and staccatos on notes 3-4 (bars 9, 13 and 20). There is also added octave displacement in bars 15-22(1<sup>st</sup> beat).

### MOVEMENT II: *ALLEGRO*

This movement contains far more articulation than the preceding works. A common example, found in bars 8, 10, 12, 16, 18, 20, 22, 60, 61, 62, 64, 65, 67, is three semiquavers under a slur followed by five staccato semiquavers.

Notes are tucked into slurs for bowing convenience, as seen in bar 42, where the D semiquaver is slurred so that the following separate semiquavers are played down-bow on the stronger pulses (bars 45, 46, 73, 74, 75, 25, 26, 27).



Bar 42: Naumann

There is added octave displacement in bars 37-40 and bars 72-75.

There are a number of note discrepancies evident in Naumann's edition of this movement. An example is the tied *f* sharp in bar 21. In the NBA, it appears as follows: d-e-f sharp-d-b-d-e-f sharp (all semiquavers); and in the Naumann edition as d-e-f sharp quaver tied to-f sharp semiquaver-d-e-f sharp. There is particular mention of this bar in Eppstein's critical report.<sup>15</sup> Naumann's version was adapted from the Old Bach Edition edited by Wilhelm Rust.

<sup>15</sup> Johann Sebastian Bach, *Neue Ausgabe Sämtliche Werke*, Series VI, band 4, *Three Sonatas for Viola da gamba and harpsichord*, Critical report of Hans Eppstein, Bärenreiter Kassel, London, 1989, 26.



Bar 21: Eppstein



Bar 21: Naumann/Rust

Following the discovery of such discrepancies, a number of features shared by Rust and Naumann's edition - which do not occur in the NBA - were also noted. Shared slurring by Rust and Naumann occur in bars 40 and 50. The second beat of bar 26 is an e; while in the NBA it is a c. The first-time bar in bar 32 of Naumann differs from the NBA as it consists of a crotchet followed by a quaver rest and quaver up beat instead of a minim. In the NBA, the last semiquaver of bar 40 is a g, as opposed to the d that appears in Naumann's edition. This modification may have been intended for better voice leading, as bar 40 in Naumann's edition is raised an octave.



Bar 40: Eppstein






Bar 40: Naumann

The last quaver of bar 79 and its resolution in bar 80 is placed an octave higher. This may have been intended to create a dramatic ending to the movement.

### MOVEMENT III: *ANDANTE*

In this movement, the ornaments in the Naumann edition differ from those in the NBA. The most common example is the trill. In the Naumann edition, this is followed by a written lower mordent (bars 19 and 23 and throughout the sonatas), while the NBA does not include the mordent. Further, all the appoggiaturas in the Naumann edition are written as acciaccaturas (bars 4, 3, 12). When a mordent, acting as an up-beat, is slurred to a note (bars 1, 7, 10, 12, 18), Naumann writes two grace-note semiquavers slurred to the note.

<u>BAR:</u>	<u>EPPSTEIN</u>	<u>NAUMANN</u>
1		
4	 (Appoggiatura)	 (Acciaccatura)
19	 (Trill)	 (Lower Mordent)

There are three sections which are placed up an octave - bars 1-3 (first beat), bar 9 and bar 18 with up beat. There are also two instances in which discrepancies in the rhythm occur: in bar 27 of the NBA, the third beat is a dotted quaver, semiquaver and quaver, while Naumann uses a crotchet followed by two semiquavers. The third beat of bar 17 of the NBA also contains a dotted quaver followed by four demisemiquavers and a semiquaver. This is in contrast to Naumann's edition, in which a dotted quaver is followed by a semiquaver and then four demisemiquavers.

The following table shows the similarities in articulation between Rust and Naumann in this movement:

<u>BARS:</u>	<u>ARTICULATION:</u>
1, 7, 10, 15, 16, 18, 26, 27	Slur on notes 1-2 of 2 <sup>nd</sup> beat
2, 11	Slur on notes 2-3 of 1 <sup>st</sup> beat
9	Slur on notes 2-4 of 3 <sup>rd</sup> beat
15, 26	Slur on notes 2-5 of 4 <sup>th</sup> beat
18	Slur on notes 2-3 of 4 <sup>th</sup> beat
20	Slur on notes 2-5 of 3 <sup>rd</sup> beat
21, 27	Slur on notes 2-7 of 1 <sup>st</sup> beat, notes 2-6 of the 3 <sup>rd</sup> beat

#### MOVEMENT IV: *ALLEGRO*



This movement is characterised by staccato markings over all the semiquaver passages. Many slurs are also added for the convenience of the bowing. One such example occurs in bar 58 on the second beat, when the first pair of semiquavers is slurred. The second theme in bars 17 and 18 also contains a number of additional slurs. In this movement, Naumann makes full use of the higher register of the instrument and places the viola part up an octave on numerous occasions, including bars 58 (second beat)-63(first beat), bars 81-92(first beat), bars 95(second beat)- 97(first quaver), bars 106(second beat)-107, bar 108 and bars 111-114.

Both Rust and Naumann copy the inconsistent articulation in bars 99-110 of Penzel's handwritten copies, which was disregarded by the NBA. These include: the first and second beats of bars 99, 101 and 103 which have a slur over notes 2-5; bars 100, 102, 104 which have a slur on notes 1-4 (not 2-4) and bar 106 which has a slur over notes 2-10 (not 2-4 and 8-10).

#### BWV 1029

##### MOVEMENT I: *VIVACE*

In this movement, the passages that are placed up an octave occur in bars 9-10, up-beat to bar 24-25, bars 35-38, bars 46-47, bars 95-97(first quaver), up-beat to bar 101-102 and bars 107-110. For the first time in the sonatas, Naumann places a passage up two octaves - bars 91-95(first quaver). This confirms his intention to take full advantage of the higher register of the viola.



In this movement alone there are five slurring variations on a group of four semiquavers. The two main variations over a step-wise or scale-like group is a slur over all four semiquavers  and a slur over the first three notes with a staccato dot on the last note of the group . The former variation (a) can be found in bars 3, 4, 5(1<sup>st</sup> half), 41, 42 and 43; while the latter (b) can be seen in bars 2, 6(1<sup>st</sup> beat), 10(3<sup>rd</sup> beat), 12(4<sup>th</sup> beat), 45(4<sup>th</sup> beat), 47(3<sup>rd</sup> beat), to name but a few.



(a) Bar 3



(b) Bar 2

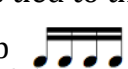
The next two bowing variations (c) and (d) occur in a group of four semiquavers that do not move in a step-wise pattern, but rather have leaps of intervals larger than a third. These include a slur on the first two notes followed by two staccato notes , found in bar 8(1<sup>st</sup> half), bar 23(1<sup>st</sup> half), bar 27(1<sup>st</sup> half) and bar 40; and paired slurring on notes 1-2 and 3-4  in bars 53-55 (2<sup>nd</sup> half), bar 69(4<sup>th</sup> beat), bar 86(2<sup>nd</sup> half), bar 87(1<sup>st</sup> half), bars 75-76(2<sup>nd</sup> half).



(c) Bar 8



(d) Bar 54, beats 3-4

The last bowing variation (e) of a group of four semiquavers occurs in bars 48 and 49 in which the first note is tied to the preceding note followed by a slur over the last three notes of the group .



(e) Bar 49

There is one figure in which the bowing should be revised, as it may cause some technical difficulty to the performer. This figure occurs in bars 32(3<sup>rd</sup> beat)-33(1<sup>st</sup> and 3<sup>rd</sup> beats) and repeated in bars 84(1<sup>st</sup> and 3<sup>rd</sup> beats)-85(first beat), and comprises six notes: a crotchet tied to a semiquaver followed by two demi-semiquavers followed by two semiquavers. Notes 1 to 5 are under a slur and the sixth note is separated with a staccato dot. This figure is repeated three times in sequence over two bars. Bowing difficulties may incur with the separated staccato sixth note of the figure, as the bow will be at the tip after the 5-note slur and it may be awkward to play a separated staccato at the tip.

Similarities between Rust and Naumann occur in the following bars:

<u>BARS:</u>	<u>ARTICULATION:</u>
2, 10, 36, 69, 74, 96	3 <sup>rd</sup> Beat – Slurs Over Notes 1-3
3, 4	Slur over notes 1-4 and 5-8
5	Slur over notes 1-4, 5-8, 9-11
6	Slur over notes 1-3
12, 45	3 <sup>rd</sup> Beat – Slur Over Notes 1-2 And 3-5 4 <sup>th</sup> Beat – Slur Over Notes 1-3
41-43	2 <sup>nd</sup> Beat – Slur Over Notes 1-4
9, 53-55, 75-77	4 <sup>th</sup> Beat – Slur Over 1-2 And 3-4

There are four instances in which mordents are used instead of trills: bar 12(3<sup>rd</sup> beat), bar 45(3<sup>rd</sup> beat), bar 58(last note) and bar 65(3<sup>rd</sup> beat). Additional trills have been inserted into bars 23(last note – with written out mordent), bar 25(2<sup>nd</sup> beat), bar 44 and bar 66. A trill has been omitted from the last note of bar 102.

There are also two cases in which accidentals are different to the NBA. In this movement, the last note of bar 68 has a sharp (f sharp),<sup>16</sup> the second is found in movement II (described below).

#### MOVEMENT II: *ADAGIO*

Compared to the NBA, Naumann uses a contrasting approach to bowing articulation in the slow movements. For example, his slurs are extended and lengthened. In instances in the NBA in which minim beats are slurred, Naumann extends the slur over two minim beats (bars 5-6). This may cause some technical difficulty, as the performer may run out of bow.

The second note in bar 29 is a b instead of the g that is present in the NBA.<sup>17</sup>

---

<sup>16</sup> The F sharp can be found in the transcripts of: Christian Friedrich Penzel (source A: NBA critical report) and the Old Bach Gesamtausgabe by Wilhelm Rust (source [G]: NBA critical report).

<sup>17</sup> The b can be found in the Old Bach Gesamtausgabe by Rust.

### MOVEMENT III: *ALLEGRO*

The borrowed markings from Rust's Old Bach Edition are as follows.

<u>MARKINGS:</u>	<u>BARS:</u>	<u>ARTICULATION:</u>
Slurring	4, 12, 80, 94	Slur over notes 5-8
	19, 45, 47	Slur over notes 2-3
	21	Slur over notes 3-4
	23	Slur over notes 4-9
	46, 48, 49	Slur over notes 1-4, 5-6
	66	Slur over notes 7-8
	72	Slur up to and including the first note of bar 73
	91	Slur over note 6-7
	108	Slur over notes 2-6
Articulation	28, 30, 55	Staccato dot on the 7 <sup>th</sup> note
	55, 56	Staccato dot on the 1 <sup>st</sup> note
Ornaments	86, 87	Two step-wise grace-notes before the 3 <sup>rd</sup> note (instead of a mordent)
Different Note	58	1 <sup>st</sup> note is a G not and C

The octave displacements occur in bars 10-27, 44(2<sup>nd</sup> half)-61(1<sup>st</sup> half), 67(3<sup>rd</sup> note)-74(1<sup>st</sup> note), 94-95(1<sup>st</sup> note) and 111.

### TECHNIQUES OF TRANSCRIBING FOR VIOLA

Certain techniques were required when transcribing the Sonatas for viola. These included transposing to a more appropriate register and rearranging chords to suit the viola; and adding or changing slurs for practical convenience (as already discussed under *SECTION HEADER*, above).

Table 1: A description of the sections that have been transposed an octave higher.

	Barärenreiter and Henle	Breitkopt and Hartel
BWV 1027		
Movement II	Bars 25(3 <sup>rd</sup> beat) to 28(1 <sup>st</sup> beat)	Bars 18-22(1 <sup>st</sup> beat), 25-28(1 <sup>st</sup> beat), 106-113, 32-33(1 <sup>st</sup> beat), 39-42 and 78-82(2 <sup>nd</sup> beat)
Movement III		Bars 12-17(1 <sup>st</sup> beat)
Movement IV		9-20(1 <sup>st</sup> beat), upbeat to bars 90-98(1 <sup>st</sup> beat).
BWV 1028		
Movement I		Bars 15-22(1 <sup>st</sup> beat).
Movement II	Bars 72-75	Bars 37-40 and bars 72-75, last quaver of bar 79 and its resolution in bar 80
Movement III	Bars 1-3 and bar 18	Bars 1-3 (first beat), bar 9 and 18 with up beat.
Movement IV	Bars 81-92(1 <sup>st</sup> beat), 95(2 <sup>nd</sup> half)-97(1 <sup>st</sup> beat) and 106(2 <sup>nd</sup> half)-107	Bars 58 (second beat)-63(first beat), 81-92(first beat), 95(second beat)- 97(first quaver), 106(second beat)- 107, 108 and 111-114.
BWV1029		
Movement I	Bars 9(2 <sup>nd</sup> note)-10(3 <sup>rd</sup> note), 46(2 <sup>nd</sup> note)-47(9 <sup>th</sup> note), 95(2 <sup>nd</sup> note)-97(1 <sup>st</sup> note) and 107(2 <sup>nd</sup> note)-110.	Bars 9-10, up-beat to bars 24-25, 35-38, 46-47, 95-97(first quaver), up-beat to bar 101-102 and bars 107-110. For the first time in the sonata, Naumann places a passage up two octaves: bars 91-95(first quaver).

Movement III	10(2 <sup>nd</sup> note)-19(1 <sup>st</sup> beat), 44(2 <sup>nd</sup> beat)-61(1 <sup>st</sup> beat) and the final bar.	Bars 10-27, 44(2 <sup>nd</sup> half)-61(1 <sup>st</sup> half), 67(3 <sup>rd</sup> note)-74(1 <sup>st</sup> note), 94-95(1 <sup>st</sup> note) and bar 111.
--------------	---	--

Table 2: The rearrangement of chords:

	NBA	Baränreiter	Henle	Breitkopf
BWV 1028				
Movement II: Final chord	D, Fsharp, A, D	D, Fsharp, A, D	Fsharp, A, D	D, A, Fsharp, D <sup>18</sup>
Movement III: Final chord	D, Fsharp, B	B	B	B
Movement IV: Final chord	D, Fsharp, A, D	D, D	D	D
BWV 1029				
Movement I: Final chord	G, D, G	G, G	G, G	G,G
Movement III: bar 44(1 <sup>st</sup> beat)	F, A, C, F	F, A	F, A	F, A
Bar 93 (notes 2-6)	D below middle C	D above middle C	D above middle C	D above middle C

---

<sup>18</sup> This rearranging of the chord, compared to the others, is better suited to the viola

## CONCLUSION

When compared to the Bärenreiter and Henle editions, the Breitkopf and Härtel edition includes more significant modifications to the NBA. The additional articulation and direction given by the editor suggest that he has considered the unique attributes and technique of the viola. These include its quality of sound, bowing articulation and direction, and fingering. While Naumann may have been over-inclusive in his modification, he has nonetheless considered the limitations of the viola.

## CHAPTER FIVE: THE VIOLA

This chapter will provide the reader with the tools required to execute the Baroque style on the modern viola. There are a number of ways to achieve a historically-informed performance on a modern viola. These include technical factors, physical aspects and stylistic adaptations. Technical factors that may be employed are holding the instrument in a particular way, fingering, bow hold and articulation. The physical aspects include the pitch, the type of bow and strings that are used, and alternate tunings. Stylistic factors of note include vibrato, dynamics and articulation in common baroque rhythms and styles. In the pursuit of a historically-informed performance, all three factors should be borne in mind.

### TREATISES

The viola treatises originating in late 17<sup>th</sup> and early 18<sup>th</sup> century Germany offer limited advice on playing technique. Treatises intended specifically for the viola first appeared in France towards the end of the 18<sup>th</sup> century and were written by Michel Corrette (1773), Michel Woldemar (c. 1800) and François Cupis (1803). These were then replaced by “more substantial and slightly more sophisticated methods” by Antonio Bartolomeo Bruni (*Méthode pour l’alto viola*; Paris, c.1820), Jacob Martinn (*Méthode d’alto*; Paris, c.1820) and Michel Gebauer (*Méthode d’alto*, Paris, c. 1800) (Stowell. 2001:24). In Stowell’s opinion, the most advanced late-19<sup>th</sup> century publications belong to Léon Firket (*Méthode pratique*; Brussels, 1873) and Brähmig (*Praktische Bratschenschule*; Leipzig, c.1885) (Stowell. 2001:24).

### TECHNICAL FACTORS

#### HOLDING THE VIOLA

It was not until the early 19<sup>th</sup> century that there was consensus on the best way to hold the instrument. Before then, 18<sup>th</sup> century treatises emphasized the importance of a “comfortable, free and natural posture” (Stowell. 2001:52). According to Stowell, 19<sup>th</sup> century players “sought a noble and relaxed bearing,

with head upright, feet normally in line but slightly apart and with the body weight distributed towards the left side” (Stowell. 2001:52).<sup>19</sup>

Positions varied and included on the breast, on the collarbone and at the neck. The choice of position was largely dependent on the type of music being played. For more virtuoso music, the collarbone and neck positions were more appropriate as the chin provided extra grip and support on either side of the tailpiece and ensured more freedom of the left hand while shifting. The breast position was more appropriate for dance-like music in which position work no higher than third position was required.

Leopold Mozart recommends the ‘chin-off’ method with the instrument resting on the collarbone and the neck of the instrument supported by the left hand without allowing it to come into contact with “the skin that joins the thumb and index finger” (Mozart. 1756:57). Stowell states that although this position was conducive to playing in lower positions, it was less adequate for higher-position work (Stowell. 2001:54). There are a number of differing opinions regarding the placement of the chin. Some theorists recommend resting the chin on the right side of the tailpiece while others, like *L’Abbé le fils* (1761) and Cupis, opt for resting the chin on the left side to stabilise the instrument during shifts. The chin position was not immediately accepted as common practice. Not until Spohr’s invention of the chin rest (c. 1820) did the placement of the chin become more standardised.

The chin rest “allowed optimum freedom of left-hand movement and flexibility of bowing” (Stowell. 2001:54). It also enhanced posture by enabling the player to hold the instrument upright, almost horizontally to the floor. Cupis states that the viola was held in almost the same way as the violin, although the scroll was positioned lower to accommodate its greater size and weight. The size also demanded wider stretches between the fingers and more pressure applied by the fingers onto the string (Cupis. *Méthode*: 10). Baillot was one of the first

---

<sup>19</sup> 19<sup>th</sup> century posture and violin/viola hold is illustrated in Baillot’s *L’art du violon: nouvelle méthode* (Paris, 1853).

theorists to advocate the shoulder rest/pad. This ensured enhanced security and comfort and prevented shoulder raising (Baillot. *L'art: 16*).

Nowadays, Baroque violinists and violists have a number of ways of managing these technical challenges. Some place the chin rest on the right side of the tailpiece, while others abandon it altogether and hold the violin/viola against the chest. Some Baroque violin/viola players today employ a shoulder rest, thus mimicking the bulkier clothing of their 18<sup>th</sup> century counterparts.

The way the instrument was held had an effect on a number of technical factors. These include the fingering used, the use of open strings, the position of the bow on the strings and the height and use of the bow arm.

## FINGERING

In Baroque repertory, unnecessary finger activity was often avoided. Most of the viola repertory required lower positions and the instrument played a somewhat subservient role in the ensemble repertory (Stowell. 2001:57). According to Leopold Mozart, necessity, convenience and elegance were the only reasons for using positions other than the first (Mozart. 1756:148). Until the 18<sup>th</sup> century, shifts were employed to enhance the punctuation of the music. In general, these were made on the beat or on repeated notes; by the phrase in sequence; after an open string; on a rest or pause between staccato notes; or after a dotted figure played with a lifted bow stroke (Stowell. 2001:57).

## RULE FOR HOLDING DOWN THE FINGERS

A lack of mechanical support (chin and shoulder rest) invariably leads to creeping around the fingerboard in second and half position. As it is nearly impossible to hold the instrument without the hand, the thumb and finger cannot move together when shifting and thus have to move separately.

As a general rule, lower positions were mostly utilised. Exceptions occurred when it was necessary to play high. According to Tarling, the most important motivator for retaining the lower positions is to increase the string length and, by implication, the resonance of the instruments (Tarling. 2001:72). She advises

that it is not necessary to play in higher positions to avoid open strings, and that second position is often useful when avoiding awkward string crossings.

#### OPEN STRINGS

Open strings are encouraged in Baroque music, provided they are in tune. Open strings in chords and arpeggiated passages provide a greater ring or resonance to the chord and thus also to the harmony.

#### CHANGING POSITION

Tarling lists a number of instances in which it is suitable to change position (Tarling. 2001:76). These include:

1. While an open string is being played.
2. At a convenient point of articulation eg. A dotted rhythm
3. At the start of a pattern that is being repeated in a sequence
4. Between two notes of the same pitch.
5. Between slurs

#### BOW HOLD

Over the centuries, there has been a dramatic change in the amount of pressure applied to the strings by the bow. In Baroque playing, the main source of pressure was the index finger, with the elbow separated from the body the distance of an extended thumb from the index finger (José Herrando. 1756:2). In comparison to more recent techniques, the elbow was positioned far closer to the body. This resulted in a 'high, supple wrist' when playing at the frog. Today, the trend is to position the elbow higher, thus allowing the wrist to flatten at the frog.

During the early Baroque period, the French used the thumb-on-hair grip with the "three fingers placed on top of the stick and the little finger commonly braced in the back of the stick" (Stowell. 2001:75). This grip was common in France until the 18<sup>th</sup> century and was particularly suited to the heavy accents in dance music (Stowell. 2001:75). The Italians, however, were in favour of the thumb-on-stick grip with four fingers on the top of the bow stick and the thumb placed on its

underside. The greater freedom and subtleties of tone production offered by this method ultimately led to the demise of the French grip.

According to Baillot, the grip should be kept secure, but without stiffness in the hand, fingers and wrist; and bending of the thumb should be avoided. This technique diverges from late 19<sup>th</sup> and 20<sup>th</sup> century practices, in which the thumb was bent and kept flexible. Stowell suggests that Baillot's instruction should not always be taken literally, as the ultimate aim should be subtlety and flexibility of the fingers (Stowell. 2001: 76).

The position of the thumb on the bow has also been the subject of much debate. Most commonly, it was positioned opposite the second finger but between the index and second fingers (*L'abbé le fils. Principes:1*). A position between the second and third fingers was also used (Jean Baptiste Cartier. *L'art du violon*. Paris. 1798:1; Baillot:12).

There have also been discrepancies in the point of contact of the index finger on the bow. The 'German' grip involves a contact point of the first joint of the index finger; while in the 'Franco-Belgian' grip, the contact point is between the first and second fingers, but closer to the second with the thumb positioned opposite the second and third (Stowell. 2001:76).

Until the end of the 16<sup>th</sup> century, players tended to separate the index finger from the rest of the fingers to 'control volume' by applying and releasing pressure (Stowell. 2001:76). The second and third fingers rested on the stick in a 'curled-over' position, while the pinkie, resting on its tip, aided balance when bowing in the lower half.

The 'French' bow hold was used predominantly in 17<sup>th</sup>-century England. Primarily, it employed a very short bow with the hair at quite a high tension to take the heavy accented strokes. With the introduction of a longer bow, a transition to the 'Italian' bow hold occurred, ie. the thumb was placed on the stick. When the violin/viola is placed on the shoulder while using the 'French' bow hold, the player's arm may feel quite restricted. This may account for the positioning of the violin lower down on the chest, a technique popularised by the dance masters of the 17<sup>th</sup> century (Tarling. 2001:84). To lift the bow anywhere

except near the heel is challenging, as it results in a shorter stroke closer to the heel in the more energetic dance movements.

Over time, management of the bow and the type of stroke used have evolved, often aligned with bow type and grip. According to Stowell, the pre-Tourte bow suited a style of playing comprising clearly divided phrases and sub-phrases, as opposed to sweeping melodic lines. As this bow created unequal stresses on the down and up strokes, the 'rule of the down-bow' was employed (Stowell. 2001:77). Today, Baroque music with the Tourte bow is best played with the thumb placed on the stick.

#### THE RULE OF THE DOWN BOW

“Note that there are strong and weak beats in music. In the measure with four beats, the first and third beats are strong, the second and fourth beats are weak. In a measure with two beats, the first is strong and the second is weak. In a measure of three beats, all the beats are equal; if desired, the second and third can be weak, but the first is always long” (Cessac. 1995:398).

In this extract, Charpentier (1692) advises that the hierarchy of the beats of the bar should be matched to the inequality of the down and up strokes.

Muffat's rules for the bow remain the model for most basic Baroque bow practices. Further, his nomenclature for the down bow (*nobile*) and the up bow (*vile*) may well have informed the signs (n and v) that are used today (Snyder. 1987:386). Muffat's general bowing rules (1698) include the following items: (1) Every bar starts with a down bow if there is no rest (2) In common time, beats 1, 3, 5 are down bow and even notes 2, 4, 6 are up bow. This rule also applies to triple time (3) The double down bow is used in triple time in slow movements where the last down bow of every bar retakes for the next bar (n v n | n v n) (4) Alternatively double up bows are used in faster movements in triple time (n v v) (5) The double up bow is also used to accommodate the rule of the down bow (6) A short note after a dotted note is usually tucked in and hardly ever played on a separate bow (Tarling. 2001: 89).

The harmony may also effect the bow direction. In Baroque music it is important to emphasise the dissonance within the bar.

## ARTICULATION

Articulation is the relationship between notes or phrases, their beginnings and endings and how these are connected or separated (Tarling. 2001:11). The main articulation markings in Baroque music are slurs, dots and dashes. Dots often indicate that notes should be played equally and should be separated without slurs. Notes with dashes are usually detached by a lifted stroke in the lower half of the bow.

## ARTICULATION IN ALLEGRO MOVEMENTS

Cantabile and Allegro passages should be distinguished by means of articulation (Tarling. 2001:134). The former should be smooth with no gaps, while the latter should be slightly separated. To determine whether a passage is cantabile or Allegro, Tartini advises that stepwise melodies should be played cantabile (legato with slurs added if desired), while melodies with leaps should be played in a more detached (separated) style (Tartini. 1771: 55).

Tarling describes the short staccato stroke as digging into the string with a bite before releasing. She suggests using very little bow for the 'bite', ensuring that pressure is from the hand (mainly the first finger). The bow should then come to rest between strokes, before pressing the next 'bite' (Tarling. 2001:136). When applied on an early bow, the player should keep the bow close to the string and the right hand should maintain pressure throughout the fast passage to ensure the bow does not bounce and rather remains close to the string. As the Tourte bow is more likely to bounce, care should be taken to ensure that it remains close to the string between each stroke.

Prior to the invention of the Tourte bow, the term 'spiccato,' was used to denote a "short, individually-controlled bow stroke well defined from neighbours" (Tarling. 2001:136). With its combination of weight and bounce, the Tourte bow can produce short, 'bite' strokes easily. In pre-Tourte terms, "detached" was taken to mean separated. It did not refer to the type of bow stroke now most

commonly associated with the Tourte bow – *détaché* and *martelé* – which are executed in the upper half.

#### PLAYING CONTINUOUS FAST NOTES

When confronted with continuous fast notes, the player should avoid a seamless succession of notes with equal emphasis on each note. Patterns, sequences and the harmonic structure should be considered and emphasized. Accents or longer strokes should be used to emphasize the beginning of a sequence or pattern.

Nuances in the melody may also be emphasized with dynamic changes. Cadences should be weak, leaning in on important harmonies and lengthening important notes in the passage (Tarling. 2001:137).

#### THE SLUR

During the 18<sup>th</sup> century, the slur was also regarded as a diminuendo with the second note under the slur being played more softly than the first. Mozart (1756) and Quantz (1752) emphasized this rule in their tutors (Tarling. 2001:142). A slur had many functions - it was a bowing instruction and for purposes of phrasing and articulation. Mozart advised that notes at close intervals should be slurred, but that those far apart should be played with separate strokes. Further, passages should be arranged to give a pleasant variety of slurs and separate strokes (Tarling. 2001:142). Shifting and string-crossing should be avoided under the slur, as this would interrupt the smoothness.

In the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, the slur was considered an ornament and could be added to the music at the discretion of the performer. However, composers such as Couperin and J.S. Bach used the slur in a very precise way. Tarling advises that caution should be exercised when adding slurs to the music of these composers (Tarling. 2001: 143). She also states that, “breaking slurs for the convenience of what happens next in the music is not good practise. Try to keep the slurs intact for their effect, and re-arrange the bowing by tucking in the up bow, or retake another down bow as close as possible before the most important point for the bow direction” (Tarling. 2001:144).

Tarling summarises the use of the slur in the performance as follows (Tarling. 2001:148):

1. The first note of the slur should be emphasized or lengthened somewhat
2. Depending on the hierarchy of the bar and the harmony, not all slurs should be the same
3. Articulation should occur at the beginning and end of the slur
4. Most slurs are diminuendos
5. The slur should be as smooth as possible. Thus, string crossings and shifts should be avoided under the slur
6. Slurs may be added to conjunct notes

## PHYSICAL FACTORS

### PRE-TOURTE VERSUS TOURTE BOW

The main difference between the Baroque (pre-Tourte) and Tourte bowing techniques is the relationship between speed and pressure. The early bow has significantly less pressure at the tip. Thus, most of the nuance and expression is executed in the middle to lower part of the bow. Faster bow speeds, particularly on longer notes, will have a weaker tone when using the shorter, lighter Baroque bow. The added weight at the tip and heel of the Tourte bow make longer strokes far more even, even at fast speeds. *Messa di voce*, with its soft start and end, may be challenging to execute on the Tourte bow. The ends of the bow are considerably heavier than the baroque bow and far more control would be required.

The natural stroke of the pre-Tourte bow was articulated and non-legato. Players could create and vary nuances by modifying the articulation and adjusting the length, speed and point of contact (pressure) of the bow. Short bow strokes required the forearm and a flexible wrist. Occasionally, the upper arm was used to play long strokes. A low elbow was essential as it helped to create a smooth, even articulation (Stowell. 2001:77). The pre-Tourte bow was not, however, well-suited to accented bow strokes such as *martelé* and *sforzando*. As bowing

instructions in the 18<sup>th</sup> century developed, so too did the demands on the bow increase. Thus, the Tourte bow was adapted to create a more sonorous cantabile sound, and was more capable of an immediate attack (compared to the more delayed response of the concave bow), of sforzando effects and of accented strokes.

The work of Baillot was key to the development of modern bow articulation and handling. According to Stowell, Baillot's survey of violin bowings remains the most extensive catalogue of the first half of the 19<sup>th</sup> century. In this work, he subdivided the bowings into two basic categories: slow and fast. The fast strokes were the *détachés*. These could be 'muted' (*mats*), ie. on the string and articulated by the wrist (*détaché, martélé, staccato*); 'elastic' (*élastiques*), ie. mostly off the string using the resilience of the stick (*détaché léger, perlé, sautillé, flying staccato*); and 'dragged' (*traînés*), ie. composite on the string.

#### GUT VERSUS STEEL STRINGS

Gut strings may be used as a means of simulating an authentic sound. When compared to nylon, the sound and quality of tone of gut strings are more interesting and lively. Abbott and Segerman attribute this to the fact that gut is a natural material. Although the ringing edge of the higher strings of the viol is lost when nylon is replaced with gut, some players prefer the warmth of the gut tone. Jean Rousseau, author of *Traites de la viol*, objected to the effect of the metal strings on the bowing and to its shrill tone (Rousseau. 1687:22). However, this view was disputed by Michael Praetorius, who described the overspun string sound as smooth and beautifully resonant (Praetorius. 1619.48). Modern metal strings may be at a higher tension than were those in the 17<sup>th</sup> century and are thus more likely to be played forcefully.

In order to retain 18<sup>th</sup>-century authenticity, one may choose to replace the overspun metal strings with the more appropriate gut strings. However, this may result in a 'thicker or duller' tone, as the higher harmonics created by the overspun strings are lost on the gut strings and intonation problems begin to appear on the fretted instruments. According to Abbot (Abbott. 1976:430),

mixing strings can become rather “irksome” and may cause tuning and balancing problems.

As gut is a natural material it is affected by forces of nature. For example, gut tends to swell in moist conditions as water is absorbed between the fibres. The swelling causes the length to shorten, thus increasing the tension and raising the pitch. The more twist on the string, the greater the effect. The increase in moisture also adds weight, thus lowering the pitch. With a slight increase in moisture, the pitch sharpens. However, with a large increase in moisture, the increase in weight supersedes tension and the pitch is lowered. Dry conditions exert a similar effect, ie. as the moisture in the string dries, the pitch is lowered.

When striving for an authentic “gut sound”, it is important to note that the tone of a string is dependent on its elasticity, on its mass per unit length and on its sound-absorption properties (Abbott. 1976:435). Plain gut strings have considerably more absorption when compared to metal strings. Abbott and Segerman summarise the disadvantages of using gut strings as follows - “...(gut strings) do not last as long, [are] trouble to keep in tune, [are] inherently more out of tune, [have] less brilliant tone and the sound dies away quicker after being plucked, [are] harder to start sound with a bow (especially near the bridge) and it emits a hiss sound during bowing...If a player agrees to cope with all these disadvantages, he will be rewarded by a developing relationship with his instrument which parallels that of the early players, with the consequent impetus to discover authentic components of technique and tone production which he would otherwise never have predicted, and which will of course, add to the rediscovery of the life of the music itself” (Abbott. 1976:437).

## PITCH AND ALTERNATE TUNINGS

Pitch has been somewhat standardised to accommodate certain performance practices. For Baroque pieces, a” is tuned to 415Hz; Classical to 430Hz and post c.1830 to between 435/440Hz. This standardisation creates uniformity amongst players and clarity concerning intonation.

Today, the most commonly used tuning for early music is a=415. Conveniently, this pitch lies a semitone lower than the modern standardised tuning pitch

(a=440). Were the strings to be tuned a semitone lower, a Baroque-type sound may be attainable, as the strings would be at a lower tension.

## STYLISTIC FACTORS

### VIBRATO

During the Baroque era, vibrato was used primarily as a selective ornament. It was often added freely by the player, usually on a long sustained note or on the final notes in a phrase. It was also employed for expressive purposes, to enhance the important notes in a phrase. Spohr (*Violinschule*: 175) associated vibrato with accented notes. Baroque and Classical-era players used a vibrato of far shorter width than performers of today. At that time, vibrato was executed by the fingers and wrist, rather than by the arm. This may have been due to the hold at the time, which did not offer adequate mobility of the arm. Leopold Mozart describes the effect of vibrato<sup>20</sup> to the “wave-like undulation” created after striking a bell or slack string sharply (Mozart. 1756:203). He advises using the ornament to add emphasis to a note, on a long note at the end of a passage and to decorate a sustained note.

With the gradual introduction of the chin-braced grip towards the end of the 18<sup>th</sup> century, the arm was freed to cultivate a more fluid vibrato movement (Stowell. 2001: 65). According to Stowell, the vibrato as executed on the viola is less intense than on the violin. Baillot and Spohr agree that the vibrato movement should be slight and that a deviation from the note should scarcely be heard (*Spohr. Violinschule*: 175-176).

The development of vibrato as a “constituent of a pleasing tone” rather than an embellishment, may be attributed to the continuous vibrato employed by Kreisler and Heifetz (Stowell. 2001:65).

### DYNAMICS

Written dynamic markings were rarely included by the Baroque composer. Thus, dynamics that may be required in performance include dropping down before a rising sequence and making a diminuendo as the music descends to a lower

---

<sup>20</sup> The term *tremolo* was used to describe vibrato.

register In the case of a stronger bottom melody, a crescendo should be used instead (Tarling. 2001:137).

## COMMON BAROQUE RHYTHMS

### SYNCOPATION

Bow direction is determined by the hierarchy of the bar. The strongest beat (first beat) is usually played with a down bow, unless a strong harmony or rhythmical interruption (syncopation) may equal the strong down beat. It is important to note the harmony within the syncopation. If the second note within the syncopation belongs to the same harmony as does the first note, it should not be played more strongly. Often, the tendency is to play the second more strongly, with an accented down bow, particularly if it is higher than the first. In this instance, one should bear in mind the role of hierarchy within the harmonic framework of the bar (Tarling. 2001:94).

### THE DACTYL

The dactyl is a rhythm commonly found in Baroque music, including Bach's Viola da gamba sonatas. The dactyl consists of a long note (quaver) followed by two shorter notes (semiquaver). The dactyl could fall on the upbeat or on a strong beat of the bar. The long note may be lifted on an up bow or emphasized on a down bow followed by two alternate bows on the shorter notes, depending on its role within the hierarchy of the bar. The second note of the dactyl may be a double-down if the note remains the same pitch (Tarling. 2001:94).

Sonata BWV 1027, second movement (*Allegro ma non tanto*), bar 59, is an instance in which the rule of the dactyl should be applied. Henle manipulated the bowings in the preceding bar so that the first dactyl in bar 59 begins with an up bow. However, this was not in accordance with the rule that the stronger beat should start with a down bow. Henle neglected this rule in order to accommodate the direction of semiquavers that follow. The bar ends with a staccato quaver which, as a result of Henle's bowings, is a down bow. This does not suit the character of the piece and should be played with a lifted up bow instead.

## DOTTED RHYTHMS

To compensate for the shorter note within a dotted rhythm, the bow is often lifted. It is not necessary to use the same amount of bow on the dotted note and lift, as no two successive dotted notes will be of equal importance. To avoid equal accents after the retake, the player may vary the size of the retake. Tarling suggests smaller retakes before weaker beats and larger ones before stronger beats (Tarling. 2001:95).

## BAROQUE BOW TECHNIQUES

### INÉGALE TECHNIQUE

*Notes inégale* (Fr: unequal notes) refers to a performance practice from the Baroque and Classical era in which notes with equal written time values are performed with unequal durations – usually alternating long and short. According to Tarling, the main consideration when performing *notes inégales* is the “weight of the arm bringing the bow down into the string on the stronger longer note, and lifting the weight on the up-bow” (Tarling. 2001:169). The bow speed on the longer note should be slower and heavier to achieve a greater contrast to the lighter up-bow.

### SLOW BOW

In the 18<sup>th</sup> century, the long stroke was often described as having a soft beginning, even when played loudly. The attack at the beginning of the stroke became more common with the Tourte bow, which has more tension at the heel.

“Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligible noise. The same softness must be heard also at the end of each stroke (L. Mozart. 1756).”

It is key to understand the relationship between the pressure (exerted by the fingers of the bow) and the speed of the bow. The aim is to begin the note with an imperceptible attack, before increasing the pressure and speed towards the middle, and finally decreasing the pressure and speed towards the heel so that a soft ending is achieved.

## MESSA DI VOCE

Messa di voce is the Italian term used to describe the swelling of long strokes. It is commonly used in slow movements in which long notes frequently occur.

Tartini describes the stroke as “beginning with the most minute softness, increasing the tone to its loudest degree and diminishing it to the same point of softness with which you began” (Tartini. 1771:133). Geminiani portrays the execution as “pressing the bow upon the strings with the fore-finger.” Mozart describes the combination of pressure and distance from the bridge as follows:

“The finger of the left hand which is placed on the string should, in the soft tone, relax the pressure somewhat, and that the bow should be placed a little farther from the bridge; whereas in loud tone the fingers of the left hand should be pressed down strongly and the bow be placed nearer to the bridge” (Mozart. 1756:97).

The understanding of this relationship is integral to the execution of Baroque music. Stronger beats should be played closer to the bridge with more pressure with a slower bow stroke, while the weaker beats should be played with lighter strokes, a faster bow and further from the bridge. Tarling summarises the most common and effective uses of messa di voce as follows (Tarling. 2001:127):

1. Any suspension or tie onto a dissonance
2. Dissonances on or during long notes in general.
3. A line of suspensions or other sequences incorporating long notes, which may be played alternately swelled and not swelled.
4. A long note at the end of a movement or section
5. A long introductory note at the start of a movement.

## PERFORMANCE PRACTICE

In order to achieve a period instrument sound on the modern viola, a sound understanding of its mechanics and techniques should be acquired. In David Dalton’s *Playing the Viola*, he interviews William Primrose, a pioneer in the art of virtuoso (solo) viola playing. Primrose transcribed and adapted many pre-

Brahms works for the viola. One such transcription is his edition of Bach's suites for solo cello. This work may be a key resource in informing historically-appropriate Baroque performances today. When asked by Dalton how to approach the suites on the viola, Primrose responded thus:

"I have been given by the authorities that in the Baroque period a much more attached style was used than we practise today, i.e. separate bowings. Consequently, I am quite shy of putting too many legato markings into the faster movements like the preludes and some of the corrente and gigue movements (Dalton. 1988:189)... I also advocate use of the lower positions when playing the cello suites. These I consider to be brighter in sound when performed on the viola as opposed to the cello (Dalton. 1988:190)."

In his view, the viola player cannot achieve the same "profundity and weight" as a cellist can on his instrument. Thus, the suites should be played in a considerably different "spirit" on the viola. He advises that the performer should not attempt to imitate the cello performance, but should rather "develop a type of performance style of our own which is of a lighter quality, generally quicker in tempo, perhaps a little gayer all the way through with less grumbling and bemoaning" (Dalton. 1988:190). Primrose draws heavily on the works of authors such as Tartini, Dolmetsch and Boyden when formulating his views on performance practices. This, he feels, will ensure more informed-decision making when approaching music that was originally played two or three hundred years ago.

Primrose also consulted the work of Robert Donington<sup>21</sup> to inform his execution of ornamentation. For example, a baroque trill started slowly from the upper note and then sped up (Dalton: 1988:191). Prior to the introduction of the Tourte bow, the manner of bowing was more detached and articulate, and a more 'Romantic' melodic line with more frequent slurring was favoured (Dalton. 1988:192).

---

<sup>21</sup> Robert Donington. *The Interpretation of Early Music*. revised version. Faber and Faber. London, 1974.

“Sonority and colour are essential in rescuing our instrument from the charge of dullness, dinginess, dreary and lack-lustre sound that is so often laid against the viola – Primrose (Dalton. 1988:68).”

Primrose disputes the use of the down-bow rule, in which every strong beat is played with a down-bow. This is in line with early work by Francesco Geminiani, who stated<sup>22</sup> (Dalton. 1988:107)

“I maintain that the beauty of viola tone resides in the open strings, with a free use of open harmonics and a lot of bariolage...(the string crossings) lends pungency to the tone” (Geminiani. 1751).

Primrose advises that first positions should be retained until the performer is obliged to ascend to the upper range, as the medium regions of the D and G strings can be a dull section of the viola (Dalton. 1988:114).

In lieu of a final conclusion Chapter six will apply the Baroque performance practice techniques discussed in this chapter to the execution of BWV 1027 on the modern viola.

---

<sup>22</sup> Francesco Geminiani. *The Art of Violin Playing*. Facsimile edition, edited with an introduction by David D. Boyden. Oxford University Press. London. 1751.

## CHAPTER SIX: HOW TO PERFORM BWV 1027 ON A MODERN VIOLA

In this body of work, I have analysed Bärenreiter's, Henle and Breitkopf and Härtel's editions of Bach's sonatas for viola da gamba transcribed for viola. In terms of additional performance direction, Bärenreiter does not include any; Henle includes fingering and bowing; and Breitkopf includes fingering, bowing, dynamics and added slurs, dots and lines.

In order to achieve a historically-informed performance, the player should adhere closely to Bach's original articulation markings (slurs and dots), which themselves were very thorough even though not always clear (refer to p. 34). Due to its significant divergence from Bach's original work, I have chosen to disregard the Breitkopf edition by Naumann, and to focus solely on the Henle edition. The motivation for Naumann's extensive addition of articulation markings is unclear. He may have intended to assist the modern player in executing Bach's work. While the added dots may have been included as a reminder to the performer to play more lightly; the slurs are unjustifiable as they change the phrasing and articulation of a melody entirely. One such example can be found in bars 57 and 58 in the *Allegro ma non tanto* (second movement), in which the second semiquaver of beat 2 is slurred to the previous tie with no dot indicating that it should be re-articulated. This pattern continues throughout both bars. In the Naumann edition, the semiquaver is tucked in with the tie for bowing convenience, completely changing the articulation from separated to legato. Bach intended the semiquaver to be separated and thus lifted and articulated, not slurred and legato.

Another example can be found in the opening theme of the second movement. Naumann slurs the two semiquavers of beat 4 in bar 5, so that the first beat of bar 6 can start down-bow. Again, this modification changes Bach's intended articulation entirely, simply for the sake of convenience. There are a number of similar examples in the *Allegro moderato* (fourth movement), in which Naumann changes the articulation by adding slurs to accommodate the direction of the bow.

Although it is sometimes necessary to adapt the bowings to accommodate the emphasis of a beat or harmony, this can be done without changing the articulation. For example, in bar 5 of the second movement, starting up-bow on the first quaver of bar 5 would result in an up-bow in the next bar. To avoid the up-bow on the strong beat of bar 6, a double down-bow may be taken on the first quaver of bar 6. This technique may be repeated in the next bar. In fact, there are a number of instances in which the direction of the bow may be adapted to suit both the articulation and the emphasis of beat and harmony.

The edition by Henle does not add slurs, but does adapt the bowing direction for practical convenience. Most of these adaptations are not in line with the “rules” of bowing of the Baroque era. Thus, their implementation will be assessed and revised in the chapter to suit a more historically-informed performance style. Henle’s suggested fingerings will also be discussed. Rather than using the second position, this editor often jumps to third position (a common trend in performances today). On long sustained notes that could be played with the open string, Henle suggests playing them stopped in order to use vibrato - another element discordant with the baroque style. Further, he advises that open strings should be used whenever possible to create more resonance.

In the analysis to follow, the bowings and fingerings of each movement of BWV 1027 will be revised to suit a more historically-informed performance.

## MOVEMENT I: *ADAGIO*

### BOWING

The last quaver of beat 4 in bar 3, suggested by Henle, is marked  $\Pi$ . The preceding four semiquavers are slurred on an up-bow, resulting in the last quaver of the bar starting quite low in the bow. It is then followed by a long note of six counts in bar 4 and 5. In order to have enough bow for the long note, the last quaver of bar 3 should be played with a full bow. This may, however, cause this note to ‘stick out’, when it should actually be the softest note of the phrase. Thus, this quaver should be “tucked in” to the up-bow slurred semiquavers that precede it. This would result in the bow being at the heel to start the long note in bars 4 and 5.

Henle adds a number of tucked down-bows, another technique uncharacteristic of the Baroque style, during which up-bows were more often tucked. Henle's tucked down-bows can be found in the following bars:

<u>BARS:</u>	<u>TUCKED DOWN-BOWS: (HENLE)</u>
6	Second semiquaver of beat 4
7	Second semiquaver of beat 2 and beat 4
8	Second semiquaver of beat 4
10	Second crotchet of beat 4
19	Second semiquaver of beat 1
20	Second semiquaver of beat and beat 3
23	Second quaver of beat 2
24	Second semiquaver of beat 4

In all the above cases, an up-bow is recommended.

Further, the use of double up-bows is advised in the following bars:

<u>BARS:</u>	<u>DOUBLE UP-BOWS: (REVISED)</u>
10	Last quaver beat slurred
15	Last semiquaver pair in beat 4
16	Last semiquaver pair in beat 3

Additional alternatives to Henle's bow direction include:

<u>BARS:</u>	<u>REVISED BOWING:</u>
18	In place of an up-bow on the first quaver of the last beat, a down-bow is advised to avoid accenting the previous crotchet. The harmony remains the same within the beat and it is generally not advisable to place an accented down-bow midway in the beat (Tarling. 2001:94).
23	The use of a down-bow (rather than an up bow) on beat 3 is advised as the note falls on a strong beat of the bar. A double up-bow is then necessary for the up beat to bar 24.

## FINGERING

<u>BAR:</u>	<u>HENLE:</u>	<u>REVISED:</u>
2		4 <sup>th</sup> finger on the last note of the bar to avoid string crossing under the slur
4	2 <sup>nd</sup> finger in third position	Open A string on dotted semibreve
6		Open A on second quaver of beat 2, open D on beat 3, 2 <sup>nd</sup> finger on C sharp for convenience of the trill

7		Second position: fifth semiquaver of beat 2 to first quaver of beat 3
	Third position on the last quaver of beat 4 to the last quaver of beat 1 in bar 8	It is advised that first position is maintained
18, 19	Henle suggests shifting to second position on the first crotchet of bar 18 before moving to third position on the beat 2 of bar 19.	Staying in first position is recommended
20		Remain in first position for beat 1, move to second position on the third semiquaver of beat 3 to avoid the string crossing under the slur, and prepare for the trill in beat 4
24		Second position on the first two semiquavers of beat 2, open G on the third semiquaver of beat 2

## USE OF DOTS

In this sonata, the dot has three different functions: 1) it may be associated with a specific motivic figure; 2) it may serve to lighten the ends of small note groups or small-group phrases; and 3) it may complement slurred patterns (Butt. 1990:162).

An example of function (1) is evident in bar 1 of the first movement (*Adagio*), in which the second and third quavers of the bar are dotted. Whenever this theme recurs, the dots are present. A similar example occurs in the main theme of the second movement, in which two semiquavers and a quaver (with a dot) are present. These semiquavers should be accented with the quaver played more lightly. The second function of the dot occurs at the end of bar 3 in the first movement. The last quaver has a dot, thus preventing an accent and allowing the player enough time to cross to the A string. The dot's third function is evident in the second movement in bars 30-32, in which three quavers are under a slur and the fourth quaver is separated with a dot. According to Butt, this type of figure is an integral element of the rhythm and melody (Butt. 1990:163).

## MOVEMENT II: *ALLEGRO MA NON TANTO*

### BOWING

In Butt's opinion, only minimal adjustment to the bowing directions is required in this movement. If played as is - starting down on the first quaver - the semiquaver string passage in bar 12 is "comfortable", with an up-bow in the melody note (the first note of each pair). In the case of the viola, in which the down-bow is the stronger stroke, the opposite bowing would need to be executed. It seems that Bach paid particular attention to the articulation markings in his sonatas, always bearing in mind the instrument for which he was composing (Butt. 1990:160).

A double down-bow is recommended in the opening theme and should be used throughout the movement, even when it is displaced in the bar. Other instances in which the double down-bow should be used include:

<u>BARS:</u>	<u>DOUBLE DOWN-BOWS: (REVISED)</u>
90-92	The semiquaver after the tied dotted crotchet
100-101	Down bow on the quaver of beat 1 and doubled on the following semiquaver

Again, Henle's use of the tucked down-bow is unnecessary – up-bows should be utilised instead as follows:

<u>BARS:</u>	<u>UP-BOWS: (REVISED)</u>
13	Last semiquaver of beat 3
15	Second semiquaver of beat 1
29	Second semiquaver of beat 1
32	Last semiquaver of beat 3
47	Second semiquaver of beat 2
57	All semiquaver after the tie should be played up bow
63	Last semiquaver of beat 2
83	Second semiquaver of beat 1
112	Last semiquaver of beat 2

<u>BAR:</u>	<u>ADDITIONAL: (REVISED)</u>
37	Henle marks the last quaver ▯. It is advisable to play it up, thus resulting in a down-bow on the descending slurred semiquavers

	on beat 2 and 3. This down-bow will create a natural diminuendo on the descending line.
--	---

## FINGERING

First position should be maintained for most of the movement. Open strings should be used when they stand on their own.

<u>BARS:</u>	<u>OPEN STRINGS: (REVISED)</u>
9	Beat 3
14	Whole bar

If alternative fingering is required, the player should shift to the closest possible position. This is necessary in bars 29, 32 and 61, in which the trill should be played in second position. Creeping is advised in bars 65 and 66, ie. shifting to second position on the last beat of bar 65 and third position on the beat 1 of bar 65. To create more resonance, the use of open strings is recommended in bars 85 and 86.

## MOVEMENT III: *ANDANTE*

### BOWING

Most of the movement consists of two- and four-note slurs. During the eighteenth century, the slur was regarded as a diminuendo, with the second note under the slur being played more softly than the first (Tarling. 2001:142). In this movement, the slur emphasises the phrasing - leaning on the first note and fading on the second. Shifting and string-crossing should be avoided under the slur so as not to break the sound.

Recommended modifications to Henle's bowings are as follows:

<u>BARS:</u>	
7	Henle suggests a second up-bow on beat 2 and doubles the down on the semiquaver of beat 3. For practical purposes, this bowing is far too complicated. Thus, it is preferable to play the bar 'as it comes', tucking the first semiquaver up.
12	Henle tucks the semiquaver of beat 3 down. Again, this bar should instead be played 'as it comes.'

## FINGERING

Shifting and string-crossing under the slur should be avoided.

<u>BARS:</u>	<u>FINGERING: (REVISED)</u>
2	4 <sup>th</sup> finger on a in the second and fourth semiquaver pair
3	Beat 3: first pair of semiquavers in half position, second pair in second position Beat 4: play in third position (creeping method)

In some cases, it may be increasingly difficult to avoid shifts and string crossings under the slur. In these instances (eg. bars 6, 4, 11), the lowest possible position possible should be maintained.

## MOVEMENT IV: *ALLEGRO MODERATO*

### BOWING

In this movement, the use of double down-bows is recommended to avoid awkward up-bows in quaver passages. The bars consisting of a crotchet, four quavers and a crotchet should be played with the following bowing:

▭ ▭ ▽ ▭ ▽ ▭ | ▭

The space between the double down bows creates a lightness and lift, thus aiding the “spirit” of the fast movement.

All dotted crotchets should be played down, followed by an up-bow on the quaver – no tucked down-bows should be used on the quaver after these dotted crotchets.

### FINGERING

The same fingering rules applied to the preceding movements may be used here. The trills should be played in the lowest possible position (mostly second position) in bars 10, 25, 48 and 65. Whenever possible, open strings should be played, particularly when these notes are standing alone, eg. bar 9 (beat 3) and bar 48 (beat 1). Third position should be avoided, except to prevent a string crossing under a slur, as is the case in bar 112.

## FIRST-HAND EXPERIENCE

As part of my program, I attended a HIP course at the South African College of Music, coordinated by Professor Rebekka Sandmeier. The course was an introduction to HIP, providing a link between the academic and practical aspects of music. As a performer I found this course extremely beneficial with regards to arriving to an informed way of interpreting music. We were shown how to use period evidence such as music (manuscripts and early prints) and its editions, treatises on music theory and performance as well as the instruments and instrumentation.

The practical aspect of the course involved receiving lessons by Antoinette Lohmann on the baroque version of one's instrument. This was extremely challenging for me, as I had never played a baroque viola. I soon discovered I had to abandon all I knew about playing the viola in order to successfully learn the basics of sound production and bow articulation on the baroque viola. Because the pre-Tourte bow is considerably lighter than the Tourte bow, it is necessary to play with a lower elbow to create more weight and ultimately more bite in articulation on the gut strings. As well as being lighter, the pre-Tourte bow is also shorter, so one has to compensate by using less bow. Its concave shape also makes playing in the lower half easier to control compared to the middle and upper-half of the bow. Holding the instrument is also a challenge as there is no chin rest or shoulder rest for added support. This makes arm vibrato nearly impossible limiting me to hand and finger vibrato. I also avoided shifting and used mostly first and second position.

The final presentation required me to play an early piece of music in a more historically informed way on the baroque instrument we had received lessons on. Of course I chose Bach's viola da gamba sonata BWV 1027, transcribed for viola. Since my thesis is aimed at arriving to a more informed way of playing this sonata on a modern viola, I decided to treat my presentation as an experiment with the same objective. The experiment involved playing the sonata on the Baroque viola with a pre-Tourte bow and harpsichord accompaniment using the techniques I had received from the lessons; playing the sonata on the modern viola with Tourte bow and piano accompaniment disregarding HIP; and finally

playing the sonata on the modern viola with Tourte bow with harpsichord in a more informed way.

I found it extremely difficult to perform this sonata ignoring the knowledge I had acquired during the course. I tried to perform it in a more Romantic way using legato strokes and continuous vibrato. It felt very uncomfortable, as it did not suit the style of music.

With a better understanding of playing the sonata on the baroque viola I was better equipped to play in a more informed way on my modern viola. Some of these adaptations include playing with a lighter touch, playing with more separate (non legato) bow strokes especially in the faster passages, using less bow and vibrato, and staying predominantly in first and second position.

## BIBLIOGRAPHY

Abbott, Djilda and Segerman, Ephraim. "Gut Strings," *Early Music* 4/4 (Oct, 1976). 430-437. <http://www.jstor.org/stable/3126157>. Accessed: 26/09/2013.

Agricola, M. *Musica instrumentalis deudsh*. Wittenberg, 1529. Trans. by W. Hettrick, 1994.

Boyden, David D and Woodward, Ann, "Viola", *Grove Music Online*.  
<http://www.grovemusiconline.com>

Brown, Howard Mayer. "Performance Practise", *Grove Music Online*.  
<http://www.grovemusiconline.com>.

Brown, Howard Mayer. "Notes on the viol in the Twentieth century", *Early Music* 6/1 (1978): 47-55.

Brown, Howard Mayer and Sadie, Stanley, ed. *Performance Practise: Music after 1600*. (London: The Macmillan Press, 1989).

Burstyn, Shai. "Authenticity in Interpretation," *Early Music* 23/4 (1995): 721-723.

Butt, John. "Authenticity", *Grove Music Online*.  
<http://www.grovemusiconline.com>

\_\_\_\_\_. *Bach Interpretation: Articulation Marks in Pimary Sources of J.S. Bach*. (Cambridge: Cambridge University Press, 1990).

\_\_\_\_\_. *Playing with History: The Historical Approach to Musical Performance*. (Cambridge: Cambridge University Press, 2002).

Collin Lawson and Robin Stowell. *The Historical Performance of Music: An Introduction*. (Cambridge: Cambridge University Press, 1999).

Cupis, Francois. *Méthode d'Alto* (Paris: 1803).

Dalton, David. *Playing the viola: Converstations with William Primrose*. (New York: Oxford University Press, 1988).

- Danoville, Le Sieur. *L'art de toucher le dessus et besse de viole*. (Paris: 1687).
- Daulhaus, Carl. *Foundations of Music History*. (Cambridge: Cambridge University Press, 1983).
- Emery, Walter. *Bach's ornaments*. (London: Novello, 1953).
- Fabian, Dorottya. *Bach performance practice 1945-1975: A comprehensive review of sound recordings and literature*. (Ashgate: 2003)
- Franklin, Don O. *Bach Studies*. (Cambridge: Cambridge University Press, 1989).
- Ganassi, Sylvestro. *Regola Rubertina: A manual of playing the viola da gamba and of playing the lute*. (Venice: Hildemarie Peter, 1542/43). English translation from the German edition, 1972, by Daphne and Stephen Silvester).
- Goehr, Lydia. *The Imaginary museum of musical works: An essay in the philosophy of music*. (Oxford: Oxford University Press, 1992).
- Haskell, Harry. "Early Music." NG 2 (2001).
- Haynes, Bruce. *The End of Early music*. (New York: Oxford University Press, 2007).
- Heron-Alen, E. *Violin making as it was, and is*. (1885) 213.
- Hsu, John. "The use of the bow in French solo viol playing of the 17<sup>th</sup> and 18<sup>th</sup> centuries." *Early music*. 6/4 (Oct.1978): 526-527, 529.  
<http://www.jstor.org/stable/3125742>.
- Jones, Richard. "Transcribed Bach", *Early Music* 26/2 (1998): 363-364.
- José Herrando. *Arte y puntual explicación del modo de tocar el violin*. (Paris:1756).
- Kenyon, Nicholas. *Authenticity and Early Music: A Symposium*. New York: Oxford University Press, 1988).
- Kuijken, Wieland and Hogwood, Christopher. "Wieland Kuijken and Christopher Hogwood on the viol." *Early music* 6/1 (Jan, 19878): 4-11.  
<http://www.jstor.org/stable/3125449>.

- Lee, Joong-Oh. *A comparison of selected editions of Johann Sebastian Bach's unaccompanied cello suite number six in D major BWV 1012 transcribed for the viola*. (D.M.A., University of Miami, 2004).
- Martens, Peter. *Inspired by the Past*. (M.Mus thesis, University of Cape Town, 2007).
- McCarty, Patricia. "User friendly Baroque ornamentation: five leading baroque performers clarify viola literature." *American String teacher*, 47/1 (1997): 43-52.
- Mellers, Wilfrid. *Present and Past: Intermediaries and the Interpreters*. In the Companion to contemporary musical thought, ed. J. Paynter et al. Routledge (1992).
- Morris, Ralph E. *A performance edition of Bach's violincello suites transcribed for viola*. (D.M.A., Arizona State University, 1991).
- Mozart, Leopold. *A Treatise (Versuch einer gründlichen Violinschule)*. (Augsburg: 1756).
- Otterstedt, Annette. *The Viol: History of an Instrument*. Trans by Hans Reiners (Kassel: Bärenreiter, 2002).
- Paul, Leslie D. 1953. "Bach as Transcriber", *Music and Letters* 34/4 (1953): 306-313.
- Pond, Celia. "Ornamental style and the virtuoso: Solo bass viol music in France c. 1680-1740." *Early Music*. 6/4 (Oct, 1978): 512-518.  
<http://www.jstor.org/stable/3125740>.
- Praetorius, Michael. *Syntagma Musicum II. De Organographia*. (1619) 48.
- Riley, Maurice. *The History of the Viola* (1991).
- Rosen, Charles. *The Benefits of Authenticity, Critical Entertainments*. (Harvard University Press, 2000).
- Rousseau, Jean. *Traites de la Viol*. 1687.

Rutledge, John. "How did the viola da gamba sound", *Early Music* 7/1 (1979): 59-69.

\_\_\_\_\_. "Late 19<sup>th</sup> century viol revivals", *Early Music* 19/3 (1991): 409-418.

Small, Christopher. *Musicking. The Meanings of performing and listening*. Wesleyan University Press: 1998.

Stowell, Robin. *The early violin and viola: a practical guide*. (Cambridge: Cambridge University Press, 2001).

Tarling, Judy. *Baroque String Playing for Ingenious Learners*. (United Kingdom: Cords Music Publications, 2001).

Taruskin, Richard. *Text and Act: Essays on Music and Performances*. Oxford University Press, 1995.

Walls, Peter. *History, imagination, and the performance of music*. Boydell and Brewer, 2003.

Wolff, Christian. *Bach: Essays on his life and music*. (Cambridge: Harvard University Press, 1991).

Woodfield, Ian. "Viol playing techniques in the mid-16<sup>th</sup> century: A survey of Ganassi's fingering instructions." *Early music*. 6/4 (Oct:1978): 544-549.  
<http://www.jstor.org/stable/3125952>.

Woodfield, Ian and Robinson, Lucy. *Viol*. Grove Music Online. Oxford Music Online. Oxford University Press. Accessed 3 October 2013.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29435>.

Woodfield, Ian & Robinson, Lucy, "Viol", *Grove Music Online*. *Oxford Music Online*.  
<http://www.grovemusiconline.com>