

21874 ✓

F 31001000086109

PENGANTAR

Jurnal SENI MUSIK Volume 8, No. 1 Oktober 2016 ini memuat enam tulisan dari berbagai kajian dan tinjauan, baik dari segi musik klasik, musik Jazz, maupun *sound design*. Topik pembahasan ini diantaranya adalah tinjauan mengenai analisa piano Beethoven Sonata, model pembelajaran notasi balok melalui pendekatan notasi angka, wacana dalam pengarsipan partitur pada buku antologi musik Jazz, studi kasus desain ruangan dengan menggunakan standard akustik musik.

Penulis-penulis artikel dalam edisi jurnal ini adalah para staf pengajar Jurusan Seni Musik Fakultas Ilmu Seni Universitas Pelita Harapan Karawaci. Dalam kesempatan ini, tim redaksi mengucapkan terima kasih kepada seluruh kontributor atas tulisannya sehingga jurnal ini dapat diterbitkan. Selanjutnya kami juga ingin menghimbau kepada seluruh staf pengajar musik di Universtias Pelita Harapan untuk dapat terlibat sebagai penulis maupun penelaah dalam terbitan jurnal selanjutnya. Kami akan selalu berusaha untuk mengembangkan isi materi jurnal ini sehingga dapat bermanfaat untuk pengembangan ilmu pengetahuan musik di Indonesia.

Demikian kami sampaikan jurnal ini kepada pembaca dan semoga tulisan yang dimuat dalam edisi ini memberikan manfaat bagi bidang musik. Kami pun sangat terbuka dengan kritik dan saran yang membangun.



Pemimpin Redaksi

Anjelica Reisa, S.Sn.

8/1/2017

Aspects to the Artistic Analysis and Performance of the Six Sonatas and Partitas for Solo Violin by Johann Sebastian Bach

Tomislav Dimov, D.M.A.

Tomislav.dimov@uph.edu

Abstract

Though they were written almost three centuries ago, the academic battle over the *Six Sonatas and Partitas for Unaccompanied Violin*, and the critique of the scholarly and artistic authenticity of the performing style and the critically appropriate contemporary treatment of the presented musical and technological problems have not been exhausted.

The paper contains a discussion and presentation essentials and some practical solutions about technical execution problems related to the bow and left hand technique acquired through personal and practical experience from a lifetime of performing. Special attention is given to such technical and artistic aspects as the execution of chords, rhythm and meter, voice leading, acoustic balance, bow leading, sound projection, phrasing, dynamics, intonation, and vibrato. The analysis of Bach's idiomatic treatment of the violin in these works is compared to similar repertoire written before and after the completion of this cycle. This includes references to pieces of other composers.

As a result of this "insider's" view acquired during my pursuit of the highest degrees from two of the largest violin schools which are placing this cycle equally in the fundament of the violinist's education, the paper provides comparisons and exposes the fundamental differences of the "western" (American) and "eastern" (Russian) approaches.

The paper also includes an overview of the historic origins of the sonata and partita genres and a discussion of the artistic and pedagogical goals of the works, as well points to a coded structure that is hidden inside. A wide spectrum of internationally diverse sources provides this relatively short essay with a scope usually achievable only in a much larger format.

Johann Sebastian Bach's father, Johann Ambrosius thought him through an early apprenticeship⁵⁵ the basics of string playing to the extent that gave excellent foundation for Johann Sebastian's early musical development, fundamental understanding and interest towards this group of instruments. The violin was the first musical instrument Johann Sebastian Bach got in contact with.⁵⁶

Throughout his early life Bach constantly received string education and developed his skills professionally during his first appointment in Weimar (1708-1714). Unfortunately there are not many documented facts from that period. Referring to that, Christoph Wolff in his book *Johann Sebastian Bach: The Learned Musician* writes:

"Bach's privileged post as court organist and chamber musician appears to have entailed special, if loosely defined, responsibilities for the court capelle, allowing him opportunities to perform his own compositions as well as works by others. Regrettably, virtually all musical sources related to Bach's function as chamber musician and, later, as concertmaster in charge of instrumental music have vanished, which makes it impossible to assess Bach's activities and creative output in the instrumental sphere. The most reliable, if seriously abridged, picture of his instrumental ideas can be gathered indirectly from the instrumental movements of the Weimar cantatas.⁵⁷"

Direct influence on Bach had Johann Paul von Westhoff, a Weimar court violinist who Johann Sebastian could meet in 1703, two years before his death in 1705. He is credited with the first appearance of a Solo Sonatas and *Partitas* publication that he made in 1696. Thus it is entirely possible and plausible that Bach started his work on the cycle *Six Sonatas and Partitas for Unaccompanied Violin* BWV 1001-1006 in

⁵⁵ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, New York, 2000.

p. 22-23.

⁵⁶ Vladimir Osipovich Rabei [Владимир Осипович Рабей] *Sonaty i partity I. S. Bakha dlya skripki solo - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло - [Sonatas and Partitas by Johann Sebastian Bach for Solo Violin]*. Muzyka, Moscow, 1970. p. 5.

⁵⁷ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, New York, 2000. p.133.

Weimar around 1714. His later appointment to Cöthen was just the place where they were revealed.

“During 1720 Bach made fair copies of the works for unaccompanied violin, and must have been preparing the Brandenburg Concertos, whose autograph full score was dedicated on 24 March 1721 to the Margrave Christian Ludwig, before whom Bach had played in Berlin while negotiating for the new Cöthen harpsichord, between June 1718 and March 1719.”⁵⁸

Peter Williams, in his book *A Life in Music*, disagrees with the now often used title *Unaccompanied Violin Partitas* and corrects it to *Six Sonatas and Partitas for Violin without a Continuo Part*. Calling it “doubly misleading” he supports his position with a very logical explanation

“because the instrument makes its own accompaniment and the composer himself describes them as *senza Basso accompagnato*; and ‘partita’ is neither appropriate for the three sonatas amongst the six works nor entirely so for the three suites, each of which Bach called ‘partia’.”⁵⁹

Without doubt Bach was influenced by other composers like Vivaldi, Corelli, Telemann and Biber.

Antonio Vivaldi possibly had if not the greatest influence of all. He contributed to the fusion of his ritornello style with the Bach’s style of German polyphonic development. It is known that Bach transcribed Vivaldi’s works and it is quite possible that he got acquainted with the Duo Violin Sonatas Vivaldi wrote. It is interesting that they are also in a cycle of six solo sonatas in which Vivaldi uses various compositional techniques: *arpeggios*, scale like passages, imitation, cross string *arpeggiato*,

⁵⁸http://www.oxfordmusiconline.com.www.libproxy.wvu.edu/subscriber/article/grove/music/40023pg10?q=bach+johann+sebastian&search=quick&pos=1&_start=1#firsthit Accessed May 5, 2009, 2:05.

⁵⁹ Peter Williams. *A Life in Music*. Cambridge University Press, 2007. p. 140.

syncopated rhythm, ornamentation and embellishments. Many of the same techniques are used by Bach lately in his cycle.

Heinrich Ignaz Biber is the one who composed first sonata for unaccompanied violin that is known in 1664. Being Kapellmeister in Salzburg, a position that would be noticed by Bach and being a composer and violinist would make Bach interested in his compositions.

Arcangelo Corelli's Op. 5 No.12 "La Folia" ends the cycle. Corelli composed this sonata in a form of a theme with a set of variations which with its technical and musical diversity is foreshadowing a great deal of the elements that Bach is presenting and using in the *Chaconne*.

Interesting predecessor of the Bach's Solo *Fugue* and another confirmation that the work on the cycle started earlier, is his own *Fugue in g minor for Violin and Continuo* BWV 1026, one of the chamber pieces a copy of which was made around 1714 by the Weimar town organist Johann Gottfried Walther.⁶⁰

It is obvious that nobody had the scope of expertise and understanding of the violin to attempt creating such cycle as Bach did. His idiomatic writing is going beyond the achievements of the time and reaches to the modern era, thus is an object of research and discussion till today.

Bach created a well-balanced and well thought over cycle that not only has individual movements that can and are performed independently as rounded pieces, but as well brings together a structure that leads to a wholesome idea. It is obvious the strict four movement structure of the Sonatas and the free movement structure of the *partitas*. There is consistency in placing the *Fugue* as a second movement of the Sonata which makes the distinction between the genres even more visible.

There are two important processes developing in the cycle pointing to a super – structure that might hide some other patterns and codes. The first one is the blending between the genres.

⁶⁰ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, New York, 2000. p.133.

The Sonata No. 1 is structured as a set of two polyphonic movements including free counterpoint in the *Adagio*, which acts like *Preludio* and then the *Fugue* as a strict counterpoint movement. All of this indicates a functional sonata, which could be performed during church service. Then the surprising event is the inclusion of a secular movement usually found in the suite, the *Siciliana*, which is an Italian dance. This is the first indication that Bach wants to bring the two worlds together (Earth and Heaven) and combines the form. (As a mirroring effect, at the end of the cycle, in the suite setting of the *Partita* No. 3 in E major Bach includes a sonata movement, the *Preludio*.) The suite – like tendencies in this sonata are strengthened by the following *Presto* which has a dancing - like feel as it can be found in the *Gigue*, a movement characteristic for two of the *Partitas*, No. 2 and No. 3.

The *Partita* No.1 in b minor has a four movement structure that is so familiar from the Sonata. Although the *Double* movements are written independently, hardly ever can be heard alone without performing the movement they are actually doubling. The strictness of the variation and the rhythmical background in each of these pairs of movements reminds the strictness found in the *Fugue* where everything is under the command of the main theme. The following *Double* inverts the “sonata” order by putting the *Preludio* – like movement after the main theme. It is also necessary to mention that the last movement *Tempo di Borea* by its technical chordal structure in a lot of ways reminds *Fugue*. Also the substitution of the *Gigue* with this *Fugue* like movement, thus defying the “set of ordinary” for the suite as *Allemande – Corrente – Sarabande – Gigue* and conditionally changing it in to as if it were *Allemande – Corrente – Sarabande – Fugue*. All of this indicates in my humble opinion a move from the suite towards the sonata.

The Sonata No. 2 in a minor is a third piece in the cycle approaching its middle. In the beginning Bach places fairly large *Grave* and *Fugue* that “mirror” in their place the *Chaconne* which is at the end of the *Partita* No.2. The intention to balance these movements by outweighing the *Chaconne* is obvious.

The *Partita* No. 2 in d minor has the most common set of movements found in the genre and one would expect it to be the "suite's" suite. *Allemande* is a German dance and it "features a variety of steady rhythms, mostly sixteenth and sixteenth – triplets, with occasional pairs of thirty seconds)."⁶¹ This is a very simple explanation to the point that I would have to disagree. I view these "rhythms" not only as an empirical tool of musical rhythmical thinking and motive division, but Bach goes much further, by giving each of them a personality (similar to those which Richard Wagner far later is going to introduce in his Operatic Tetralogy "The Ring of the Nibelungs" by assigning the leading motive or the leitmotif [*Leitmotiv* – German] to each of his personalities, heroes and even physical items and events that occur during the operas) that through set of expositions, juxtapositions, variations and fusions come together in to a struggle which through a catharsis resolve in to the chord at the end of the first half of the *Allemande*, and continue as philosophical thoughts that lead to acceptance and reconciliation at the end of the movement. There is a pattern in to these rhythms that might point to a completely new code structure of musical material.

With full seriousness the *Allemande*, the *Corrente* and *Sarabande* are foreshadowing of the musical material of the *Chaconne*. The fullness of the joy of life in the *Giga* is substituted with a seriousness of the dance that can be viewed as the dance of the Death. This is just another variable added by Bach.

The *Chaconne* is the biggest of the movements from the entire cycle lasting almost 20 minutes. For instance in Telemann's *Gulliver Suite for two Violins Solo* the "*Chaconne of the Lilliputians*" is a fast and joyful dance only 26 seconds long⁶². The final transformation of a fairly jolly dance that the *Chaconne* represents in to a massive piece speaking about the life, death and possibly the seven stages of grief, indicates that Bach is preparing a funeral service and reveals layers of coded messages. This turning of a suite in to sort of a functional Sonata by only addressing the change in

⁶¹ Joel Lester. *Bach's Works for Solo Violin*, Oxford University Press. New York, 1999. p. 139.

⁶² Bach, Johann Sebastian. *Bach, J.S.: Sonatas and Partitas for Violin Solo. Vln.* Christian Tetzlaff. Hansler Classic, MP3 download ASIN: B002VQ1QS6, 2006. Recorded 2005.

character of the music and its expression is extremely out of ordinary and in many ways is far ahead of its time. In a way it foreshadows what is happening in the character pieces and symphonies by Brahms where the absolute music is created without the program, but we can still strongly feel their hidden meaning.

The different types of *arpeggiato* figures used are far more difficult than the ones found in the music of Vivaldi. The passages recreating the wind in the middle of the *Chaconne* are powerful association that also goes far ahead, as it is reminiscent of what Prokofiev uses to portray the "wind at the cemetery" in his Violin Sonata No. 1. This suggestion was given to me by my teacher from Moscow, Prof. Anatoly Kiselev and to him it was pitched by his teacher, David Oistrakh. Also Mr. Vladimir Rabei mentioned that to be a quote from a book by another soviet author. Unfortunately Mr. Rabei, neither Prof. Anatoly Kiselev and David Oistrakh aren't among us anymore, so the connection to this source had been severed.

The Sonata No. 3 in C Major brings reflection of the moods found in the *Chaconne* is transferred in to the *Adagio*, the opening movement of this Sonata. The choice of the "*marcia funebre*" rhythm greatly contributes to the "minor in the major" feeling, which Bach creates here. Here we can notice also the second tendency of the cycle, the second process of "heading towards the light", the transformation of the tonalities from minor to major. The full quote of the main theme from the *Preludio* (a perspective wedding proposal) in the closing movement of this sonata, the *Allegro Assai*, is indicating the completion of the musical and moral transition as observed in the seven stages of grief.

The *Partita* No. 3 in E Major can be viewed as completion of the journey from "darkness" to the "light". This is also supported by the tonal reference between the Sonata No. 3 C Major and *Partita* No. 3 E Major – C-E- Picardian – the common enlightened" ending of Bach's sacral pieces.

The *Preludio* is a non – suite movement with a free counterpoint structure usually found in the Sonatas and as an introduction to a *Fugue*. Here the *Preludio* is taking the form and the musical development from the sonata and the dancing feel

and expression from the suite – *partita*. The uplifting mood of the sweetness of love that can be portrayed in the *Loure* and the exuberant expression of happiness in the consecutive movements, the *Gavotte en Rondeau*, the two *Menuets*, the *Bouree* and the *Giga*, in my opinion represent the celebration of life and its cyclic renewal. I am not surprised why the *Loure* is a frequent wedding music piece of choice, as well as the rest of the movements from this *partita*.

Strong analogies about how the entire cycle is built can be found if we look in the structure of the state of mind known as The Seven Stages of Grief described as: shock, denial; anger; guilt; pain and sorrow; release and resolution; and return to the willingness to love⁶³ or as scholarly categories of: Losing Focus; Minimizing the impact; The Pit; Letting go of the Past; Testing the Limits; Search for Meaning; and Integration.⁶⁴ In many ways the Sonatas No. 1 in g minor and 2 in a minor and the *Partita* No.1 in b minor can be related to the states of shock, denial, anger and guilt. The shock can be related to the long and oblivious phrases with long passages played after long chords like in the *Adagio* g minor and anger can be found in the *Allegro* a minor. The *Partita* No. 2 in d minor can be related to the pain and sorrow, while the first two movements of the Sonata No. 3 in C Major can be related to the release and resolution. The lovable Largo and full of joy and energy *Allegro Assai* from the Sonata No. 3 in C Major and the whole *Partita* No. 3 in E Major can be related to the return to the willingness to love.

There are many facts that corroborate the theory that Bach compiled this cycle having a pedagogical tool in mind. The second Weimar period (1714-1717) of Johann Sebastian Bach's life plays most significant role in the final "making" of the Master Composer.

⁶³ <http://www.angermanagementresource.com/stages-of-grief.html> Accessed May 5, 2009 14:26.

⁶⁴ Jo Manion. Understanding the Seven Stages of Change. *The American Journal of Nursing*, Vol. 95, No. 4 (Apr. 1995), Lippincott Williams & Wilkins. pp. 41-43.

Stable URL: <http://www.jstor.org/stable/3471321> Accessed May 05, 2009

As a Concertmaster Bach was responsible for the quality of the performance and he played the solos, but he also created a system of education for the members of the orchestra (which is consistent with the creation of the cycle), activity that is going to shape even further his understanding and organizational thinking about the violin and its possibilities.

“For cantata performances under Bach’s direction, it is safe to say that the concertmaster led the capelle from the first violin. Carl Philipp Emanuel Bach writes that “in his youth, and until the approach of old age, he played the violin cleanly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord.”⁶⁵

As stated in the Richard R. Efrati's book *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo von Johann Sebastian Bach* [Treatise on the Execution and Interpretation of the Sonatas and *Partitas* for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach] ⁶⁶the manuscript we have today is the original and it is in Bach's own writing. The problems coming out of copied manuscripts, as in those even coming from Anna Magdalena Bach like the only existing copies of the Cello Suites, there are slurs that are moved "to the right" or are placed carelessly, missing chords and incomplete part writing. Vladimir Osipovich Rabei [Владимир Осипович Рабей] emphasizes the same problem in his book *Sonaty i partity I. S. Bakha dlya skripki solo - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло -* [Sonatas and

⁶⁵ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, New York, 2000. p.157,

⁶⁶ Richard R. Efrati. *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo von Johann Sebastian Bach* [Treatise on the Execution and Interpretation of the Sonatas and *Partitas* for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach]. Atlantic Musikbuch Verlag, Zürich, 1979. p.13.

Partitas by Johann Sebastian Bach for Solo Violin].⁶⁷ He states that Konstantin Mostras who created the Russian edition of the cycle, had access to the same original Efrati is referring to, therefore the Russian violinists have good source of Information⁶⁸.

The understanding of the bow leading and its connection to the execution of chords, the voice leading and their acoustic balance and the sound projection has possibly changed through the time and many of the sources stress that. Some of them are standing on the positions "how it was then", "it should not be changed and we need to do everything to keep it that way", like in the Jaap Schröder's book *Bach's Solo Violin Works - A Performer's Guide*.⁶⁹ He requires loose gut strings, baroque bow and special bow holding. All of these elements are not hard to recreate, providing someone is going to change the bass bar of the instrument, now projected to sustain a pressure from the strings in vicinity of 60 pounds. This provision already makes the instruments of today unsuitable for such practice because the gut strings give just a half of that weight, which says the habits of the time should stay in the time. Even more, many times Bach used *scordatura* - tuning of the "old" strings for a third higher so he could achieve the brilliance of the violin closer to the way it is understood today.⁷⁰ It is also conceivable that Bach was on the "innovative" side always opposing to the "conservative". I do not think Bach would have asked to "reinvent the bicycle" if already one existed. Therefore the practice of holding the bow closer to the center in order to imitate the Baroque bow, like sometime requested by conductors is in my opinion also wrong. What happens then is the system of the correct bow weight distribution and playing with relaxed hand is impaired and the system of muscles must kick in. Then the movement of the bow from smooth and constant, changes in to jerky

⁶⁷ Vladimir Osipovich Rabei [Владимир Осипович Рабей] *Sonaty i partity I. S. Bakha dlya skripki solo - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло – [Sonatas and Partitas by Johann Sebastian Bach for Solo Violin]. Muzyka, Moscow, 1970. pp. 85-89.*

⁶⁸ Vladimir Osipovich Rabei [Владимир Осипович Рабей] *Sonaty i partity I. S. Bakha dlya skripki solo - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло – [Sonatas and Partitas by Johann Sebastian Bach for Solo Violin]. Muzyka, Moscow, 1970. p. 78.*

⁶⁹ Jaap Schröder. *Bach's Solo Violin Works - A Performer's Guide*. Yale University Press, New Haven. 2007.

⁷⁰ Lester, Joel. *Bach's Works for Solo Violin*, Oxford University Press. New York, 1999. p. 8.

and reduced - closer to "picking" the string (like in fiddling folk music), and technologically moves away from the hundreds of years of research and of trial and error defining the defaults of the school of violin playing. That is exactly what Schröder is requesting, a small sound and "picky" strokes. In my opinion, the "purity" of the style should be achieved by full transformation of all factors.

In other source Efrati is referring to somebody I would rather believe: "Leopold Mozart⁷¹ (Chapter II, Number 11) advises the beginner to produce a strong tone at all times, never to play weakly or quietly."⁷²

My approach to the bow holding is to keep it as much as low on the bow in order to use bow's weight and not to engage the pressure which is going to stop the hand in properly changing the bow and would interrupt the phrase. This way the default reflex is clean and accents can be added only when necessary.

Maybe one of the most important moments in judging musician's ability is how he or she comes out of the first long chord of the *Adagio* in g minor. A combination of bow speeds and weight distribution has to be used in order to prolong the phrase and have enough of the bow's length to finish it and change the direction properly. Only the early breaking of the chord as low as possible at the frog can provide that advantage. I remember how Mikhail Israelevich Fihtenholz (a student of Stoliarsky and schoolmate of Nathan Milschtein and David Oistrakh), in May of 1985, not long before his passing, gave a master class in the "Gnessins" Russian Academy of Music. He exactly spoke about that particular moment of bow change where he added little

⁷¹ Leopold Mozart. *Versuch einer gründlichen Violinschule* [A Treatise on the Fundamental Principles of Violin Playing] 2nd edition. Oxford University Press, New York, 1985, c1948

⁷² Richard R. Efrati. *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo von Johann Sebastian Bach* [Treatise on the Execution and Interpretation of the Sonatas and *Partitas* for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach]. Atlantic Musikbuch Verlag, Zürich, 1979. p. 210.

"contrary" motion from the left hand in order to support the sound at the end of the bow.

The following execution of the passage and the rhythm there is discussed by Efrati⁷³ from the stand point of improvisation, placing the small notes closer to the end of the value of the beat they are part of, like in French "double dotting". He refers to C. P. E. Bach as a source for this statement. It is quite logical manner of performance. Rabei pursues the opposite.⁷⁴ Having so many opinions, just confirms the remarkable applicability of this cycle to everybody who is able to make sense and create a viable and creative structure. Bach was himself a champion in structured thinking, so every new one has its values and should be accepted. I am fascinated with structured thinking and welcoming my violin students to what I refer to as "course of structural thinking". That is why I stand closer to the practice of performing the music exactly as is notated by Bach and with contemporary performance. We are contemporary players and we perform for audience that has much more precise sense of rhythm imposed by computerized music, samplers, rhythm machines and the way of life itself, which in many ways is much more strict and rhythmical then the one in the time of Bach.

At the same master class, Fihtenholz was talking about the usage of trills and ornamentations. I find that approach close to what Efrati is writing in his book. For instance the preferred use of a *Prälltiller* - a fast moving trill with an *appoggiatura* and with rounded ending, was also Fihtenholz choice.

The execution of the chords in the *Fugue* always raises questions. Today we have a bow constructed according to the modern requirements and so is the bow technique thought through the modern schools. If we make an assumption that the violin bow is

⁷³ Richard R. Efrati. *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo von Johann Sebastian Bach* [Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach]. Atlantic Musikbuch Verlag, Zürich, 1979. p. 24.

⁷⁴ Vladimir Osipovich Rabei [Владимир Осипович Рабей] *Sonaty i partity I. S. Bakha dlya skripki solo - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло – [Sonatas and Partitas by Johann Sebastian Bach for Solo Violin]*. Muzyka, Moscow, 1970. p. 92.

not going to change, the bridge and the neck of the violin are not going to be flattened and the strings will not be tuned almost tone and a half lower than today, that the base bar of the instrument is not going to be with reduced tension, the technique should stay contemporary. If we are to change the bow to a curved one⁷⁵, loosen the hair and put the hair in to a bow as a round bunch instead of a stripe, also flatten the bridge and lower the tuning, along with the other structural interventions to the instrument, then the technique is going to be totally different. As a modern violinist, I feel that technique should reflect what is possible to be done today, within our means, providing convincing performance. The innovations and advancements in the construction of the instrument should cause the technique to adjust to the sound and execution requirements. Somehow the "retrograde movement" does not view the necessity of sound improvement and its stronger emission - the area why the enhancements of the violin and the bow were introduced in a first place.

Therefore any answer is respectful from the point of view from which is taken. So I feel that any approach that is providing the most of the full sound of the chord as three notes, and broken when four, is acceptable if the leading melodic line is well balanced and can be heard as the primary line wherever it occurs.

A completely different approach is the Albert Schweitzer supported performance by Rudolf Gähler⁷⁶ who is using a curved bow⁷⁷ that enables him to play a four voiced melody structure at once. That just confirms my stance that partial introduction of changes, both constructional and technical, doesn't constitute a new style.

The performance of Henryk Szeryng of the Bach Sonatas and *Partitas* that occurred in early 70-s is for me still the most fulfilling and striking in that matter. The fullness of sound and richness of expression can be compared as watching black and

⁷⁵ Michael Sartorius. <http://www.baroquemusic.org/barvlnbo.html> Accessed January 10, 2016.

⁷⁶ Bach, Johann Sebastian. *Sonatas & Partitas for Solo Violin Played on the Curved Bow*. Vln. Rudolf Gähler. Arte

Nova Classics, BMG, ANO 675010, 2008. Recorded 1998.

⁷⁷ Michael Sartorius. <http://www.baroquemusic.org/barvlnbo.html> Accessed January 10, 2016.

white TV versus Color. However the types of performances like the violinist Rachel Podger, Christian Tetzlaff and others fond of the Historically Informed Performance, are absolutely viable and it is a question of a preference and personal taste as a listener and a performer which one would chose.

The same discussion can be transferred to the intonation and the vibrato. In general the vibrato is an expression tool that can be used in the same context as crescendo and decrescendo, thus increasing and decreasing the amplitude and the frequency of it. It did not become significant tool till after the time of Leopold Mozart who was if not the first that encouraged its use. In case of the Bach pieces it is obvious that the vibrato cannot be used in romantic context or in context of big and prolonged crescendo and decrescendo since Bach never marked any of them. For that purpose I am recommending the International Music Company 1971 edition of the *Sonatas and Partitas* with Ivan Galamian as editor.⁷⁸ This edition includes the facsimile of the autograph manuscript where clearly can be seen that there are no dynamics markings whatsoever except the couple piano and forte markings in echoing passages of the *Allegro* in a minor and the *Preludio* in E Major. Therefore I prefer using the vibrato in the context of the meter, by coloring and enhancing the importance of the notes found on the "thesis" of the beat, those showing the melody line and/or those that are long enough to be "kept alive".

The performance of the *Chaconne* is the most challenging task of all of the cycle, not only because of its length, but also because of the unique combinations of musical and technical problems that it poses. The most important factor is the choice of the correct tempo in which the performer is going to be able to express everything but is not going to lose in technical sense. As an expression tool the slower tempo is allowed with the introduction of the D major episode. The chord execution in the *Chaconne* is within the same parameters I stated before. Interesting approach is the one of Max

⁷⁸ J.S. Bach. *6 Sonatas and Partitas s. 1001-S.1006 for Violin Solo*. International Music Company, New York. 1971.

Rostal.⁷⁹ He criticizes Henryk Szeryng's retaking of the bow while performing the first variation of the *Chaconne* because of the dotted rhythm created by that. He suggests in the Summary of his edition of the cycle issued by Peters in 1982, that he prefers full unrepeated chords with direction from the bottom or above if necessary in order to land on the voice of the leading melody. The occasional returns are to be given to the lowest part of the bow in order to shorten the hand's journey. This is possible only with extreme awareness of the position of the pinky on the bow in order to control the behavior of the tip of the bow.

The common problem in the performance of the *detache* and the choice of the right spot for it occurs in the *Preludio* from the *Partita* No. 3. Many performers place the *detache* in the top part of the bow and this way have to increase the elbow movement in order to place it in to the correct plane of the changing string. Unfortunately the tempo is so fast that it is almost impossible to catch - up and the hand gets tired quickly or the sound quality starts to deteriorate. The solution is placing the *detache* close to the balance point of the bow, where the changing of the strings is going to happen without extreme effort. The problem of the increased weight of the bow at that point can be reduced by letting the bow lay on the pillows of the well-rounded fingers of the bow grip.

Six Sonatas and *Partitas* for Solo Violin proved to be, and it is remaining to be one of the most significant cycles written for violin. It is a source of debates and the deeper analysis points to a coded structure that needs to be researched.

Bibliography

Bach, J.S. *6 Sonatas and Partitas s. 1001-S.1006 for Violin Solo*. International Music Company, New York. 1971.

⁷⁹ Bach (Johann Sebastian). *Sonaten und Partiten für violine allein* [Sonatas and Partitas for Violin Alone] BWV 1001-1006. (Rostal) Nr. 9852, Edition Peters, Leipzig, 1982.

Bach (Johann Sebastian). *Sonaten und Partiten für Violine allein* [Sonatas and Partitas for Violin Alone] BWV 1001-1006. (Rostal) Nr. 9852, Edition Peters, Leipzig, 1982.

Richard R. Efrati. *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo von Johann Sebastian Bach* [Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach]. Atlantic Musikbuch Verlag, Zürich, 1979.

Emery, Walter and Wolff, Christoph. "Johann Sebastian Bach" In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com.www.libproxy.wvu.edu/subscriber/article/grove/music/40023pg10> Accessed March 28, 2009.

Emery, Walter and Wolff, Christoph. "Johann Sebastian Bach" In *Grove Music Online*. Oxford Music Online, http://www.oxfordmusiconline.com.www.libproxy.wvu.edu/subscriber/article/grove/music/40023pg10?q=johann+sebastian+bach+violin&search=quick&pos=14&_start=1#firsthit Accessed March 29, 2009.

Lester, Joel. *Bach's Works for Solo Violin*, Oxford University Press. New York, 1999.

Manion, Jo. Understanding the Seven Stages of Change. *The American Journal of Nursing*, Vol. 95, No. 4, April 1995, Lippincott Williams & Wilkins. pp. 41-43.

Stable URL: <http://www.jstor.org/stable/3471321> Accessed May 05, 2009.

Mozart, Leopold. *Versuch einer gründlichen Violinschule* [A Treatise on the Fundamental Principles of Violin Playing] 2nd edition. Oxford University Press, New York, 1985, c1948

Newman, William S. *The Sonata in the Baroque Era*, Chapel Hill, The University of North Carolina Press, 1959.

- Rabei, Vladimir Osipovich [Рабей, Владимир Осипович] *Sonaty i partity I. S. Bakha dlya skripki solo* - Сонаты и партиты Иоганна Себастьяна Баха для скрипки соло –[Sonatas and *Partitas* by Johann Sebastian Bach for Solo Violin] Muzyka, Moscow, 1970.
- Sartorius, Michael. <http://www.baroquemusic.org/barvlnbo.html> Accessed January 10, 2016.
- Schröder, Jaap. *Bach's Solo Violin Works - A Performer's Guide*. Yale University Press, New Haven. 2007.
- Talbot, Michael. "Vivaldi, Antonio." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120pg5> Accessed March 29, 2009.
- Williams, Peter. *J. S. Bach: A life in Music*. Cambridge University Press, New York, 2007.
- Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, New York, 2000.
- Wolff, Christoph. "Johann Sebastian Bach" In *Grove Music Online. Oxford Music Online*,
http://www.oxfordmusiconline.com.www.libproxy.wvu.edu/subscriber/article/grove/music/40023pg10?q=johann+sebastian+bach+violin&search=quick&pos=14&_start=1#firsthit Accessed March 29, 2009.
- <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/10713>
 Accessed October 18, 2008.
- http://www.oxfordmusiconline.com.www.libproxy.wvu.edu/subscriber/article/grove/music/40023pg10?q=bach+johann+sebastian&search=quick&pos=1&_start=1#firsthit Accessed May 5, 2009.
- <http://web.ebscohost.com.www.libproxy.wvu.edu/ehost/pdf?vid=10&hid=117&sid=2784ffed-c5f8-4fc9-b191-6592aece28fd%40sessionmgr108> Accessed September 8, 2008.

<http://www.angermanagementresource.com/stages-of-grief.html> Accessed May 5, 2009.

Discography

Bach, Johann Sebastian. *Bach, J.S.: Sonatas and Partitas for Violin Solo*. Vln. Christian Tetzlaff. Hanssler Classic, MP3 download ASIN: B002VQ1QS6, 2006. Recorded 2005.

Bach, Johann Sebastian. *Sonatas & Partitas for Solo Violin Played on the Curved Bow*. Vln. Rudolf Gähler. Arte Nova Classics, BMG, ANO 675010, 2008. Recorded 1998.

Jason Obadiah

Dosen kelahiran Jakarta 1985 ini mulai menggeluti musik sejak SMP. Pada tahun 2003 ia mulai melanjutkan studi di Universitas Pelita Harapan jurusan Music Education dengan major instrument gitar klasik dibawah bimbingan Maestro Benny M. Tanto.

Pada tahun 2005 ia bergabung dengan E.G.O (Experimental Guitar Orchestra) dan juga merupakan salah satu anggota Forum Gitar Klasik Indonesia (FGKI). Ia pernah tampil di Konser Gitaris Muda Berbakat II (2006), Silver Guitar Concert III (2008), Silver Guitar Concert IV (2009), dan Silver Guitar Concert IX (2015).

Ia kemudian melanjutkan studinya pada tahun 2012 di University of Sydney jurusan Audio & Acoustics untuk mendalami di bidang Architectural Acoustics, Illumination design dan Sound Design. Sekembalinya ke Indonesia, ia kemudian menjadi dosen full time di Universitas Pelita Harapan serta menjadi freelance acoustic consultant dengan beberapa project sedang berjalan.

Tomislav Dimov

Born in Skopje, Republic of Macedonia, Dimov began performing in earnest at age 14 and appeared many times as a soloist with the Macedonian National Philharmonic Orchestra, playing violin concertos of Lalo, Mendelssohn, Mozart and Tchaikovsky, and won First Prizes at national and multinational competitions. He moved to the United States in 1997.

Mr. Dimov performed as a soloist with many symphonic and chamber orchestras, among them; Dnepropetrovsk Symphony, Marienbad Symphony, Macedonian Philharmonic, FIJM Chamber Orchestra, Pittsburgh Chamber Soloists, WVU Symphony and River Cities Symphony. His concert tours include most significant countries from Europe, Asia, Africa and North America. He held solo concerts and tours in USA, Canada, Russia, Ukraine, Italy, Hungary, Czech Republic, Slovenia, Croatia, Serbia, Malaysia, South Africa and France.

Dr. Tomislav Dimov earned summa cum laude D. M. A. in violin performance at West Virginia University, Morgantown, USA, working with Dr. Mikylah McTeer, a student of

Fredell Lack of the class of Luis Persinger. After being a student of Prof. Biljana Gavriliska in Macedonia, he also studied with Prof. Anatoly Kiselev and Prof. Marine Iashvily, both students of David Oistrakh. He graduated with summa cum laude Honors and also completed the Post Graduate Doctoral Studies at the Russian Academy of Music "Gnesins", in Moscow, Russia.

Through the years, he has been a member of many orchestras, among others the Czech Radio Symphony - Pilsen, the Macedonian Philharmonic and the Grand Canary Philharmonic Orchestra. Being for a number of years Concertmaster of the Butler County Symphony Orchestra, Tomislav Dimov also was Conductor, Artistic Director and founder of the Pittsburgh Youth Chamber Soloists Orchestra and Pittsburgh Chamber Soloists Ensemble. Most recently he served as invited Concert Master for the Jakarta Symphony Orchestra in one of the most beautiful Concert Halls in the World, The Aula Simfonia Jakarta.

From 1998 till 2009, Mr. Dimov taught violin and viola at the St. Vincent College in Latrobe, Pennsylvania. From 2003 until 2005 he led the String Program for the Pennsylvania Governor's School for the Arts. In 2007 he was invited to be Chamber Music Instructor of the Indonesia Piano Festival. He held a Gala concert in Kuala Lumpur for the Chopin Society of Malaysia and Master Classes for the Malaysia Arts Institute. He also held Master Classes in Skopje, Macedonia. As of 2007 he serves on the faculty of the Beverly Hills International Music Festival in Los Angeles, California and the InterHarmony International Music Festival in Birklehof- Hintergarten, Schwarzwald, Germany and in Arcidosso, Tuscany, Italy.

Since 2008, Mr. Dimov is serving full time on the faculty of the Pelita Harapan University as Coordinator of the String Department and instructor of violin, Coordinator of the Orchestra Department and Artistic Director and Conductor of the UPH Symphony Orchestra.

In 2008 he won the Valerie Canady and Howard J. Heinz Scholarship Award and in 2009 he won the WVU Young Artists Competition. He is a winner of the Networked Digital Library of Theses and Dissertations (NDLTD) 2011 Innovative Electronic Thesis and

Dissertation (ETD) International Award. He also serves in many international and domestic competition juries for various music disciplines, such as violin, choir and musical ensembles, such as Kuala Lumpur International Classical Music Festival 2011, Semarang Open Violin Competitions 2014 and 2015, Medan Music Violin Competition 2014, Bali International Choir Festival 2014, Jakarta Christmas Choir Festival 2014 and many others.

As Symphonic Conductor, Dr. Dimov career spans for over two decades, and most recently he conducted the First Open Air Classical Music Festival in Indonesia at Kota Baru Parahyangan in 2013, and performances of Bach St. Matthew's Passion and Handel's Messiah with the UPH Symphony Orchestra.

Together with Ms. Laurensia Yosianti, Dr. Dimov is Founder and Director of the Indonesia Violin Master Class Series, bringing quality violin education to the urban centers of Indonesia as well as representing Macedonia, USA and Indonesia at International Festivals in Italy, Malaysia, Indonesia and USA.

JURNAL SENI MUSIK UPH

Jurnal SENI MUSIK adalah berkala ilmiah yang diterbitkan oleh Fakultas Ilmu Seni Universitas Pelita Harapan. Jurnal Seni Musik diterbitkan 2 kali dalam setahun, yaitu Mei dan Oktober. Jurnal Seni Musik terbuka untuk umum dan menerima tulisan dari akademisi, peneliti dan masyarakat pemerhati musik dengan ketentuan sebagai berikut;

1. Tulisan memuat hasil penelitian, pendapat atau gagasan dalam bidang seni (musik) yang ditulis atas hasil pemikiran sendiri;
2. Belum pernah dipublikasikan;
3. Mengandung unsur kebaruan (*novelity*);
4. Ditulis dalam bahasa Indonesia atau Inggris;
5. Naskah harus dilengkapi dengan intisari (abstrak) yang tidak melebihi seratus kata;
6. Naskah lengkap terdiri dari minimal 1000 kata dan tidak lebih dari 5000 kata atau setara dengan 6 hingga 10 halaman A4;
7. Sistematika penulisan meliputi:
 - a. Judul (Bahasa Indonesia atau Inggris);
 - b. Nama penulis, email, institusi;
 - c. Intisari (abstrak). Jika naskah bahasa Indonesia abstraknya berbahasa Inggris dan sebaliknya;
 - d. Isi dan pembahasan;
 - e. Daftar pustaka (buku, berkala, dll) ditulis dengan gaya Turrabian;
8. Naskah ditulis rapi dengan spasi ganda dalam format *Microsoft word*. Untuk *score* sebaiknya menggunakan program *Sybellius*, *Encore* dan lain-lain atau di convert dalam format jpg. Diserahkan dalam bentuk *soft copy* atau langsung dikirim ke email redaksi;
9. Semua naskah yang masuk akan di *review* dan diseleksi oleh redaksi dan mitra bestari (*peer group*);
10. Redaksi berhak mengadakan perubahan pada naskah tanpa mengubah maksud dan isi tulisan yang bersangkutan.

Naskah dikirim ke:

Jurnal SENI MUSIK

Fakultas Ilmu Seni

Kampus Universitas Pelita Harapan, Gd. B R.348, Lippo Village – Tangerang

Telp. 021 546 0901 ext. 1345

Email: music@uph.edu

Jurusan Seni Musik - Fakultas Ilmu Seni
Universitas Pelita Harapan
UPH Tower Lippo Karawaci, Tangerang 15811 - Indonesia
PO. Box 453. Telp. (021) 546 0901
Fax. (021) 546 0910
email:jurnalsmusik@uph.edu
www.music.uph.ac.id

ISSN 1829-8990



9 771829 899083