Bach's Chaconne, BWV 1004: A Guide To Historically Informed Performance

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BACH’S CHACONNE, BWV 1004:
A GUIDE TO HISTORICALLY INFORMED PERFORMANCE

by

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A Dissertation
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Musical Arts

Major: Music

The University of Memphis
December 2023
Abstract

In this dissertation I have decided to explore, from a historical perspective, a piece of music that is well-known to many violinists: J.S. Bach’s masterpiece, the Chaconne from Partita no. 2 in D minor. My goal is for this to be an informative and accessible resource for modern performers who may be interested in experimenting with historical performance practices in their approach to Bach and to Baroque music in general. I have chosen to focus my discussion on Bach’s Chaconne because of the wide-ranging scope of the movement, which affords opportunities for variety and depth in the topics I wish to explore. I have written a chapter about articulations in Bach’s Chaconne that are pervasive throughout the movement, so that readers might try different articulations than what they are accustomed to doing with twentieth-century techniques.

It is important for musicians who are performing any repertoire to be informed about the choices they make in their interpretation. When violinists perform any music by Bach or another Baroque composer, they may choose to perform with modern techniques and twentieth-century performance practices; however, it is also important for them to consider the lineage of performance practices and interpretations that lead them to the decisions they have made. I am advocating for musicians to try out historical ideas and use those elements with which they align, and hopefully even enhance their interpretive goals instead of simply conforming to a blanket of requirements.

Learning about these performance practices can encourage modern violinists to become experimental with Baroque techniques, and help them to see that these practices do not need to be an all-or-nothing devotion to the Baroque style, but can be used to a greater or lesser degree throughout their performance as appropriate to their musical goals.
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 CHAPTER 1  
INTRODUCTION  

J.S. Bach’s *Sonatas and Partitas for Unaccompanied Violin* is a collection of pieces that continue to challenge even the most experienced performers. Violinists continue to interpret these works in a wide variety of styles, ranging from modern performers using twentieth-century approaches and techniques derived from Romantic sensibilities to historically informed interpretations using Baroque instruments, bows and period performance practices to everything in between. These works were composed by Bach with the sound of a Baroque instrument and the sensibilities of Baroque musicians in mind, which is why this thesis will advocate, minimally, for at least an awareness and flexible incorporation of Baroque performance practices when playing Baroque music.

My goal with this paper is to be an informative and approachable resource for modern performers who may be interested in experimenting with historical performance practices in their approach to Bach and to Baroque music in general. I have chosen to focus my discussion on Bach’s Chaconne because of the wide-ranging scope of the movement, which affords opportunities for variety and depth in the topics I wish to explore. I have written a chapter about articulations in Bach’s Chaconne that are pervasive throughout the movement so that they might try different articulations from what they are accustomed to doing with twentieth-century techniques. I have written a chapter on interpreting five brilliant recordings of the Chaconne by musicians who are using historically informed ideas, and offering musical and technical advice based upon these interpretations. I also make a point to observe the equipment used and discuss why gaining some familiarity with a Baroque instrument and bow is so advantageous when
trying out this style of playing. I provided a chapter which details arpeggiations used in the Chaconne and make an argument to treat these sections as more improvised moments in the music.

It is important for musicians who are performing any repertoire to be informed about the choices they make in their interpretation. When violinists perform any music by Bach or another Baroque composer, they may choose to perform with modern techniques and twentieth-century performance practices; however, it is also important for them to consider the lineage of performance practices and interpretations that lead them to the decisions they have made. With these considerations, there are many modern performers, like Ray Chen or Christian Tetzlaff, who perform on their twentieth-century instruments, at standard modern pitch of A=440 or 441, but incorporate Baroque performance practices such as articulations and arpeggiations that are more Baroque than modern in style. This is to say that I am advocating for musicians to try these ideas out and use particularly those elements that they feel align with and hopefully even enhance their interpretive goals, instead of simply conforming to a blanket of requirements.

The Chaconne, which is the fifth and final movement from the Second Partita in D minor, BWV 1004, is the longest movement and one of the most difficult pieces from this collection. This movement is wildly popular among audience members and performers alike and is one of the most performed movements from the Sonatas and Partitas. Because of its popularity and pervasiveness in modern culture, I will use the Chaconne as a medium to open a discussion about ways to incorporate historically informed performance practice ideas for violinists who are curious about these techniques but inexperienced with them. Learning about these performance practices can encourage modern violinists to become experimental with Baroque techniques, and help them to see that these practices do not need to be an all-or-nothing devotion to the Baroque
style, but can be used to a greater or lesser degree throughout their performance as appropriate to their musical goals. There are many great modern violinists who incorporate Baroque ideas in their playing without fully committing to using a period instrument and bow, but still play with the style that best suites music from this time period.

The Chaconne puts the performer through a series of violinistic gymnastics throughout a series of twenty-nine variations, ranging from flourishes of thirty-second notes, difficult and sweeping passages of continuous chords, monophonic lines with implied harmonies throughout, to the most beautiful and delicate expressions of harmony. I will be writing about how the challenges that violinists face throughout those variations can be approached by using historically informed performance practices about articulations, using Baroque equipment such as a Baroque bow or gut strings, and I will offer interpretive suggestions for the performer that to assist in creating a performance that is both historically informed and authentic to the individual expressing their performance goals.

Articulation can be very different between the modern and Baroque styles of playing Bach, and I will be bringing up modifications one can make in performing the Chaconne to create a more historically informed interpretation. Some of the examples that I will be using in my discussion are the following: lengths of longer notes such as the chordal main theme statements at the opening, middle, and close of the movement and the maggiore section beginning in m. 133. I will also cover singular eighth-note articulations such as those in m. 33 and passages of successive sixteenth notes in m. 37 and m. 153, thirty-second-note passages both separate (m.73) and slurred (m. 121) and how these lengths change throughout the different sections depending upon their harmonic and phrasing importance. These suggestions concerning
articulation can be applied to music outside of Bach, and perhaps they will help bring awareness to the nuances of articulations in all music performed.

There are also technical points to consider when making articulation changes, and these can help facilitate difficult technical passages, making them more musically sound and easier to play. As an example of the technical passages I will cover, I will isolate singular eighth notes. Typically, when a modern violinist plays these sorts of passages with modern equipment, these are played with sustained connection between notes in the manner natural to play them with a modern bow, which naturally connects much more than a Baroque bow due to its construction. In contrast, a violinist who is using a Baroque bow will likely articulate these sorts of notes with either some slight separation or slight decay, as is both stylistically appropriate and natural to with the Baroque bow. The way that the Baroque bow functions informs the physicality of the playing, as the shape of the bow naturally articulates with some separation and decay during bow changes, which means that the violinist who wants to connect notes with a Baroque bow must do so intentionally.

Distinguished violinist and pedagogue Stanley Ritchie’s *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*¹ is a rich resource for all violinists studying this repertoire and will be referenced throughout this paper. Some chapters of the book focus on how to understand and interpret the manuscript and Ritchie defines some basic concepts which will be important for the violinist studying Baroque performances in general. He also defines and categorizes the different kinds of movements that are in this collection to more easily understand and classify the sonatas and partitas: Lyrical movements,

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Fugues, Virtuoso movements, Philosophical movements, Improvisatory movements and Ostinato movements (this is the category into which Ritchie places in the Chaconne).

Ritchie makes an effective argument for playing Bach in the Baroque style without making it a requirement. In reference to the modern violin technique of sustained connection between notes, he writes: “This style of playing is alien to the 18th century concept of articulation, and when applied to Baroque or classical repertoire only succeeds in making it sound smooth and flattened and often contributing to what is most unfortunate-like weak Romantic music.”

The structure of this genre of music is performed well when there is room for the music to speak for itself, instead of being padded with continuous sound and vibrato, which is why it is essential for violinists to be educated on concepts such as articulation and vibrato when playing music by Bach.

Sol Babitz, a violinist from the early twentieth century with an interesting training and background as a studio musician turned Baroque enthusiast, wrote in his article “The Great Baroque Hoax; A Guide to Baroque performance for musicians and connoisseurs” that modern violinists of the 1970s were ruining Baroque music with modern technique. I can relate to Babitz’s sentiment after hearing young violinists play romantic-sounding Handel sonatas in Suzuki book 4, hearing virtuoso Hilary Hahn perform Bach the same way she performs Bruch or feeling as though the full sounds of modern technique somehow make the music from the Baroque period sound more homogenous and less well defined. Babitz’s overall point is that Baroque music should be performed closer to how it was performed when it was written in order

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to achieve its full musical effect. His 1957 article “Differences between 18th century and modern violin bowing” is extensive in its detail of how to use a Baroque bow, which I will be referencing in my chapter “The Equipment.”

To continue making observations about interpretation, I will be referencing recordings by several prominent violinists who play in the Baroque style; Shunsuke Sato, Rachel Podger, Nadja Zwiener, Giuliano Carmignola, and Augusta McKay Lodge. These leaders in the Baroque string world are violinists at their peak level of artistic achievement, and I find their recordings to be a true inspiration. While it is important to be able to read and write about interpretive ideas, there is no substitute for being able to listen actual performances by practitioners of the style and hear the nuances in intonation, articulation, ornamentation and affect from artists of this caliber. These recordings are readily available on YouTube and Naxos online and can serve as an aspirational goal or as a way to pique the interest of a modern player who is curious about trying these stylistic ideas. I will be offering suggestions about interpretation based upon my observations of their performances in that chapter.

Another essential topic to bring to this discussion is the matter of vibrato. It can be a complicated topic with Baroque performance, and not one that is terribly straight-forward. Many Baroque players use some vibrato, some use none, with variations in between, depending on the piece being played and their interpretive goals. A modern violinist going from liberally using vibrato in performances of Brahms (for example) might feel overwhelmed at the idea of using absolutely no vibrato. Vibrato use is closely tied to expression in modern string playing, changing the width and the speed of the vibrato for musical effect, and for many the idea of

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4 Sol Babbitz, Differences between 18th century and modern violin bowing, Los Angeles, Early Music Laboratory, 1970.
playing without vibrato means playing without expression. I hope to provide ideas about how to be expressive as a Baroque violinist while not relying entirely on vibrato to make all expressive decisions. Taking on some of these suggestions can help violinists make small changes over time to create a performance that is both realistic and authentic and will encourage the performer to let go of the safety net of vibrating on every note.

Improvisation is a key point in performing in a Baroque style, especially in the dance movements that have repeats. In the Chaconne there are no repeats written into the music, but there is still room for improvisation in this dance, as many of the variations contain places to add a flourish or turn at the discretion of the performer. I plan to write about these places where the violinist can experiment with improvisation in a way that won’t affect the pace and feeling of the movement, while still giving them the freedom to add a flourish or ornament that will feel appropriate and tasteful. Much as with the use of vibrato, most modern violinists do not know how to improvise. It is generally not a part of our classical music training at most schools, and can feel awkward and uncomfortable at first. With this guide, I hope to ease that transition into the journey of exploring improvisation techniques.

The arpeggiated sections of the Chaconne (mm. 89-120, mm. 201-208) are traditionally played by modern violinists with an up-and-down slur per beat, as per suggested in the manuscript; however, there are different ways that these sections could have been performed by Baroque violinists, and many of today’s prominent performers add changes to the slurred pattern throughout. Bach does write in these slurs in the manuscript; and while they are effective, there are variables, such as increasing harmonic intensity, which could warrant a variation in arpeggiated patterns. Arpeggiating notes in the Baroque period had a wide variety of patterns and variations available to the performer, and I will be making suggestions in my chapter titled
“Arpeggiations” that will offer variety for those artists who wish to try something different from what is traditional performance practice.

The suggestions I will make will be referencing recordings of those who incorporate some of these patterns, as well as a treatise written by Francesco Geminiani, the legendary violinist and pedagogue who wrote *The Art of Playing the Violin.* Geminiani writes out several ways to arpeggiate as options; however, there are even more than what is contained in his book. I will be transcribing some of those arpeggiation options using the harmonic progressions from the first arpeggiated section of the Chaconne, so that violinists can try out some of these options that Geminiani writes in the context of the music we are analyzing.

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CHAPTER 2

ARTICULATIONS

One of the most identifiable characteristics of Baroque performances is articulation, which is quintessential when discussing Baroque style. When determining the desired length of the note or chord in the Chaconne, the violinist should consider several factors: the harmonic importance and impact of the note(s) in question, technical challenges that might assist the performer if certain articulations are longer or shorter, and the expressivity and desired effect of the specific section. Generally speaking, the more expressive the performer desires the note(s) to be, the longer the applied articulations become, as much of the expression in Baroque music comes from the right arm and not from the left hand, as is the case with modern music and twentieth-century violin technique.

Modern violin playing technique encourages that the more expressive notes will be given more vibrato and bow speed to show their importance in addition to possibly increasing length. There are also technical reasons that the modern performer might make certain notes longer or shorter so that clarity can be given to the previous note or the next note in a sequence, such as string crossings. Baroque violin technique encourages the use of longer articulations for notes that need more emphasis, and occasionally a slight shimmer of vibrato in the long notes is acceptable. In this chapter, I will be showing several excerpts from the Chaconne and will give examples of different types of articulation for those excerpts, relating how they might correspond to harmonic, musical or technical context.

The first example is the opening of the Chaconne. The chords in this opening are important for many reasons: the composer is establishing the key of D minor and is introducing
the form. The opening measure of the Chaconne begins on beat 2 instead of beat 1, giving
importance to beat two in the opening of this triple meter. The pulse of the Chaconne emphasizes
beat two in the opening, but this pattern does not follow throughout the movement, with the
intended emphasis shifting between beats one and two throughout as the movement. However, at
the opening it is essential that the strong pulse falls on beat two to establish the pulse.

It is often the tendency of modern players to play the opening chords of this movement in
a rather slow tempo and in a sostenuto manner to achieve an effect of gravitas and convey the
emotional weight of this movement. Since the Chaconne is the last movement of a five-
movement partita, there may be a desire to give a sense of finality to the opening.

While this movement should convey a sense of finality as it is the final movement of the
partita, that does not mean that it should be played too slowly. The well-meaning modern player
who takes too much time at the opening of this movement skews the perspective of the listener
and makes the music sound less dance-like and more dirge-like, which is why it is important to
keep the pulse regular and not too slow. An effective technique for creating a sense of forward
motion in the pulse is to imagine a more dance-like section of this movement prior to playing the
opening. Having the fresh memory of the faster dance-like tempo will help to propel the music
forward instead of letting it wallow. As with many movements of unaccompanied Bach, the
pulse should not be too slow. There is a tendency to start this movement too slow, because of a
long history of performance practice by prominent twentieth century violinists, as well as the
desire for the movement to be performed with weight and gravitas. A balance should be found by
the performer to keep the dance like spirit of this movement with the emotional weight of the
Chaconne.
As shown in figure 1 below, the opening of the Chaconne begins on beat two of the first measure, which sets up a general pattern of second-beat emphasis throughout the opening variation, with beat one acting as a release rather than a point of arrival.

Figure 1, mm. 1-3.

The opening chord should be strong and powerful, but with a slight decay at the end of the note to allow the eighth-note pickup to bar two to be articulated clearly.

Articulation of chords can have an impact on the emotional qualities portrayed by the violinist as well as implications for timing. In Baroque music, compositional primacy is given to the bass voice rather than the melodic line. When making considerations for rolling this chord, counting of the pulse of this section should begin as soon as the violinist plays the lower two voices before rolling to the top. As Stanley Ritchie articulates in his book, “the bass is the beat.”

This is a contrast to the common practice of starting to count the pulse from the top of the chord, which would overly emphasize the melody to the detriment of the bass, as is often the case with modern performers who roll the chord before the beat.

To allow for the downbeat of measure 2 to feel like a true release, the player could consider the quarter note chord in two eighth note subdivisions. The first eighth-note of the downbeat of m. 2 should be full and the second eighth note should be released and used as an

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opportunity for the violinist to use the bow to retake for beat two.

This style of articulation and release can be used throughout the opening of the Chaconne when this pattern returns later. Having this kind of consistency and clarity of emphasis through articulation and note lengths at the beginning of the movement and throughout these chordal sections sets up the music that follows to have more structure. This pattern of emphasizing beat two returns later in m. 126 through the maggiore section in m. 133, and in m. 184, as shown in figures 2 and 3 below:

![Figure 2, mm. 126-130.](image1)

![Figure 3, mm. 184-187.](image2)

This pattern returns at the end of this movement in the final variation which begins at m. 249 and continues through m. 251, as shown in figure 4 below:

![Figure 4, mm. 249-251.](image3)

The next moment I will reference is in the first variation beginning at m. 8. You can see in the figure below that the continuation of the melody will alternate between different voices:
the soprano line in m. 8, the bass voice in m. 9, and the tenor in mm. 10-11, as shown in figure 5 below:

![Figure 5, mm. 8-11.](image)

The typical way string players roll chords is from bottom to top, modern players when playing Bach sometimes also roll the chord back to the bass note for greater consistency of line when the melody is in a lower voice. This practice is problematic as it creates an unnecessary technical headache for the performer and creates more cacophonous sound than is needed, muddying the rhythm of the melody line. This sort of passage requires clarity and precision, but not a rearticulation, which can create confusion about the placement of the beats that follow the chords.

Robert Donington writes in his article *String Playing in Baroque Music* that the way Baroque music is composed “requires the sound of string instruments to be transparent.”

This transparency refers to the clear, pure sound that Bach would have had in mind when composing this music for solo violin, while also understanding both the limitations and abilities of the most capable Baroque violinist. This transparency refers to the unique sound of a Baroque instrument: the clarity of the sounds of a string instrument playing without vibrato, the warm

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resonance of the gut strings, and the cleanliness of the articulation of notes played with a Baroque bow.

With these considerations in mind, the way that rolling back to a lower note rearticulates the low note would tend to sound like a different rhythm and therefore compromise its rhythmic and textural clarity. It would not have been a common performance practice to roll chords in this way during the Baroque period, and violinists wanting to bring out certain voices in chords would have given more weight or more time on those notes. To emphasize a particular voice, the player simply needs to linger with the bow on the desired notes longer, allowing them to ring, and therefore be heard well and consistently throughout the rest of the passage. Especially given the sonorous, ringing quality of gut strings, the listener would have no problem hearing the continuation of the melodic line, and still gain the clarity and precision of rhythm and texture required by the music.

The next variation I will approach begins in m. 25, which is a mostly monophonic passage consisting of separate eighth notes and slurred sixteenth notes, as seen in figure 6:

![Figure 6, mm. 25-26.](image)

There is a general practice when playing Baroque music (not specifically string playing) that eighth notes should be played with space after, and that sixteenth notes should be legato.
Bach seems to encourage this idea when he composes these slurred sixteenth notes, but context is important when making decisions about articulation.

The construction of the Baroque bow is such that it encourages separation between all notes, so this separation will naturally occur with the right equipment. A violinist using a modern bow should articulate the beginnings of each eighth note and allow the sound to decay between notes instead of keeping full contact with the string between notes. That is to say that passages such as those that begin in m. 25 require the violinist to trust the Baroque bow and allow the natural decay of the sound to achieve this slight sense of separation. In m. 26, there will be a natural separation between the first and second beats (B flat and C sharp) due to the string crossing, but one would generally encourage space and decay following a slur when performing in a historically informed way.

It is important to observe in this section that there are many degrees of separation, space and decay. A good way to imagine this is to picture a painter mixing colors of paint to achieve the perfect, custom-mixed shade. Varieties of articulations and note lengths are essential to the expression of Baroque music, and using the right combination of length and decay in the sound of each note can add expressive depth and distinctiveness to each section. There are of course sections when the length of short notes all need to be as short as possible (for example, the first movement of Vivaldi Winter), or all long and connected, but the nuance of what is available to performers using Baroque equipment is expansive and has endless combinations. Often the length of notes determines the phrasing and can telegraph to the listener what groups of notes belong to one another or not.

The next example I will be referencing are those that contain both slurs and separate notes. I will be using mm. 37-38 as a reference, as shown below in figure 7.
This series of notes should have a slight amount of space before setting the next note. The last note of the slur of three notes should have a moment to breathe before starting the separate sixteenth notes. Although this articulation is important for the Baroque style, it is often a pattern that is easy to create and replicate through the use of the Baroque bow which encourages a break of decay of sound following the ends of notes. The sixteenth notes that follow the slur can naturally have a bouncy, separated quality to them, due to the convex shape of the bow, but for a more connected and legato sound, one can use the index finger on the right hand of the bow to sink in and connect through pronation of the arm. It is encouraged to experiment with both of these articulation styles in sections such as these to create variety. Specific places in each line may call for a connection or separation between notes, depending upon the harmonic structure and phrasing intention of the violinist.

The ends of the notes that finish a slurred series should have at least a slight amount of space and breath before setting the next note. The last note of the slur of three notes should have a slight break in the sound before starting the separate sixteenth notes. Although this articulation is important for the Baroque style, it is often a pattern that is easy to create and replicate through the use of the Baroque bow, which encourages a break following the ends of notes. The sixteenth notes that follow the slur will also naturally have a bouncy, separated quality to them, due to the convex shape of the bow. An example of the sustain of a long note in the Chaconne would be at
the arrival of the *maggiore* section in m. 133, as shown in figure 8 (with the previous measure given for transitional context).

![Figure 8, mm. 132-136.]

The longer lengths of notes in this variation demand expressive shapes in each sustain. In a typical modern performance, the violinist would typically connect each long note to the next one, sustaining the full sound all the way through the entire length of the note evenly, possibly with vibrato for full continuity of sound and expression. An authentic and historically informed way to perform this section would be to create different swells of sound in the longer notes depending upon length and harmonic importance, and to articulate the beginnings of each note to annunciate each start of a new double stop. That is not to say that there would be space between these notes, but that there would be a decay of sound at the end of these notes, creating shades of contrast.

When confronting the topic of articulations, it is important to consider bowing choices. There are many interpretations of the Chaconne that break up long slurs or connect notes which are articulated separately to better suit the nature of the modern torte style bow. There is a desire to make bowings that might be technically uncomfortable or difficult in their distribution to be more evenly distributed because those sorts of bowings can be more difficult for the modern bow, which is built for long, full, connected legatos, than the Baroque bow, which is light, springy and agile.
For example, in mm. 68-69, several slurs of eight thirty-second notes are separated for a sixteenth note in the fourth full beat of m. 68. Performers playing in a historically informed way would typically use the bowing that Bach wrote in his manuscript, but there are many modern violinists who slur in the separate sixteenth note because it more comfortably fits an even distribution of the bow. Ivan Galamian even encourages this particular bowing in his edition of the Sonatas and Partitas, where he notates his suggestion in the music as seen below in figure 9:

Figure 9, mm. 68-69

Compared to the Urtext edition, as shown in figure 10:

Figure 10, mm. 68-71

There are many different variables to consider when making choices about articulation from a historically informed perspective. Because of the expressive nature that articulation plays in Baroque performances, the length of a note can determine the continuation of a phrase, harmonic importance and more. Expressivity in Baroque playing is from the right arm instead of the left hand. The suggestions outlined in this chapter will give insight to violinists preparing the
Chaconne, or a similar piece from the Baroque period on the variety of articulation options available to them.
CHAPTER 3

RECORDINGS

In this chapter, I will be diving into the nuances of recordings of the Bach Chaconne made by five different violinists performing in period Baroque style. In an effort to analyze and discover what makes these recordings so magnetic, I will write about the interpretations and techniques used, and hope to give insight into how violinists can use aspects of these readings to create their own interpretation. I will be referencing recordings by prominent Baroque violinists Nadja Zwiener, Shunsuke Sato, Rachel Podger, Augusta McKay Lodge, and Giuliano Carmignola and will make observations about their intonation, articulation, bowings, arpeggiated variations, use of vibrato, and breaking of chords. Upon analysis, we can unlock some of the secrets of what makes a historical performance of this piece truly inspirational.

Shunsuke Sato’s recording of the Chaconne is a wonderful example of a historically accurate Baroque performance.\(^1\) Sato is imaginative and extemporaneous in his performance, portraying a sound that combines the modern violinist’s precision with the historical performer’s heart and soul. Sato’s careful approach to articulation using full Baroque equipment. A Baroque violin with unwound gut strings and a Baroque bow ensures that each note has its rightful place in the hierarchy of harmonic importance.

The tempo that Sato chooses for the opening is a brisk 75bpm. For comparison, Hilary Hahn’s 1997 recording of the Chaconne is 44bpm at the opening, so while these two recordings are on the extreme ends of the spectrum of tempi, Sato’s recording is almost twice as fast. Sato’s

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1 Netherlands Bach Society, Shunsuke Sato, “Bach-Chaconne from Violin partita no. 2 in D minor BWV 1004-Netherlands Bach Society” Youtube, February 9 2021, Video, www.youtube.com/watch?v=7y4lcQ7BTLwb
tempo is reflective of the origins of the Chaconne as a dance, even though this movement is not meant to be a true dance—i.e., a piece of music to be danced to. Instead, Bach is using this well-known and common form for its purely musical content, in order to elevate it and explore the full range of its possibilities. Sato’s tempo choice at the opening almost gives the impression of overdotting (a term that is used liberally among Baroque scholars), which indicates the exaggeration of a dotted figure. This is to imply that playing the dotted quarter rhythmic value in a precise 1.5 and ¼ value would be too plodding, and that overdotting (or double dotting as it is sometimes called) would lend this rhythmic figure greater vitality, movement and flow. Careful listening and calculation of Sato’s opening measures do show that he is not using the overdotting technique, but his tempo choice and phrasing gives the feeling that can be derived from that technique.

Reflecting upon the tempos used, David Ledbetter offers this description of the two most common implications of a chaconne during this time period: “The Chaconne or Passacaglia in the seventeenth century could mean two opposite things: either the individualistic, solo, personally anguished operatic lament; or the suave, rounded courtly social dance.” That Sato manages to achieve the dancelike tempo, while simultaneously conveying the gravitas of this movement, is a notable achievement.

Sato’s approach to the Chaconne gives the impression of improvisation, so that even the most seasoned listener will feel as though they are hearing the piece for the first time. Each note has a particular placement, articulation, and function within the larger form of each variation that is reshaped and revoiced when figures are repeated, often with a flourish that was not written in

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to the music, but improvised. Somehow, he manages to sound both unpredictable yet natural and dancelike. Sato’s use of time and the color of each note is exemplary, as he sometimes dares to explore the softest registers of the Baroque violin.

Sato uses improvisation liberally throughout his performance of the Chaconne. Improvisation was an expectation for musicians during the Baroque time period, the exception being *ripieno* orchestra musicians—ones who were not featured soloists (so as not to interrupt the chord progression or draw attention away from the soloist). The use of improvisation was commonplace, as many performers in Baroque Italy and Germany were expected to improvise, especially in slower movements. This allowed the musician to perform “in the moment” and to add embellishments for the sake of interest or variation when playing slow movements or in repeated sections.

A useful point to interject about this performance is that Shunsuke employs an interesting musical sleight of hand by establishing a pattern at the beginning of a variation, and then changes the pattern throughout the variation, so that there is both a sense of unpredictability and inevitability in the execution of his performance. An early example of this would be starting in m. 33, where Sato’s articulation starts out more legato and connected in the upper soprano register of this variation, with shorter notes in the bass voice. Throughout these four bars, he slowly reverses these lengths so that the upper notes are shorter and softer and the bass voice has more weight and volume, leading in to the sweeping eighth notes of m. 37.

Sato’s arpeggiated sections are unusual, in that he uses rhythmic ideas to express the outlined chords that are different from what is typically performed (duple and triplet slurs). He does use some of these slurs, but interjects his own patterns of separate sixteenths and thirty-second-note patterns that breathe variety and energy into the later parts of the first arpeggiated
section (mm. 89-120) and most of the second arpeggiated passage (mm. 201-208). This added intensity from the first section catapults into the following variation, giving the music energy and trajectory enough to propel itself into the triumphant return of the opening main theme before the transcendent maggiore section in m. 133.

Sato masterfully establishes different characters and sounds for different variations in this recording. His storytelling through the music is well planned, like a collection of different voices all telling the same story through a different lens. Sato’s strengths lie in his improvisatory spirit with ornamentation, arpeggiation and his interpretation of the rhythmic values, giving the impression he is simply using the Chaconne as a means to tell a story much bigger than what the music offers at face value.

I have always admired violinist Rachel Podger, and her recording of the Chaconne is a musical and accurate recording to reference. She is one of the first violinists who played in a Baroque style that I remember clearly demonstrating a lot of consistency of ideas like articulation and dynamics played in a sensible way. I think that her interpretation of the Chaconne is a great one for those who are interested in experimenting with Baroque style, as she masterfully performs on the Baroque instrument with Baroque tuning and plays in a way that is relatable to modern performers. Podger’s opening of the Chaconne is akin to a strumming of a lute in that she plays the root of the chord alone before rolling to the upper two notes. Hearing the D by itself in this way recalls back to the opening of the first movement of this partita, the Allemande. This is a departure from rolling chords in the way that modern players most commonly do, which is to essentially roll the chords in two separate double stops (d/f to f/a) or to

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3 Rachel Podger, Bach, Violin Partita No. 2 in D Minor, BWV 1004: V. Ciaconna, recorded January 12, 2007, © Channel Classics Records, Posted December 20, 2022, https://www.youtube.com/watch?v=6XnXQOZd0ZI
“catch” all three notes and play them simultaneously. This is of course a technique encouraged by many great Baroque players, particularly the widely influential Baroque pedagogue Stanley Ritchie.

In the variation which begins in m. 57, Podger plays all of the eighth notes (including the double stops) particularly short and staccato, similarly to Giuliano Carmignola, another Baroque master violinist I reference in this chapter. Even though all of these notes are on the shorter end of the spectrum, Podger’s interpretation is convincing in its execution with the continuity she creates. Podger draws the listener in when she gives extra length to these particularly important notes.

This interpretive idea is not exclusive to Podger’s playing, but a musical technique that the listener will hear in all of the recordings referenced in this chapter. It is far too common when one is playing a particular variation, that the player falls into the habit of playing all of the articulations and musical ideas too similarly as they make their way through the variations. I think that this playing style comes with good intentions; the performer truly wants each variation to have its own identity and to create consistency in these variations so that they have their own musical characteristics. However, truly mastering a performance of any chaconne, passacaglia, or theme and variations requires that the interpreter guide the listener through the variations in a way that connects them to the next variation or passage with a sense of progression.

Podger does a masterful job of demonstrating this idea throughout the duple slur passage in the first two beats of m. 63, preparing the listener for the longer length of notes of the separated sixteenths in m. 64. The separated thirty-second notes in m. 73 are a continuation of the variation beginning in m. 65, but now separated instead of slurred. Podger makes these thirty-second notes expressive and more legato than some other interpretations, which tend to be
played more as *tirata*\(^4\) and growly in nature instead of more legato and connected, as Podger plays them. This interpretation is a welcome change, as it helps to create an articulation “bridge” from the previous eight bars. The connectedness in this section continues over to the sixteenth notes in m. 77, essentially preparing the listener for the connected slurs that precede the arpeggiations, which Podger plays with a delicate sense of reflection and poise.

Rachel Podger’s bowing choices in the arpeggiated sections are an excellent example of a Baroque violinist staying in the same patterns of slurring duplet/triplets while still sculpting out a convincing pathway through all of the chord changes. Her storytelling in this variation is more soft-spoken, and I find that the effectiveness of her arpeggiations could have a more dramatic effect with more variety of articulations, slurring patterns, and dynamic contrasts. I outline some of these ideas about these suggestions in the chapter titled “Arpeggiations.”

Podger makes a convincing performance of the Chaconne, and it is a pleasure to listen to. Her intonation is expressive and her right arm technique is truly artful as she sculpts out each variation and shows the listener what is truly possible on such an instrument. Because of the consistent nature of the musical timing that she uses, this recording is a great one to introduce to students or colleagues who are interested in learning more about the Baroque style of playing the violin. Podger’s playing of this movement is notably Baroque: the tuning, the instrument, the bow, and many of her articulations. She does not, however, delve too deeply into ornamentation or expressive timing, which is a similarity to many modern recordings.

Augusta McKay Lodge’s recording of the Bach Chaconne is a beautiful interpretation that is expressive and free, using Baroque tuning and a period instrument and bow. Her bowing pattern at the opening of the Chaconne is a highly unusual and fascinating one. It is a bowing that does not use the typical approach of using all down bows each measure on the strong second beat, but instead uses an alternating pattern for the strong chords while consistently maintaining down bows on the downbeats. This gives an “ebb and flow” feeling to the opening, which is refreshing and provides less monotony than using all down bows. This is different from the practice of some Romantic-style players of taking the bowing as it comes, which is in service of a constant even sostenuto (italicized) that runs against a Baroque aesthetic altogether. McKay’s bowing instead serves variety of inflection. It is possible that experimenting with this sort of bowing might give the effect of a weak sound on the notes that she starts up bow, but she makes a convincing interpretation and follows through with the ideas well.

At the opening, McKay double dots (or overdots) the dotted-quarter-note rhythm, which is effective due to the brisk tempo that she takes. The idea of double dotting/overdotting rhythms is a common interpretive idea in Baroque music and gives the effect of the pickup eighth notes belonging to the bigger beats that they precede. This is different from modern interpretations which very specifically calculate the length of an eighth note pick up as ¼ of the length of the dotted quarter note. She continues this practice throughout other dotted sections as well, notably in the maggiore section beginning in m. 133, and again at the end of the movement.

5 J.S. Bach – Chaconne in D Minor BWV 1004 (Partita no. 2), August McKay Lodge, Voices of Music 2020 Summer Early Music Festival, July 2nd 2020, https://www.youtube.com/watch?v=GGR0QIBeDNg

McKay sequences her articulations in the variation beginning at m. 57, making the three eighth notes that begin each measure short, longer, longest, which gives a striking emphasis to the bass notes and beat two-particularly in the first measure of the variation when beat two falls on the open D string, allowing the note to ring throughout the entire bar. This mirrors the second beat emphasis of the main chaconne theme. The first arpeggiated section beginning in m. 89 is performed with the duple slurs as indicated in the score, but McKay changes to triplet slurs in m. 95, earlier than most performers do. The pattern of arpeggiation in the form of slurs is repeated in the second, shorter variation with more triplet slurs with three note chords, and quadruplet slurs of sixty-fourths for the four-note chords. The ornamentation used by McKay in this performance is mostly trills, and grace notes that precede cadential moments such as m. 149. She adds a trill in a place that I have not yet heard—placing a lower-note trill on the last beat of m. 254, right before the last three bars of the piece, which emphatically separates the last three bars and gives them special weight and importance as an ending for this monumental movement. McKay’s interpretation is a great example of following many historically informed performance practices, while also balancing her own style and ideas about emphases in this movement. This is a recommended recording, as it strikes a good balance between many interpretive ideas, and is innovative enough to make the listener hear with fresh ears and re-evaluate and how they play Bach.

Baroque violinist Giuliano Carmignola’s recording of the Bach Chaconne is a masterpiece of a recording, showing great depth of knowledge about how to play the Baroque violin. At the opening, Carmignola overdots the initial rhythm of the Chaconne, which, like

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7 J.S. Bach: Partita for Violin Solo No. 2 in D Minor, BWV 1004 - V. Ciaconna · Giuliano Carmignola © 2018 Deutsche Gramophone, Berlin, October 26th 2018.
Augusta McKay Lodge’s recording, gives the listener a feeling of forward motion and doesn’t bog down the pickup note. He uses Baroque tuning, gut strings and a Baroque bow, which are all appropriate pieces of equipment to use in a historically informed performance.

Using a very steady and controlled tempo at the opening, Carmignola evokes the adoption of this dance into the Italian court in the early seventeenth century. While the tempo is an intentional choice by Carmignola, I am perplexed by the short articulation used at the opening. There are moments in this opening that would benefit from either a faster tempo with the articulation given, or a longer length of note with the tempo as set by Carmignola. The pairing of the short articulation with the slower tempo creates a sound that feels almost abrupt in nature, and less like a pick up to beat one of the next bar. Violinists should experiment with a variety of articulations and tempos that feel natural to them in order to achieve the musical effect they desire. Adhering to strict rules about articulations (such as the idea that all eighth notes in Baroque music must be short) can lead violinists down narrow paths that might make them feel constrained as performers. Many of these sorts of performance suggestions are simply suggestions, not hard rules that must be obeyed during all circumstances. The Italian violinist does use more vibrato than most, which is surprisingly effective in variations such as m. 25, which are more lyrical and are complemented by the left-hand encouragement. That is not to say that Carmignola uses too much vibrato for a historically informed performance, but that he uses more than many Baroque players.

Carmignola uses intentional voicing and character differences between tessituras in more monophonic passages, creating a great sense of line. For example, in the variation which begins

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in m. 25, he adds length to the upper voice, which gives the impression of an outcry of longing. The lower voice is a quiet response to this outcry, with slight separation punctuating its response. Carmignola’s attention to articulations throughout this variation communicates a true understanding of harmonic importance in each line, guiding the listener to hear what notes are most significant.

The variation which begins m. 57 is a stately dance favoring beat one, which is expressed by the violinist by creating a staggered pattern of dynamics and articulation. The eighth-note double stops in this variation are given the hierarchy of short, shorter, shortest lengths, and loud, soft, softest dynamics, which is an imaginative way to create shape in a line such as this one. My personal preference would be for the note lengths to be longer in general, and I would advise making the first of these notes longer and louder to create an even more heightened sense of line.

Carmignola plays the arpeggiated sections using the traditional method of making slurs of either three or four notes, and does a wonderful job of bringing out the bass when appropriate. He makes agogic accents by spending more time on the bass notes, which is effective in the execution. However, because he uses this pattern throughout the arpeggiated section, it is difficult to hear when one of the inner voices change. This sort of emphasis is problematic for bringing out either an alto or tenor voice because it is very awkward to linger in the middle of a bowing gesture like a slur of fast notes. I would advise that violinists experiment with agogic accents in this section, but also consider using more bow to bring out the different voices as an alternative technique. It can be difficult at times to hear the other voices, even though he does a spectacular job of bringing out the bass.

Carmignola chooses to articulate the chord changes in the maggiore section through greater separation, creating more space between the notes. Because this section is often
performed more slowly and is also written out to be slower, this articulation is slightly problematic. It makes it difficult for the listener to hear the changes of the voicing of the melodic and harmonic lines, creating a variation that seems disconnected from what happens before and after. I would advise that performers experiment with longer articulation in this section in order to more clearly balance the difference voices, and that they implement slight separations when they feel it necessary, but not always.

While it is important not to be dogmatic about articulation conventions, especially as the player becomes more advanced, it is difficult for the running sixteenth-note sections, such as those in m. 175, to make harmonic sense when they are all too short. I feel that Carmignola falls into this pattern in this section, and the consistent shortness of the sixteenth notes makes them all sound too similar. As discussed in the previous chapter about articulation, decisions about the lengths of notes should always take into consideration for several factors including the space one is performing/recording in, as well as the harmonic importance of the passages in questions.

Overall, this recording is a great one; it brings several thoughtful considerations to the listener including experimentation with shorter notes in tempos that might be unconventional to play them that way, ways to bring out the bass line in the arpeggiated slurs that play with timing and considering harmonic importance among others. Carmignola has excellent intonation, which is no small feat with the Baroque strings and setup, which can be very difficult to make sound resonant with the perfect intervals. I would recommend this recording for violinists to listen to as they embark on their Baroque journey, as it presents many intriguing ideas throughout.

German violinist Nadja Zwiener’s recording of the Chaconne is exceptional, and the performer gives special attention and character to each individual variation so thoughtfully and carefully that she somehow manages to tell a new version of whatever story lies within the
It is a convincing performance with the performer throwing herself into each variation, passionately using full bows to create a sweeping line of motion that is unmatched in any other recordings referenced thus far. While her intense bow use is dramatic and conveys a sense of virtuosity, I feel that she is working harder than she needs to in order to create some of her shapes and colors. For example, in m. 57, this variation does not require much bow in order for the double stops to speak when using gut strings. Zwiener is using a period instrument and bow, strung with traditional unwound gut strings, so it appears as though her set-up is essentially true to many historical standards. Unwound gut strings are incredibly sensitive things, responding to even the lightest caress of the bow, so using big sweeping motions in a variation such as this one would likely be only for more of a visual effect if one understands the nature of these strings.

Something that correlates with the previous point is to consider how much bow can be used with different strokes to be the most effective. Slurs of two notes, such as those that happen in m. 81, can be overly connected by using too much bow. This sighing motive of two note slurs should be articulated with some release of sound or perhaps slight separation to distinguish the same notes being articulated with different bows. The resonance of the gut strings is so sensitive that by using too much bow on these slurs, one cannot differentiate the articulation well enough to hear this pattern. A violinist approaching a section such as this one should experiment with different lengths of connectivity and separateness to find a balance that is most pleasing to their ear and still articulates well in a resonant space.

Zwiener is a steadfast follower of manuscript articulations, even when it is a common performance practice to follow a more predictable pattern. For example, m. 65 sets a pattern of

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slurs to be articulated with the first three sixteenth notes under a slur and the last sixteenth note articulated separately. That pattern is repeated for three measures, and in the third measure it is articulated in a way that is all separately bowed, even though a clear sequential pattern has been established. Because of this, many violinists just continue on with the bowing pattern, but Zwiener intentionally articulates that last cell separately to stay true to the manuscript.

Zwiener’s sense of line throughout each variation is carefully calculated and measured. Similar to the recording by Shunsuke Sato that opens this chapter, Zwiener manages to guide the listener through the piece with a sense of the unique character of each variation, while guiding the listener through the harmonic direction and phrasing to clearly navigate the obstacle course of the Chaconne. The arpeggations that Zwiener plays are all in the legato style of slurs of three and four notes per bow, but she is masterful in her ability to show the important harmonic structure of each wave of arpeggiations.

These chordal arpeggiations have weighted importance between all three or four voices, sometimes with the important moving line being in the bass, treble, alto or soprano (and sometimes all of these moving at the same time). Structuring the best way to bring out these voices is very difficult to do, particularly with moving inner voices. In order to accomplish this, the player must gauge the voices that are most important for the variation, and use more bow on that one particular note. To many violinists this is a daunting challenge because of how we use our bows in these sorts of strokes. It is very difficult to voice the chords for intonation’s sake in the left hand, so to give special attention to the amount of bow in the middle of a slur, especially for an inner voice within these chords, is a huge challenge. It is a variation that Zwiener absolutely excels at and allows the listener to dive into deeper corners of these arpeggiations that otherwise might not be noticed.
To be particularly critical in the context of such a wonderful recording overall, I would advise that performers experiment with taking more time than Zwiener does when transcending the barrier into the *maggioire* section at m. 133. I imagine the concern might be of taking too much time and throwing off the overall flow of the movement as a whole. This section is often described as an entrance into heaven, or a transitional state of being and light that is impossible to describe by words. In my view, to pass into this in too perfunctory a way, like any other moment in the movement, is a mistake. The transition to a new section of the piece in such a different sound world requires more time to psychologically absorb the moment.

A striking characteristic of this recording is Zwiener’s ability to bring out the bass line flawlessly. This quality is observed in the chordal sections such as the opening and ending of the movement, which with proper treatment from the violinist gives an organ-like sound to these sections. Zwiener is able to achieve this sort of resonance and bass emphasis in these passages due to her voicing of the chords; rhythmic counting of these chords should be felt with the primary counting emphasis being in the bass, not when rolling to the top as is often the case with modern chord rolling.

While Zwiener’s recording does not take many liberties in her interpretation, it is a wonderfully expressive and historically informed performance of the Chaconne. This performance takes place at the Thomaskirche in Leipzig, where Bach’s remains rest. The ornate decorations of the space and the remarkable resonance of the Cathedral likely influence the performer’s playing, as musicians interact with the performance space around them, adjusting bow use and articulation to better suit the circumstances. I feel that Zwiener could benefit from taking more timing liberties between moments of transition between variations. Her careful attention to harmonic detail is appreciated, as she is able to guide the listener through
complexities with her ever changing emphases between chord structures. While her bow use appears to be too much too often, it is possible that she is making these considerations to playing style because of the venue.

There are many differences among these five recordings, as well as some striking similarities, which performers can take in to consideration when outlining their plan for creating their own historically informed performance. The equipment used in all of the recordings are actual historically Baroque instruments, or newer instruments which are constructed according to those older instruments and bows. A general point to take away from this chapter would be that there is not necessarily a right or wrong way to play most things from a historical perspective, especially if the performer has made a concerted effort to discern reasons why they have chosen certain articulations or interpretive directions.

Exploration of interpretive ideas can only help performers create a voice that is exclusive to them, and while there are only five recordings presented in this chapter, there are many more that I have not referenced. Shades of color, intonation, and articulation offer an infinite variety to experiment with, and using a Baroque instrument and bow can help inform the decisions that performers make.
CHAPTER 4

THE EQUIPMENT

The equipment that one uses for any music performance will have a direct impact on the quality and style of the performance. Instruments of historical importance have significant value both monetarily and sentimentally, such as Stradivarius and Guarneri violins due to the resonance and sound that they produce. For many, obtaining an antique instrument is impractical as they are too expensive or difficult to obtain. An alternative to obtaining such instruments would be to use a good instrument that they already have, perhaps a secondary instrument, and alter it to be more historical in sound and response. It is possible to make a modern instrument sound like a Baroque instrument with some relatively inexpensive changes; using gut strings instead of steel wound ones and not using a shoulder or chin rest are both reasonable changes that would make a significant change to the quality of the sound and the players technique.

Another relatively inexpensive change to consider would be to use a Baroque bow. There are decent-quality beginning-level Baroque bows available from most commercial retailers that also sell regular bows, and the prices can range quite a bit. Violinists can get a general feel for how the bow works even with one of these basic models. It is of utmost importance that those who are interested in experimenting with a historically informed performance gain some experience with a Baroque bow, because the Baroque bow is the opposite in its construction from a modern bow and responds in opposite ways than most modern bows.

The modern bow, whose blueprint is formulated from the Tourte bow shape, with its concave curvature,\(^1\) has the greatest amount of space between stick and hair, and therefore the

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\(^1\) Bachmann, Werner, Robert E. Seletsky, David D. Boyden, and Jaak Liivoja-Lorius. "History of the Bow." P. 3
greatest tension at the tip and the frog. This shape encourages the bow to stay connected to the string and to sink in, creating maximum sound as it tugs the strings back and forth. There are parts of the modern bow which bounce rather well; the balance point of the bow, where the bow is equally weighted between the upper and lower halves of the bow bounces rather naturally with the right initiation of the stroke.

Contrastingly, the Baroque bow has a convex shape, with the greatest point of tension being in the middle of the bow, and with much more tension overall than the modern bow because the Baroque bow is wider between the stick and the hair at its greatest point of tension.\(^2\) This greater tension in the middle of the convex shape encourages the bow to essentially feel spring loaded to the performer, as it is incredibly reactive to even the smallest gesture from the violinist. The weight of the Baroque bow is very light compared to a modern bow, which makes it an agile companion, creating a sense of ease between retakes and other quick strokes. Off-the-bow strokes are possible in many parts of the bow, as is achieving a separation between strokes, if the performer wishes.

The Baroque bow’s construction actually makes it quite difficult to sustain between bow strokes, and to maintain the same continuity of sound and weight throughout long bow strokes. This is of course much easier to do with a modern bow because of its shape and construction. Modern players who are experimenting with short bow strokes or off-the-string strokes need not work hard with a Baroque bow, even though the sensitivity of the convex shape might make them feel a little wild or difficult to control. An overarching principle to adhere to when working with either a modern or Baroque bow would be for the player to pay attention to the natural

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\(^2\) Babbittz, the differences between 18\(^{th}\) century and modern violin bowing, 1957, p. 4
direction that the bow wants to be taken, not to try and manipulate the bow; the bow will always win.

Stanley Ritchie, in *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*, suggests a bowing pattern to differentiate the chaconne passages from the passacaglia ones, so he actually suggests starting the movement upbow because the chaconne is a dance that has an emphasis on beat 2, and the passacaglia has an emphasis on beat 1, shown in the figure below.

![Figure 11](image)

Figure 11, “The Accompaniment in “Unaccompanied” Bach; Interpreting the Sonatas and Partitas for Violin” Indiana University Press, 2016, p. 47.

This bowing pattern is an interesting idea, however it is a difficult thing to execute. Beginning a piece like the Chaconne on an up bow can feel awkward and is a little risky when making considerations for setting the tone and stage for the rest of the movement. If one makes a consideration to really feel the first chord of the Chaconne as an upbeat, but still play it with a downbow, then it is possible to reach a satisfactory balance between these two ideas.

The technical challenges of performing a monumental piece like the Chaconne are many and are only heightened by the use of Baroque equipment when the performer is less familiar with its characteristics. Almost all violinists first learn to play on the modern bow and modern steel wound strings, and working with the different response of the Baroque equipment after years of familiarity with modern equipment presents both opportunities and challenges. The
Baroque bow’s lightness allows the performer to bow with greater agility and less effort and helps to naturally create certain shapes and colors typical of the Baroque style. At the same time because of its lightness, it can challenge the modern player who is used to adding more arm weight or fast speed.

Decay of sound, to allow for greater variety of articulation, comes naturally with the convex shape of the Baroque stick if the player understands how to use it. Peter Walls writes in his article about bowing with the Baroque bow, “Early bows serve an expressive ideal which places great value on an articulate and inflected bowing style.” This expressive ideal is preferable for music from the Baroque period, as it tend to be less complex harmonically than Romantic or Modern music, and reaches its peak expressivity with this varied articulation and inflected bow style.

Ritchie describes a fundamental difference in how to use the Baroque bow versus the modern bow: “Imagine always that the goal in Baroque-style bow technique is to release the sound from the violin, not forcing or maintaining undue pressure, but causing it to ring like a bell.” This use of the bow correlates to the use of the gut strings, as the pure, unwound gut strings are more resonant and, once “struck” by the bow, should ring out and continue. The convex shape of the Baroque bow, as opposed to the concave shape of the modern Tourte-style bow, allows for more variety of articulation and natural release of sound.

As an example of how the shape of the Baroque bow effects the sound is to imagine a whole note. This is most naturally articulated with a Baroque bow so that the middle of the note

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4 Ritchie, Stanley. “Principles of Interpretation.” In The Accompaniment in the Unaccompanied Bach: Interpreting the Sonatas and Partitas for Violin
swells and becomes the loudest, fullest part of the note. With a modern bow, the strongest sound
of the bow naturally comes at the frog, the tip, and then lastly the middle of the bow, which is the
opposite of the Baroque bow. Making a swell in the middle of a long note is a way to create
expressivity. Therefore, the equipment that the performer uses has a direct impact on the style
and interpretative qualities intended.

Using a Baroque bow to play music from the Baroque time period is essential. Much of
the expressivity that modern players use involves use of vibrato of the left hand in collaboration
with the right arm, many times varying the speed and width of the vibrato to match the speed and
weight of the bow. Using vibrato in the Baroque style is not entirely off limits, but its use is
applied differently than in modern playing. Modern vibrato technique is taught in a way that
encourages vibrato on most notes for expressive purposes, often using the vibrato as a way to
more effectively connect notes to one another, both within slurs and across connected bow
changes. Contrastingly, expressivity in Baroque playing most often comes from the right side of
the body and the use of the bow, creating interest and nuance through shape, shade and color.

There are moments which call out for vibrato in Baroque music, and they are often in the
middle of very long notes, working with the bow’s natural shape. The shimmer of vibrato that is
given in these circumstances is very effective because the performer is otherwise not using
vibrato much at all. Thus, vibrato is that much more striking when it is employed and grasps
listeners and draws them in emotionally. This difference in how vibrato is used in a historical
performance is a stark contrast to the modern performer, where vibrato is generally considered to
be something that should be used often and liberally for expressive purposes.

The unwound gut strings that are traditionally used on the Baroque violin also play a big
part in how the instrument responds. Most Baroque violinists use unwound gut strings for the
upper three strings, the D, A and E strings, and use a steel wound gut G string due to the thickness of the unwound G string. Gut strings are extremely sensitive things, which respond with immediacy to the slightest nudge from a bow. Even though they are more resonant than the steel wound synthetic strings that are more commonly used now, they are also much softer. In a battle of decibels, an unwound gut string will lose every time to a synthetic steel wound string. In a battle of resonance, an unwound gut string will always come out on top.

The Baroque violinist who understands how to use these unwound gut strings is highly aware of the effect that dynamics play in how they shape the sound. Baroque violinists are masters of manipulating their dynamics so that they are able to achieve a peak of a crescendo when it is appropriate to be at their loudest dynamic, all the while carefully weighing their previous dynamics so as not to outplay their highest dynamic levels.

The Baroque violin is structured differently from a modern instrument; most notably, the fingerboard is shorter and the bridge is flatter, so as to decrease the tension on the gut strings, which helps them to resonate even more. There is also the absence of a chin rest, which is a terrifying thought for many modern violinists, not to mention that they will also be missing the crutch of the shoulder rest! For the violinist who is interested in trying out some of these differences, I recommend starting out with a Baroque bow at first, then adding in the factor of unwound gut strings (now thankfully made from sheep gut instead of cat gut), then taking off the shoulder rest, and then finally the chin rest to try out some of these ideas. To completely remodel one’s instrument (shaving down the fingerboard, soundpost and bass bar and also the bridge) can be very difficult, as it might be difficult to find a luthier comfortable doing this, not to mention the expense that it can incur.
CHAPTER 5

ARPEGGIATIONS

In Bach’s Chaconne, there are two arpeggiated sections notated in the music. The first one, beginning in m. 89 is thirty-two bars long; and the other, beginning in m. 201, is eight bars long. The first section indicates that the chords should be arpeggiated in a pattern of slurs of two, with the marking “arpeggio” written above to indicate that the player should continue to arpeggiate the chords. Bach suggests using slurs of two at the beginning of this section but provides no suggestion of articulation for the second set of arpeggiations, as shown in figure 12 below:

Figure 12, mm. 89-90

Using Bach’s suggestion of slurs at the beginning of this section makes sense with what precedes it, as the variation beginning in m. 85 has written out slurs of four thirty-second notes in pairs of two, setting up the listener for this as a repeated pattern. However, it is not certain that Bach meant for this same pattern of slurring the arpeggiation to continue throughout the entire section, as he makes no indication later when the pattern changes from three-note to four-note chords, or as the harmonic intensity increases throughout the first section of arpeggios. Many
performers, such as Shunsuke Sato\(^1\) and Ray Chen,\(^2\) use alternative forms of arpeggiation throughout these two sections of chords, and I will offer some alternatives myself, based upon a set of variations offered by Francisco Geminiani.

“Arpeggio,” as written in the music in this example, means to spread out the notes of a chord, instead of playing the notes simultaneously. Arpeggiation, in this context, implies a wide variety of options for the Baroque violinist but is most commonly interpreted by the modern violinist to mean articulating the chords in a slurred pattern that allows the listener to hear the notes individually in a rising and falling pattern dictated by the bow as it crosses the strings. This is the slurring pattern most commonly performed by violinists playing the Chaconne—especially modern performers, as there are many recorded examples of performances in the last hundred years that exemplify this option, and Bach suggests it in his manuscript. This slurring pattern is easiest for both Baroque and modern violinists, because of the ease that it affords the bow arm, allowing the performer to focus on the technicality of the chords and patterns that change often in the left hand.

The way slurs are employed, and how they are combined with other articulations, can help the performer bring out interesting chord and voicing changes. Certain voicing changes that happen in the arpeggiated sections of the Chaconne are particularly difficult to articulate. For example, frequent voicing changes (and also voicing changes in an inner voice) can be difficult to bring out using only the traditional slurred patterns. Offering variety in arpeggiation sections can serve to bring increased excitement and interest to these sections and make them less

\(^1\) Netherlands Bach Society, “Bach-Chaconne from Violin partita no. 2 in D minor BWV 1004-Netherlands Bach Society” Youtube, February 9 2021, Video, www.youtube.com/watch?v=7y4IcQ7BTbw

predictable for the listener, while also offering the added benefit of articulating those voicing changes when they occur in the middle voices. It is stylistically appropriate to perform these arpeggiations in a way that offers variety within the sections, with consideration given to variables like chord changes and harmonic importance, as well as the emotional qualities inferred by the violinist.

Francesco Geminiani’s *The Art of Playing the Violin* ³ details examples of nineteen ways to arpeggiate chords, and some of these options are more appropriate than others for certain chords in the Chaconne, as they bring out specific voices and lines. I have transcribed those options which Geminiani articulates by using chords progressions used at various points throughout the first arpeggiated section of the Chaconne. These options will provide some context for what these different patterns could imply for the performer, and I have chosen specific measures that would benefit from each option based upon voicing and technical challenges. Geminiani wrote this treatise using a single set of chords throughout, but I will be using various different chord progressions found throughout the first arpeggiated section of Bach’s Chaconne.

The first example Geminiani gives as an example for arpeggiation is simply to articulate the chords as rolled chords, so I will not be using that variation as an example, as Bach already writes out the chords in his manuscript. Below is an example of a two-measure excerpt of the chord structure that Geminiani uses as his template, shown in figure 13:

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³ Geminiani, The Art of Playing the Violin, p. 28-29
Our first variation is Geminiani’s second variation, shown in figure 14 below:

This variation is a great one to use when the performer wants to emphasize the soprano line of the arpeggiated sections. The slurs allow ease in the right arm, and the longer duration on the top note with the dotted rhythm draws attention to the upper voice. The violinist should not make a big motion for the retake, but should save bow and simply use a Z bowing (traveling in the bow, instead of making the traditional retake returning to the same place that one starts the bow stroke). If Z bowings are sprinkled in among traditional retakes, the performer can use the varied emphases to help shape the phrase, using traditional full retakes for places of relatively greater emphasis and Z bowings for those that can afford to flow with more ease. Here is what this variation would look like in mm. 97-98 of the Chaconne, as shown in figure 15 below:
The second set of arpeggiations, Geminiani’s third set, involves a dotted sixteenth note slurred to a thirty-second note, followed by a triplet which alternates between the upper two notes of the chord, as shown in figure 16 below:

![Figure 16](image)

This is variation is one that emphasizes both the bass note of the chord (especially in the example given, because it is an open string), due to the longer duration of the bass note, while the fluttery voicing of the upper notes brings attention to the upper voices. I have chosen to transcribe this variation with the chords listed in mm. 97-98 of the Chaconne, as an example for violinists to try, as shown in figure 17 below:

![Figure 17](image)

One can observe that the nature of the transcription would be best used with a Baroque bow, due to the string crossings required between the 4th finger D natural on the G string, and the third finger D on the A string. The Baroque bow’s agility for these sorts of string crossings...
would be better suited in this example instead of using a modern bow. An accidental articulation of the F natural between the strings, if it were to happen with a Baroque bow, would only help bring out the entirety of the chord, creating the organ-like sound Bach implied with the slurred pattern given in the beginning of the initial arpeggiated section.

Next, Geminiani’s fourth variation is very similar to the previous variation, only it doubly emphasizes the bass by using that pitch on the last note of the variation, so that the bass note is rearticulated and helps the listener hear the connection of the bass line between beats, as shown below in figure 18.

![Figure 18](image)

Because of the nature of this variation, I have chosen a chord structure within the first arpeggiated section of the Chaconne that has frequent bass line motion. This variation helps the listener to hear that movement more clearly than using the slurred pattern. Shown below is the transcription I’ve created using mm. 93-94 of the Chaconne, combined with Geminiani’s variation above, as shown in Figure 19 below.
This variation is effective in bringing out the bass voice and helps the listener hear the changes in the bass between quarter note beats. Even though it is effective in this regard, the rhythm of this arpeggiated variation does feel a little awkward, as the player has to quickly pivot from the D string (playing the F natural) to A string (playing the D) and then quickly make the descent down to the G string (to play the moving bass line). A technical point that could help the violinist interested in experimenting with this variation would be to keep the right arm at a level for the D string (the middle of the three strings involved), therefore helping facilitate the many quick string changes between the notes of the chords.

Geminiani’s fifth variation emphasizes the middle voices, as it is composed of four sixteenth notes per beat, articulating the middle voice twice as often as the soprano or bass, as shown in figure 20 below.

This variation would be an excellent choice for an arpeggiated section that has a moving line in the middle voice. It is difficult to bring out the middle voice when using the slurred bowing, as the ear picks up the lower and upper voices really well, and somehow the middle
voice gets swallowed by the sound of the others even if the middle voice is the most interesting one. This variation could work well in mm. 101-102 in the arpeggiated section of the Chaconne, as the middle voice moves on every beat and the bass and soprano lines move by measure. I have transcribed those two measures with Geminiani’s rhythmic variations, shown in figure 21 below.

![Figure 20](image)

Geminiani’s sixth arpeggiated variation brings out the upper two lines well, as they are articulated many more times than the bass voice which is only articulated once. This shown in figure 22 below:

![Figure 21](image)

I have decided to use mm. 103-104 from the Chaconne as a basis for this variation due to the expressive descending pattern in the upper voices. Because of the nature of this passage of the Chaconne, I have used some double stops in the bass voice to articulate the four note chords, but still use the pattern given by Geminiani, as shown in figure 23 below:
While I think that this variation can be very effective, it will place a lot of responsibility on the performer to articulate the bass notes in an effective way, so that the listener will hear the implication of the bass notes throughout the upper line articulations. This can be done by using a lot of bow on those notes, and also using an agogic accents by spending slightly more time on those specific bass notes.

Variation seven by Geminiani is similar in its expression to variation six in that it brings out the upper two voices in its construction, however with the absence of the slurs it has a busy, fluttering effect that makes it an effective variation to use in measures that have less motion in the bass voice and more in the upper voice, as shown in figure 24 below.

Because of the nature of this pattern, I have chosen to transcribe this variation using Bach’s chords in mm. 106-107 of the Chaconne, as shown below in figure 25.
The bass voice is articulated in the double stops in beats 1 and 3 of both measures, which correlates to Bach’s own arpeggiated pattern in his manuscript and conveys the harmonic rhythm of bass line movement while adding variety to the passage, which otherwise would have been continuously arpeggiated the same way throughout.

Variation eight by Geminiani essentially outlines a passage of bariolage. Here is the example, shown in figure 26 below:

What I have chosen to transcribe is a passage which features more upper line motion, mm. 97-98, which is articulated well by the separate bows, preventing the movement in the upper voice from being swallowed by continuous slurs, and adding more busy energy as shown in figure 27.

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This arpeggiation pattern is one of the most commonly used patterns for violinists, because it is very comfortable to play and allows the performer to make harmonic considerations by using more or less bow on certain notes throughout the passage to more clearly define the important notes within each chord.

Geminiani’s ninth variation is similar to variations six and seven, as they also bring out the upper two voices. This variation differs from those because of the triplet sixteenths used instead of the duple sixteenth notes, which creates more of a flourishing effect, as shown in figure 28 below.

For this variation, I have chosen to transcribe these measures using mm. 97-98, since most of the harmonic interest is in the motion of the soprano line. This variation is effective in bringing out the upper two voices and is also more idiomatic for the player because of the way the string crossing patterns allow for a smooth transfer between strings, without any skipping of strings, as shown in figure 29 below.
Geminiani’s tenth variation is a harmonically rich, rhythmically strong variation with a lot of energy and drive in its execution. This pattern would be ideal for measures leading up to a cadential moment, as it would build rhythmic energy and could also be used well in a *ritardando*, as it could allow the performer to take more time between the string crossings. This variation is also a good choice for cadential figures, as it reiterates the bass notes often. I would recommend experimenting with this sort of variation in the measures leading up to measures 121 (a big point of arrival), but I would not advise using it far in advance, since it could start to sound too heavy and active to the listener if it is used for more than a couple of measures, as shown in figure 30 below.

I have chosen to transcribe this pattern using mm. 119-120, as these two measures carry a lot of harmonic tension before the arrival back to D minor in m. 121, as shown below in figure 31:
Figure 29

Geminiani’s eleventh variation (mm. 115-116) is a triplet variation, which iterates all voices equally when using three note chords, shown in figure 32.

Figure 30

Even though this variation is not written with any slurs, it would be an interesting idea to experiment with adding slurs to this variation as one is practicing. This variation would be great for a series of measures in which the different voices of the chords all move together, so that the listener could more easily hear the complexities happening in the writing. As I have stated in previous paragraphs about these arpeggiations, hearing an inner voice’s movement can be a challenge for both the listener and the performer, especially when everything is under the same slurring pattern. A pattern such as the one below would be beneficial in two ways: first, to articulate all of the notes separately so that the voicing could be heard more clearly between all lines, and secondly, that by breaking up the bows separately, the violinist would likely need to articulate these bows slightly more slowly, so as to allow each string to speak separately. In my transcription below, I have chosen to use chords from mm. 115-116, as all of the notes in these chords tend to move at the same time, articulating equal importance in the melodic contours of all voices, as shown in figure 33.
Geminiani’s twelfth variation is one that emphasizes the upper note of any arpeggiation quite well, as it lingers on that note the longest, as shown below in figure 34.

Figure 32

This type of arpeggiation could be useful in mm. 97-98 in the first section of arpeggiated chords because of the movement happening in the soprano line, and also because those chords are triads and not four-note chords. These are the chords I have chosen for my transcription, as shown in the example below. One could use this variation for four-note chord arpeggiations, but the two lower voices would have to be articulated by being played as a double stop at the initiation of the variation instead of a singular bass voice, as shown below in figure 35.

Figure 33

Geminiani’s thirteenth variation is similar to the third variation in that it emphasizes the bassline because the bass note is longer than the others. This variation has more fluttery notes in the upper register, however, which gives it a flashy, less controlled and more improvised sound.
This variation would be an excellent arpeggiation to use in a cadential figure, as it would cause a lot of rosin to fly in the air, and could make for a dramatic effect if the player were to slow it down as she arrived at a cadence, as shown in figure 36.

![Figure 34](image)

In my transcription of this variation, I have chosen to use mm. 97-98 because of the movement in the upper voices of the chord progression, pictured below in figure 37.

![Figure 35](image)

Using this variation allows the pedal point of the D natural to be heard consistently, while also hearing the changing of the upper soprano line with the faster thirty-second notes in the upper register. It would be helpful for the player to release the lower note earlier instead of sustaining throughout the dotted sixteenth note, as the open D will continue to ring. This will facilitate an easier transition for the faster string crossings on the D and A strings. Even though I have chosen a chord progression which features upper line movement, this variation would also be well suited for a chord progression in which the lower voice has the most movement. Both features of this variation- the longer bass note and the quick upper notes- draw attention well to both lines.
The fourteenth variation in Geminiani’s treatise, as shown below, introduces a duple-against-triple feel which emphasizes the upper soprano voice because of the note being held longer than the others and the upper two voices being reiterated, as shown in figure 38.

![Figure 36](image)

This variation would be a good candidate for passages which require the upper voice to be brought out more than the other voices, such as mm. 97-98, which I have transcribed as seen in the below example. A downside to using this variation is that the bass voice will not project well with this variation unless the bass voice is an open string. This variation would work with the examples I have given because the bass voice is an open string, and the implication is that the performer would be using gut strings, which would ring even more; but if it is a covered note or a note that might not project well, this arpeggiation example would not be a good candidate, as shown below in figure 39.

![Figure 39](image)

Geminiani’s fifteenth variation is a variation which doubly emphasizes the bass voice, first giving the downbeat, and then the pickup voice reiterating it again. This helps the listener hear the connection of the bass notes to each other, making this example a good candidate for
chord progressions which have a lot of bass-line movement. This is similar to variation 4, but there is no dotted note in variation 15, as there is in variation 4, as shown below in figure 40.

![Figure 37](image)

For my transcription of this variation, shown below, I have chosen to use mm. 93-94 from the Chaconne, as those chords have bass-line movement between every quarter note beat, but the upper two voices change only from measure to measure, as shown in figure 41.

![Figure 38](image)

This variation really brings out the significance of the moving line, making it an appropriate one for experimenting with for performance. A technical challenge to bear in mind as one experiments with this variation is the challenge of bow distribution. The slur of three notes followed by three separate notes might move the performer to be higher in the bow than they are comfortable with after several measures of playing this variation. To avoid this issue, the violinist should plan to use the same amount of bow for the slur as for each individual triplet sixteenth note that follows.
Geminiani’s sixteenth variation, shown in the example below, is one that brings out the upper line voicing using sixteenth notes and a slurring pattern which draws the three voices together before rearticulating the top voices, as shown in figure 42.

![Figure 39](image)

Unlike Geminiani’s fifteenth arpeggiation example, the sixteenth does not bring out the bass line very well. Because of this, I have chosen to transcribe this variation using Bach’s chords given in mm. 103-104, where there is more movement in the upper lines and less movement in the bass line. When there are four-note chords given in the harmonic progression, I have used double stops in the bass notes to bring out all of the notes of the chord and still articulate the upper lines well. The performer experimenting with this variation in this sort of context should plan to give more time to the third beat in the first measure of the example below. Using this variation in this context can work, but bringing out the bass notes will be a challenge, as shown in figure 43.

![Figure 40](image)

At first glance, Geminiani’s seventeenth variation looks similar to variation sixteen, however, this variation is a wonderful one to use when bringing out both the bass voice and the
soprano voice, due to its rearticulation of the bass voice and the longer dotted note held in the upper register, as shown in figure 44.

![Figure 41](image)

I have chosen to use mm. 93-94 for this transcription, to fully articulate how well the emphasis of the bass is sung through this rhythm. This variation allows the listener to hear the upper voices well with the interesting rhythms used, and also to hear the connection between the bass notes from beat to beat, as shown in figure 45.

![Figure 42](image)

Geminiani’s eighteenth variation is an unusual arpeggiation variation, which articulates the lower two and upper two voices differently from other examples he has used. First, he uses separate sixteenth notes in the lower two voices and then slurs the upper two voices, as shown in the figure below.
Because of the nature of this very specific arpeggiation, I have used two measures in my transcription which emphasize middle voice movement, as that voice is articulated most in those measures, with the bass and soprano lines moving by measure instead of by beat, which is how the middle voice instead moves. Here is my transcription of this arpeggiation using Bach’s chords from mm. 101-102 in the figure below.

I have chosen these measures because the middle voice changes every beat, while the outer voices are sustained with dotted half notes for the entirety of the bar. These two measures are normally difficult to voice with the slurred pattern because the listener hears the lower and upper registers more clearly than the middle voice, due to the slurring pattern naturally articulating both the upper and the lower voices at the beginning and ends of the bow stroke. This arpeggiation pattern is unconventional and presents some issues with voicing, as the upper note is not articulated until the second beat, while it is articulated in the first quarter when using Bach’s original slurring pattern; however, it does draw the listener’s ear towards the middle voice of the chord, which is beneficial when that voice is the active moving line.
Geminiani’s nineteenth and final variation is one that overwhelmingly emphasizes the upper two voices. In fact, Geminiani chooses not to include the bass at all in the first beat of the arpeggiation pattern because he is so adamant about emphasizing the upper two voices, as shown in figure 48 below.

![Figure 45](image)

For my transcription of this variation, I have chosen to use mm. 97-98 since most movement happens in the soprano line, as shown in figure 49 below.

![Figure 49](image)

These alternatives that I have presented in this chapter are suggestions that should be used in addition to Bach’s own recommendation for arpeggiation, as notated in his manuscript. Because of Bach’s background as an organist, he likely wanted the more connected sound of the slurs, at least in the beginning of this arpeggiated section, to simulate what he heard as he sat at the organ and composed. It is also possible that by writing in the arpeggiated slur pattern he meant *simile* for the rest of the arpeggiated sections, but that is not articulated in the music for either the end of the first arpeggiated section or for the second set of arpeggiated chords.
Improvisation was a common technique for the Baroque musician to be fluent in, and adding a flourish of notes, a trill or a different structure to the performer’s arpeggiations would all be acceptable and commonplace for performers of this period. The modern violinist who is interested in trying out some of these improvisatory arpeggiated techniques would benefit from trying a variety of styles that would bring out the harmonic structure and assist with the technical difficulties that are presented in these different arpeggiated sections. By transcribing some of these arpeggiated suggestions by Geminiani with the chords that Bach wrote in the Chaconne, I hope to make the technique of arpeggiation experimentation more approachable for violinists to try out on their own. Violinists should experiment with a variety of options for the arpeggiated sections, but should ultimately choose just a few to express their preferences, as using too many changing patterns could feel jarring and disjunct.
CHAPTER 6

CONCLUSIONS AND GOALS

My hope is that in creating this document I am providing a tool for the modern violinist who is interested in playing the Chaconne or any other Baroque-period repertoire in a historically informed style, but is unsure where to start in the daunting process of making the changes necessary to do so. It can be overwhelming to completely change one’s playing style from modern to Baroque, and this guide will walk performers through the first steps towards exploring those ideas. In my previous chapters, I have provided many examples of small changes technically, musically, or regarding equipment used that seek to provide a comprehensive and thoughtful approach to exploring these ideas and philosophies.

This particular movement provides an excellent medium to use to approach these topics; it is exceptionally popular and often performed, sometimes even as a stand-alone movement apart from the rest of the D Minor Partita. This guide provides a thorough breakdown of options for the modern violinist to explore with a range of topics including articulation, vibrato, improvisation, the usage of period instruments and bows, and options for the arpeggiations of chords.

Violinists interested in pursuing more ideas about historically informed performance should continue to explore the literature that is available to them through scholarly articles, books by esteemed pedagogues and Baroque musicians, and reference recordings. I have found the references that I have included in this guide to be particularly illuminating, as many of them provide great historical context and technical advice.
Through an exploration and analysis of recordings by historically informed violinists, listeners can discover a spectrum of performances that range from modern styles of playing to historically informed ones, with many recordings falling in between these two styles. This will show the performer that they can choose to incorporate some of these suggestions without needing to fully commit to all of these ideas at once. It is my hope that this will create a greater curiosity in the performer, and allow these stylistic ideas to influence and inspire their performances. Through musical exploration, violinists can continue to find their musical performance preferences by blending different styles and articulations, with finding balance between these variables being the goal.

A primary goal of this paper is to spread more awareness about historically informed performance practices and why they are important. Many modern violinists consider historically informed Baroque performance to be entirely separate from modern twentieth century violin technique, but the reality is that the two are linked together through centuries of performance practice traditions. By taking into consideration that the performance practices of Baroque music are different from those of modern pieces, musicians can begin to unlock what it means to perform music from this time period in a more musically satisfying.
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