ABSTRACT

Title of dissertation: EVOLUTION OF THE SOLO VIOLIN CONCEPT THROUGHOUT THE 17TH AND 18TH CENTURIES AND THE INTERCHANGEABILITY OF TREBLE INSTRUMENTS IN WORKS FOR BAROQUE VIOLIN AND TRANSVERSE FLUTE

Jakovs Borodeckis, Doctor of Musical Arts, 2023

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This dissertation reviews the compositional forms in selected Baroque violin and flute music of Italian, Austrian and German composers Pandolfi-Mealli, Lonati, Viviani, Albinoni, Schmelzer, Mayr, Westhoff, Bach, and Telemann. Their works include sonatas for solo violin with *basso continuo* accompaniment, *da chiesa* sonatas for violin and organ, and unaccompanied solo violin and solo flute suites, partitas, and fantasias. The works for solo flute are observed in the context of the interchangeability of the treble instruments. Analysis of the compositional forms in the 17th century allows us to trace the progression of the solo violin concept, which was not yet clearly defined at the time. The prospect of the interchangeability of treble instruments is applied to the 18th-century dance suite cycle for a violin/flute without bass, tested in a practical application on the recording that supplements the dissertation. My argument is based on a

thorough study of the violin idiom's development and the rhetorical principles of the Baroque era: descriptive notation, doctrine of affects, figuration, and phrasing. The historical context is supported in the reflection on the evolution of sonata genre: its use, function, and structure in the early-, mid-, and high Baroque. The last segment of the dissertation, Repertoire Analysis, showcases the perception of the music of the full Baroque spectrum (17^{th}-18^{th} centuries), both from the performer's as well as the listener's side, and is based on my live-recital and studio recording of the accompanied and unaccompanied works for violin and flute.

EVOLUTION OF THE SOLO VIOLIN CONCEPT THROUGHOUT THE 17TH AND 18TH CENTURIES AND THE INTERCHANGEABILITY OF TREBLE INSTRUMENTS IN WORKS FOR BAROQUE VIOLIN AND TRANSVERSE FLUTE

by

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Preface

My first encounter with the Baroque music in its authentic[1] form occurred in my childhood years, having been brought by my parents to attend George Frideric Handel's *Alcina* at the magnificent Baroque castle of Rundale[2] in Latvia. The august splendor of the ambience, alongside the extravaganza of the costume and set design, led to my fascination with the realm of the high Baroque. However, my own performative hands-on experience with the authentic, or historically informed, performance practice of Baroque music did not occur until much later in my musical training. During my graduate studies in Graz, Austria, I took a year of baroque violin; however, I seemed not to be able to fully grasp it yet. The opportunities kept arising, though, and during my pre-candidacy at University of Maryland my performance experiences were significantly enriched through several Baroque opera productions, amongst them Handel's *Ariodante* and *Acis and Galatea*. Simultaneously, I was exposed to a properly befitted literature on the subject, which furthermore helped to instantiate my understanding of Baroque rhetoric, whilst placing the compositional and performative aspects within a historical context. Once advanced to candidacy, I had an opportunity to participate in the Baroque Performance Institute's summer program offered by the Oberlin College – an event that had a deeply illuminating impact on my holistic perception of the Baroque music and aesthetics. As I began

[1] Performed on Baroque instruments. More on the term 'authenticity' on Grove Music Online: https://doi.org/10.1093/gmo/9781561592630.article.46587. Accessed 23 Feb. 2023.

[2] Designed by the infamous Italian architect Francesco Bartolomeo Rastrelli (1700-1771), who has also built the Winter Palace (Hermitage) in St. Petersburg, Russia. https://rundale.net/en/the-palace/history/. Accessed 28 Jan. 2023.

gathering the historical data for my dissertation research, a certain thematic path started to crystallize. It led me to recognize that the primary impetus of the solo violin genre from its genesis was within the sonata genre. The sonata's ascendancy can be traced across the Baroque spectrum: even the prime solo-repertoire works of the high-Baroque – suites, partitas, fantasias – all link back to the emergence and evolution of the sonata (with the later distinction of sonata *da chiesa* and *da camera*). I observed that it is precisely the amalgamation of the *da chiesa* and *da camera* sonata subgenres that led towards the creation of new instrumental solo genres. Furthermore, as I accumulated more and more knowledge of the Baroque rhetoric and its practical application in the performative setting, I realized how incumbent the power of rhetoric with its formulaic patterns (figures and gestures) is, and how it sets up the all-enveloping foundation that extends even into the forthcoming Classical era.

Another aspect of Baroque music that I was vaguely familiar with, and that led to my particular interest in attaining more data and specifics, was the interchangeability of the instruments (in particular the treble family). From the creatively associative perspective of reflecting on the society as a whole, including its musical tastes and tendencies, this fascinating practice of versatility and instrumental fluidity resonated deeply with the contemporary 21st century paradigm centered around gender fluidity, non-binary perceptions, and interchanging family-role traits. The treble instruments' interchangeability, therefore, infused in me a desire to intermingle this practice across the high-Baroque unaccompanied solo works, thus uniting and showcasing all the quintessential elements of which the Baroque music is comprised: from its historical roots in the sonata genre; through the prism of rhetoric;

and concluding with the treble fluidity in the solo violin and solo flute suites, partitas, and fantasias.

Dedication

In loving memory of my dear friend, mentor, and benefactor, Dr. Günther Ziesel (1941-2022).

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I would also like to acknowledge all the people who have financially supported me in the past years: sponsors, donors, and benefactors in Graz, Austria; Winston-Salem, NC; Charleston, SC; and Washington, D.C.

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Introduction

This dissertation is focused on the exploration of the evolving musical genres associated with the violin in a dual concept of accompanied and unaccompanied solo format. In the Accompanied Solo section, I observe how the idiom of the violin developed in parallel with the emergence of the sonata genre. A special emphasis is placed on the Baroque rhetoric with a detailed explanation of the meaning and purpose of its figures and gestures and the affect theory, which together fit more broadly under the rhetorical notation principles. In the Unaccompanied Solo part of the dissertation, the focus shifts from the sonata genre to the three then-emerging compositional forms – suite, partita, and fantasia. In addition, I turn to the practice of interchangeability of treble instruments which was in use during the Baroque era, as exemplified in the works of Bach and Telemann for solo violin and solo flute. The final segment of my dissertation provides a detailed Repertoire Analysis of all the pieces that were included in the dissertation recital and recording, viewed primarily from the perspective of the affect theory within the constraints of the Baroque rhetoric.

Accompanied Solo Violin. Development of Sonata da Chiesa and Solo Sonata for Violin and Basso Continuo through the 17th and 18th Centuries in Italy and Austria

An Idiomatic Development of the Violin

To observe the specifics of the sonata evolution, it is important to put in a historical context the role played by the violin in a society transitioning from Renaissance to Baroque and beyond, and its importance for composers and performers. Geographically the three countries that stand out in this regard are Italy, Austria, and Germany. Following the progress and specific musical attitudes and approaches in each country or region, has led me to recognize how deeply intertwined the three regions were during this era – musically, politically, and aesthetically. Musicians and composers themselves frequently moved from one political realm to another and spread their ideas as they did so. The 17th century, a century of cultural cross-pollination and mutual influence, built a solid foundation and established a trajectory for the composers who came after, including Bach and Telemann.

Role and function of violin music in Italy, Germany, and Austria

The violin stands as a symbol of new creation, new direction, and the "avant-garde" of the 17th century. Composers chose this instrument as a primary agent in shifting away from the long-held Renaissance dogmas of musical tradition. With the new, purely instrumental genres starting to evolve, the violin continued to serve simultaneously in multiple areas including its traditional roles in dance and entertainment music as well as in the newly established opera orchestra. It is precisely

the vividness of spirit and eagerness to find the outlet for their ideas that led the early 17th -century composers at the outset of the Baroque era.[3]

Naturally, in order to satisfy such large spectrum of musical qualities, a perfectly versatile instrument was demanded. In the early 1600s the violin, with its yet unrealized full potential, seemed to be an ideal fit for this role. While seeking to maintain the vocal-like sonority in musical expression, composers were also striving toward affects and virtuosity beyond the capacities of the human voice, therefore releasing the instruments from their subordination to vocal music. It is, however, the elasticity and ability to manipulate sound that brought the violin to the forefront during this phase.[4]

The advances in the violin technique can be well observed particularly through the lens of the Sonata for Solo Violin and Bass genre, which mostly preoccupied the early composers of the century, before a stricter distinction between

[3] David Boyden, American musicologist and historian, describes these attitudes as quintessential components of the Zeitgeist: "The artists and musicians of the early seventeenth century began to claim an unprecedented freedom from authority and tradition. This was the attitude of individuality and personal expression that permeated the early phases of the so-called Baroque – an age which began in music about 16oo and which was often confusing and contradictory by virtue of its very individuality. The flamboyant, bizarre, and exaggerated often appeared side by side with works whose lasting beauty stemmed from controlled imagination, freshness of idea, and perfection of execution". David Dodge Boyden, *The History of Violin Playing form its Origins to 1761* (New York, NY: Oxford University Press, 1965), 99.

[4] British musicologist Robert Donington speaks of the diverse aspects of violin's tone production, contributing to its preference over other instruments by the early Baroque composers:"The qualities which have bestowed on the violin family its present leadership are not so much its beauty of tone as its extraordinary flexibility. Except for the voice, few instruments have quite the same power of modifying their quality and loudness in the course of a single note. The violin can sustain its tone still more tirelessly; it can attack each note with a still wider variety of styles, ranging from the smoothest legato (bonded style) to the most delicate staccato (detached style). Its range of notes is much greater, and it can jump about throughout this range with an almost unparalleled agility. It has an astonishing choice of different tone qualities: it has perfect control of pitch, enabling a good player to be always properly in tune. Finally, its normal, basic tone is of a satisfactory and fascinating kind that can be listened to almost indefinitely without palling". Robert Donington, *The Instruments of Music* (New York, NY: Barnes & Nobles, 1962), 46.

Sonata da Chiesa and *Sonata da Camera* established itself. In addition, the developing idiom of the violin is manifested in the ever-rising number of *obbligato* parts accompanying the vocal parts in some of the "concerted" types of music, such as madrigals, sacred music, and the emerging *concertino* style. *Concertino*, pointing out the specific soloists within the *concerto grosso* format, first gained popularity in Arcangelo Corelli's *oeuvre*, which consisted of the primary instruments of the trio sonata setting – two violins and cello – plus additional violins, viola, and bass. During the high-Baroque epoch, Bach employed this style in four of his Brandenburg concertos, forming a wind and string instrument *concertino* constellation.

The three branches into which the violin's role and function in the Baroque epoch can be categorized are chamber, church, and theatre. Occasionally, an overlap among those three could occur. It is important to point out the specific preferences in the violin's function according to the geographical location: while composers in Italy, and to a lesser extent Germany and Austria, were fully determined to exploit the potential of the violin, those in France and England were still predominantly using the instrument in its role in theatrical and court settings, as well as in the more broadly used opera and theatre orchestras. Although England and France did occasionally use the violin in chamber music, it was typically done only if a dance was included in the score, therefore suggesting their regard for the violin as a "street instrument" used for common music, rather than an elegant one, such as the viol. Continuing to treat violin primarily as an adjunct to dances left composers in France and England somewhat behind the 17th-century Italian, Austrian and German composers in the progression towards the new violin idiom and its technical capacity.

The ongoing mutual influence of the Italian and German schools led to a fruitful competition, with the leadership in advancement and creativity constantly shifting from one region to another. In retrospect, it must be noted that this competitive push from the creative drive of the 17th-century Italians and Germans is what elevated the violin idiom to its late-Baroque heights.

First Italian Composers Exploring the New Violin Idiom

Transitioning from the Renaissance era into the new century, Italy's multiple cultural centers such as Venice, Florence, Rome, and Milan continued to serve as the driving force of change. With substantial amount of wealth accumulated through the continuous support of the Catholic Church, as well as the regional aristocracy and the *de facto* ruling socio-political class, the ground was set for research and experimentation in the new direction. Active exploration of the violin's potential began in the first decade of the 17th century through the Sonata for Solo Violin and *Basso Continuo* genre. The pioneer of the genre is considered to be G. P. Cima (1570-1622) of Milan with his 1610 print of such work. However, his achievement is seen rather in the exploration of the new musical form than in advancement of the violin potential. It is another Italian, Biagio Marini (c. 1597 - 1665) of Brescia, who is instead widely recognized as the most important composer for the violin in the first half of 17th century. Marini was trained under Monteverdi in Mantua and had served at the Neuburg Castle in Bavaria (House of Wittelsbach), as well as in Düsseldorf (Court of Wolfgang Wilhelm, House of Wittelsbach), spending his later years in Venice. German influence on Marini's style, particularly the use of double-stops, can be traced in his Op. 8 works, published in Venice around 1626 but composed in

Germany — arguably one of the most interesting sets of violin works of the early 17th century.

Fascination with the technical properties of the instrument and its potential narrowed the focus of the early Italian 17th-century composers to the virtuoso type of music, with excessive usage of passages and figurations, fast bow strokes, and other typical *bravura* elements. The focus on vocal, sonorous properties of the violin was temporarily shifted to the background, with Corelli being the first Italian to re-consider this collective choice and bring back the *cantilena* element into his works. His stylistic preference reminded his contemporaries of the unique properties of a string instrument that connects the listener and performer on a deeper level, carrying the qualities of a human voice, therefore being comprehended not only as musical sound but also as a voice that has a message to deliver even if no words are used. The association and relation experienced by the audience leads to a perception of music as personal, inclusive, and emotionally/psychologically engaging, which I later address when speaking of the doctrine of affections in the observation of the baroque rhetoric.

First German Domain Composers Exploring the New Violin Idiom

The pioneer in violin music among the German composers is considered to be Heinrich Schlitz (1585-1672), who, similarly to Marini, began studying under Monteverdi, having previously studied with Giovanni Gabrieli in Venice. An ambassador of the Italian tradition, Schlitz was known to be a strong advocate of contemporary performance practices, promoting the necessity to be well-familiarized with the virtuoso (both in left and right hands) approach in private practice, in order to execute it well in public. This was particularly important in his attempt to raise the

overall level in the German-speaking world, where the technical level of performance was somewhat behind the Italians, primarily due to the unsteady political situation — the Thirty Years' War (1618-48). The German musical style eventually surpassed the Italian in some of the technical aspects, particularly in the use of polyphony and double stops.

Looking at the later 17th century's Austria and Germany, the few composers that stand out are J. H. Schmelzer (c. 1623-80), who worked in Vienna; Schmelzer's student Heinrich von Biber (1644–1704) ; and J. P. von Westhoff (1656-1705) in Dresden. The latter is considered by some critics to be the greatest master of polyphonic music prior to Bach, standing as one of the very few composers of the 17th century to compose for an unaccompanied violin. Schmeltzer's works for solo violin and bass, on the other hand, portray well the usage of variation form as the means to virtuosity, expanding the range of the violin up to the sixth position, and adding various passages and arpeggios, as well as occasional double stops to showcase the potential of the instrument.

Baroque Sonata's Crossroads: Italy, Austria and Germany

The Italian school, where the sonata originated, would differentiate particular styles and tendencies from city to city — Milan, Venice, and Modena, to name a few. This was, however, somewhat different in the German speaking realm, where the influences would be more broadly regional: for example, one could maintain that Austria and Southern Germany comprised one musically distinct region, being the closest to the Italian manner. Among the primary cities in that region are Vienna, Salzburg, Innsbruck, and Munich. The next regional segment would be Central

Germany, with influences both from the South and the North. Its regional center is considered to be Dresden. The last segment is Northern Germany, with Hamburg as its cultural capital, and considerable influences from the English and Scandinavian traditions.

A city of crossroads in musical influences, which by the end of the 18th century had become the cornerstone of sonata history, was Imperial Vienna. Having been an important European musical center from as early as the 15th century, it has played a significant role in the Baroque sonata's evolution. The first sonata composers working at the Austrian court were originally from Italy (Giovanni Valentini, Antonio Bertali); however, very soon native Austrian and German composers joined that group. Among the first Austrians to achieve a musical breakthrough in the sonata genre were Johann Heinrich Schmelzer (c.1620–80) in Vienna and Heinrich von Biber (1644–1704) in Salzburg: "Schmelzer was described in 1660, with unusually frank qualification, as 'nearly the finest violinist in Europe', while a decade later Biber was said to be a 'formidable virtuoso' by the violin maker Stainer" (The Cambridge Companion to the Violin 58). Other notable Austrians of the era were Georg Muffat of Salzburg and Johann Joseph Fux in Vienna, while the German pioneers are considered to be Dresdeners Johann Paul von Westhoff (1656–1705) and Johann Jakob Walther (c.1650–1717).

Sonata in the Early- and Mid-Baroque

Historical Background

The noun "sonata" originates from the verb *sonare* (to sound). An analogy in correlation between a verb and a noun can be traced in other genres of the epoch, such as cantata — *cantare* (to sing), toccata — *toccare* (to touch), or ballata — *ballare* (to dance). Sonata first appears as an instrumental title in the 16th century with the 1561 Venetian publication of "Intabolatura di Liuto" by Italian lutist Giacomo Gorzanis. The diminutive "sonatina" — a small sonata (often a prelude to some major work) comes along a century later, with a 1669 work by Matthias Kelz.

A city that truly stands out for its quantity of composers in the realm of sonata is Venice, starting with Gabrieli at the turn of the 17th century, Legrenzi at the end of that century, and followed by such 18th-century masters as Albinoni, Vivaldi, and many others. Having originated in northern Italy, the sonata quickly spread to Austria and Germany, establishing regional centers in Vienna, Munich, and Dresden. Next to Imperial Vienna, where Schmelzer and Fux were active, the archducal Salzburg produced perhaps even more notable composers, being the home city of Biber and Muffat. Dresden, with Walther, Westhoff and Quantz among the musical elites, and Berlin with its cultural center at the court of Frederick the Great, take a special place in the spread of the sonata in northern Germany. An important figure for both of these cities was the famous flutist, composer and theorist Joachim Quantz, who worked for the most part in Dresden, but in his later years became an employee of Frederick the Great, further contributing to this region's musical evolution.

At first, the sonata genre was mostly associated with a fantasy type of composition, similar to preludes, toccatas, and fantasias themselves. It then evolved into two branches: the *sonata da chiesa*, associated with an ecclesiastical use, and the *sonata da camera*, associated with secular use. Their primary difference was in the character of the music and its formal structure – church sonatas carried a more restricted, solemn mood, often containing fugal elements, whereas court sonatas usually were comprised of various Baroque dances.

Once the ordinary sonata genre was established by the Italians, with the church and court types having a specific structure only suitable for a certain use in either an ecclesiastic or a secular milieu, this model dominated throughout the 17th century. The first clear distinction of types in the violin repertoire appears in 1655 in Biagio Marini's "*Diverse generi di sonate, da Chiesa, e da Camera*", Op. 22. After 1700 the suffixes *da chiesa* and *da camera* started to fade away, with the sonata title continuing the legacy of the church type, and the suite or partita, carrying the dance elements, becoming the successor of the court type.

In his preface to his Concerti Grossi in 1701, Georg Muffat specifies the three main functions of the sonata as: "Music to enhance worship in the church, to heighten dramatic tensions in the theater, and to provide entertainment in court" (Newman 33). Among the specific church uses, other than at Holy Mass, the sonata would also appear in connection with Vespers.[5] Biber's "Rosary Sonatas," devoted to the 15 Mysteries, take a special place among the violin repertoire specifically created for the

[5] Evening prayer in Roman Catholic Church, part of the Liturgy of the Hours. See *United States Conference of Catholic Bishops*: https://www.usccb.org/prayer-and-worship/liturgy-of-the-hours/evening-prayer. Accessed 13 Jan. 2023.

church. Another type directly associated with church use is the polyphonic one-movement organ sonata, which was introduced first by Banchieri in 1605 and composed throughout the Baroque era. It is notable in this context that Gabrieli's various instrumental works were written specifically for use during the Offertory within the Holy Mass. Gabrieli had also led the way with the polychoir[6] sonatas in his earlier *oeuvre*. The *da chiesa* sonata type would typically consist of *largos* and *adagios*, mixed with fugal *allegros*. However, often one could find at least one movement that would *de facto* be a dance in everything other than its name. Technically, this was forbidden by the papal bulls of the time, excluding any type of instrumental dances from being performed within the church setting. Oddly, it would also be typical for a *da camera* sonata to have at least one non-dance type of movement, such as prelude, sinfonia, or simply a tempo marking, in a manner inverse to a *da chiesa* sonata. Nevertheless, some composers, such as the Venetians Vivaldi and Legrenzi, would lean towards the dance-like, as well as incorporate operatic elements into their ecclesiastical compositions. German composer Praetorius, being a Protestant with more liberal views towards the musical component of the church service, even went as far as proclaiming a few dances to be appropriate in their character for the ecclesiastic milieu, among them the noble *pavane* and *galliard*.

The secular use of *da camera* sonatas has a direct link to early pedagogical purposes. With most of the nobility being amateur musicians, it was common to employ a court composer who would also serve as their teacher and mentor. It would

[6] Also called *cori spezzati*: a compositional technique combining several choirs, sometimes placed in different parts of the building. See *Grove Music Online*: https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.06486. Accessed 13 Jan. 2023.

be expected of the court musicians to compose educational pieces for their mentees, which for the most part happened to be the *da camera* type of sonata, combining the entertainment purposes with some pedagogical aspects. One of the most famous teacher-student duos was Joachim Quantz and his pupil King Frederick the Great. Through a fruitful training by Quantz, His Majesty acquired enough compositional skills to create pieces of his own, primarily sonatas and concertos for the flute. The court of Frederick the Great also held regular concert series — musical soirées — where these compositions, as well as the works of Quantz, would be performed. Looking at chamber music more broadly, one must conclude that Baroque sonata was mostly employed as chamber music for the strings, primarily the violin group. The trio setting for two treble voices and basso continuo established itself as the most typical setting of the entire instrumental Baroque chamber music.

Sonatas typically appeared in print in sets of three to twelve, often with half of them being *da camera* and the other half *da chiesa* type. On some occasions, such as with Biber's "Rosary" sonatas, a programmatic unity can be discerned. Another alternative, used mostly by Fux and Buxtehude, was a cycle of seven sonatas, each being designated for a specific day of the week.

Compositional Structure of Baroque Solo Sonatas

First, it is important to point out the difference between the accompanied solo sonata versus an unaccompanied solo sonata. Baroque chamber music scores typically did not indicate a particular instrument selection or an exact number of players and parts. Those choices depended on the occasion and place. In the chapter

“Ad libitum practices” Newman provides a few examples of different interpretations of the term “solo sonata” in regard to the number of players:

> A "solo" sonata might well mean at least four players—for example, in a SB[7]/bass setting with both a monophonic and a chordal realizing instrument on the b. c.[8] part. On the other hand, the number could be reduced, as in B. Marini's SS[9]/bass sonata "*per l'Organo e Violino 6 Cornetto*," Op. 8, in which the second soprano part was played by the organist's right hand; or in Couperin's SS/bass sonatas, which, he said (in *Apotheose de Lulli*), could be played on two clavecins, with one upper part on each and the same b. c. for both; or in Buini's S/bass sonatas, which provided the rather frequent option of cembalo performance, with the soprano in the right hand and at least the b. c. line in the left.” (Newman 58)

In the earlier stages of sonata publishing the titles possessed a broader general meaning, providing flexibility in regard to the instrumentation and number of players. As an example, *"Sonate a due"* could be interpreted in following ways:

- 2 instruments — one solo treble instrument and b. c.
- 3 instruments — one solo treble plus one solo or concertante bass and b. c., or as two trebles and b. c.
- 4 instruments — two trebles plus a concertante bass and b. c.
- diverse pairings of instruments without any separate accompaniment

[7] Soprano and bass instruments (melody).

[8] *Basso Continuo*.

[9] Two soprano instruments (melody).

A sonata with realized keyboard part is linked to the "trio" setting and can be considered a predecessor to the duo for violin and piano.

The first known sonata for unaccompanied violin was composed in about 1664 by Heinrich Ignaz Franz Biber, while the first for violin and realized keyboard is typically attributed to Johann Pachelbel, composed approximately in the 1690s. The first theoretical writings about the sonata were the work of the German composer and scholar Michael Praetorius (1571-1621), a pupil of G. Gabrieli. Unaccompanied solo[10] sonata, however, blossomed much later, primarily through the *oeuvre* of Bach who brought the genre to the pinnacle of its development. During the earlier Baroque era the very few composers of sonatas for unaccompanied violin were Biber, Pisendel, Geminiani, and Westhoff with his six suites.

The central point of reference for the Baroque sonata cycle is historically considered to be Corelli's Opp. 1 to 5, consisting of sixty sonatas published between 1681 and 1700. The division of the sonata types is as follows: "trio" *da chiesa* sonatas in two sets of 12 (Opp. 1 and 3); *da camera* sonatas in two sets (Opp. 2 and 4); and a *solo* sonata set (Op. 5) split into two halves: *da chiesa* and *da camera*. Corelli was also the founder of the classic order of movements in Baroque sonata cycle — Slow-Fast-Slow-Fast — which had not manifested itself until the 1670s. Prior to that most sonatas were typically compressed into a single, often multi-sectional movement frame, out of which grew the later separate movement division of the *da chiesa* type. The multi-sectional model shared many characteristics of the *canzona* as well as the variation type. The separate dance movements, on the other hand, were combined into

[10] The first appearance of "solo" as a title was in Giovanni Antonio Bertoli's composition of 1645.

da camera suites, with their order first determined by the performer and only later by the composer.

The dramatic development plan in Corelli's S-F-S-F movement alignment is based on a strategy that places the heavier, polyphonic movements first and the lighter, homophonic movements last. This strategy accommodates and then focuses the listener's attention, necessary to comprehend the structural complexity in the beginning, and gradually releases the musical tension along with the audience's expected drop in concentration. Another aspect that contributes to this strategy and further enhances the transition from fuller to lighter textures is the choice of meter, first stepping up from quadruple to triple time signature, followed by a compound duple meter. Form-wise, the most-used movement types were fugal, binary, variational, and the freer fantasia type. During Corelli's era the standard number of movements in either type of sonata was four to five. By the late Baroque, however, this number had been reduced to three to four.

An overarching factor that thematically unified the court and the church sonata cycles was the tonality — typically all movements in a sonata were composed in the same key. The preference in choice of the key was for the smallest number of accidentals. It is important to note that tonality by itself did not establish a strict differentiation between the major and minor in classical music in general until the 1670s. The predecessors of the major scale are considered to be the earlier Mixolydian and Ionian church modes, whereas Aeolian and Dorian modes evolved into minor scales.

Rhetoric

The entire foundation of Baroque music lies upon its unique, highly specific, and well-defined rhetorical[11] body. In order to comprehend fully any Baroque score, one has first to be acquainted with its notation principles, which significantly differ from the ones a modern performer is familiar with. Likewise, it is important to filter the expressive aspect of this music through the prism of the affect theory – a central element of the emotional perception on both the performer's and the listener's end. Looking closer at the compositional structure of Baroque music, it is essential to understand the meanings and functions of the score's discrete figures and gestures.

Notation: Descriptive vs. Prescriptive

In an attempt to describe what rhetoric meant to a Baroque performer, American musicologist, oboist, and early music expert Bruce Haynes uses a powerfully creative analogy in his book "The End of Early Music":

> What Windows is to computers, Rhetoric was to Baroque and Renaissance musicians; it was their operating system, the source of their assumptions about what music was and what it was supposed to accomplish. And although it was

- [11] George J. Buelow writes: "Beginning in the 17th century, analogies between rhetoric and music permeated every level of musical thought, whether involving definitions of styles, forms, expression and compositional methods, or various questions of performing practice. Baroque music in general aimed for a musical expression of words comparable to impassioned rhetoric or a *musica pathetica*. The union of music with rhetorical principles is one of the most distinctive characteristics of Baroque musical rationalism and gave shape to the progressive elements in the music theory and aesthetics of the period." https://doi.org/10.1093/gmo/9781561592630.article.43166. Accessed 17 Apr. 2023.

> applied to music from the outside, in a sense it would be more accurate to describe music as one form that Rhetoric took. (Haynes 168)

Practically any Baroque score would most likely seem somewhat empty or "minimal" in terms of information provided on it beyond the pitch and rhythm to a contemporary performer. It requires, however, a great deal of proper literacy and comprehension of the rhetoric in order to extract all the "between the lines" signals found in virtually every measure of every score. Baroque performers would, therefore, have a much closer relationship to the score, with diverse interpretational aspects left to their discretion, as exemplified in various treatises of the epoch, such as Francesco Geminiani's "A Treatise on Good Taste in the Art of Musick." The instantaneous "encoding" of the score helped the performer to start building a dialogue between the composer's integrated voice and the artist himself, exactly through the means of the realm of rhetoric and stylistic comprehension.[12] All that would, therefore, create a solid base for an adequate interpretation from the performer's side, as well as trust in a proper interpretation from the composer's side. Independence of the artist from most "road signs" can be recognized as a fruit of their educational legacy: 17th- and 18th-century performers interpreted their unmarked scores through habits and formulas learned as part of their elementary instruction, instead of relying on markings for slurs, *staccato* marks, *sforzandos*, and accents.[13] The shift from implicit to explicit notation happened much later in music history — after 1800, going from a

[12] This artistic intelligence was incorporated into Baroque performers from an early age by playing alongside their teachers, listening, and talking to composers, considering that it was common for the teachers to compose their own instructional material for their pupils.

[13] Bruce Haynes. *The End of Early Music* (New York, NY: Oxford University Press, 2007), 117-18.

descriptive type of score to a precise one, in which the given technical instructions would be applied with a mathematical precision by the performer — a tradition that has remained in effect until the present day. With the implicit notation fading away, so did the general rhetorical approach (in what we now call Early Music). It was only in the second half of the 20th century that those concepts were re-discovered and re-applied as the basis for the aesthetics and theoretical concepts of Baroque music: following on from the research by the pioneer in the field, Arnold Dolmetsch, and the Schola Cantorum Basiliensis[14] conductors such as Nikolaus Harnocourt, Philip Herreweghe, and Christopher Hogwood would further promote the values of Early music. Only after a few decades of thorough research, enriched by historical performance practice mastery, did the musical community reassert how much Early Music depended on rhetorical concepts.[15]

Looking closer at the peculiarities of the Baroque notation, a few elements which would typically not be marked in a Baroque score stand out, amongst them the frequency of dynamic changes, dynamic nuance, balance, rubato, exact tempo, and beat hierarchy.[16] The rather thin notation suggests the use of an implicit mode where a large proportion of what it communicates is not explicitly written but is implied

[14] An institution entirely dedicated to Early music, founded in 1933.

[15] In 1980 Ursula Kirkendale wrote in her famous article "The Source for Bach's *Musical Offering*: The *Institutio oratoria* of Quintilian": "Music of renaissance and baroque composers, who had been immersed in the study of Latin rhetoric while in school, cannot be adequately understood on the basis of our twentieth-century curricula, where rhetoric hardly exists any longer as an academic discipline and where instruction in music theory is too often limited to mere descriptive analysis of sounds in a vacuum. Because of this, Bach's instrumental music has come to be regarded (and performed) as "abstract," its rhetorical basis and function no longer understood. To comprehend earlier composers we must try to reconstruct their educational and intellectual environment, restore the priority of humanistic methods, and perhaps even systematically exclude narrow and anachronistic modern attitudes which were unknown to them". https://www.jstor.org/stable/831204. Accessed 13 Jan. 2023.

[16] Haynes 113-114.

through performance practice.[17] In addition to understanding the basic musical grammar, the following rhetorical elements were expected to be comprehended by any professional musician of the era:

- figures and gestures and their functions within phrases,
- many dynamic changes,
- changing tempo, both long-term and short,
- inflection and note shaping,
- rhythmic freedoms used to distinguish the relative melodic importance of notes (agogics),
- prolonging the first of a group of notes in faster passages and making it stronger, in order to clarify metric groups and delineate figuration (the agogic accent),
- contrasting articulations,
- pauses, bowings based on note importance.[18]

Modes of Expression: Doctrine of the Affections

> *"I am Musica. With my sweet accents I can make every restless heart peaceful and inflame the coldest minds, now with anger, now with love."* (Alessandro Striggio in the Prologue to Monteverdi's "Orfeo")

[17] Haynes 116.

[18] Haynes 117-118.

A defining element of the Baroque rhetoric is the study of affects, or affections, which further consolidates and binds the rule of law within the realm of music, both on the performer's and the listener's side. In linking rhetorical comprehension and its relation to the use of affects, Haynes says, "Rhetoric also acts as a kind of hermeneutics or narrative, providing handles for understanding music's meaning, in ways parallel to discursive thought, stories, and descriptions of emotional states. And it provides performers with a rationale for making emotional contact with their listeners" (Haynes 168). The doctrine of the affections is an unusual phenomenon, as it focuses on collective, shared feelings, unifying the performer and the listener. Haynes elaborates on this philosophy in his statement: "The overriding purpose of Rhetorical music was to move an audience emotionally: summoning, provoking, conjuring, and kindling Affections of the social kind, Affections that we share" (Haynes 177-178). Unlike the music of the later centuries that primarily focuses on the subjective and individual perception, the focus of the Baroque approach is aimed towards objective perception and the common good that can be extracted from it. The mindset of Baroque composers was centered around the devotion to collective feelings that could be understood and recognized, and that are not focused on describing feelings that are personal.[19] This principle is represented in various ways within the sonata genre – in the era preceding the strict distinction of tonality and its function, the emphasis on the affects enables the listener to

[19] Canadian-German musicologist Dietrich Bartel strengthens this statement in his book *"Musica Poetica":* "The necessity of a personal and subjective experience as an inspired source for composition was foreign to the Baroque mind. All irrational, indefinite, or inaccessible musical thought was considered unworthy" (Bartel 79-80). Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. (Lincoln, NE: University of Nebraska Press, 1997), 79-80.

instantaneously categorize a certain piece of music, serving as a primary emotional receptor and navigator. The affects also allow for the smaller unit structures to serve their purpose without becoming overwhelmed by carrying the broad, unifying thought and unfolding of the thematic content.

The origins of the word "affection", derived from the Greek pathos, reveal that "affection" designated an emotional state induced by an external cause. Its Latin use further suggests a linguistic characteristic of influence, similar to the English verb "to affect": the Latin translation of pathos, *affectus*, is based on the verb *adficere*, meaning to work upon or influence.[20] According to this definition of affection, it is not simply an emotion, but rather a change in one's spirit that is induced from outside.[21] Referring to an affection as "a frame of mind or state of feelings; one's humour, temper, or disposition at a particular time", around 1715 Roger North created a substantial list incorporating some of those changes. They may broadly vary from an emotion or an attitude to a state of mind or a physical state: "grave, reasonable, merry, capering and dancing, artificiall, malencholly, querolous, stately and proud, or submissive and humble, buisie, in haste, frighted, quarrell and fight, run, walk, or consider, search, rejoyce, prattle, weep, laugh insult, triumph; …" — and the list goes on.[22]

Approaching this broad variety of emotions and states of mind from the sonata perspective, one can find examples of the entire spectrum of affects within all sonata

[20] Haynes 172.

[21] Haynes 168.

[22] John Wilson (ed.) *Roger North on Music* (London: Novello, 1959), 139-140.

works. However certain stylistic traditions and directions can be observed, with the *da chiesa* sonatas often tending to employ the lamenting, solemn, and even lugubrious affects, whereas the solo sonatas with *basso continuo* are more likely to channel its musically emotional drive towards the more vivacious, spirited affects, expected in the antecedent of the dance suite/partita cycle.

The hermeneutic process of Baroque music can be traced in the following steps: composition according to rhetorical principles and consideration of idiomatic form; rhetorical analysis of the score on the performer's side, leading to discernment of certain affects; and, finally, transmission of these affects through a performance *(Vortrag*), reaching the final collective goal of a shared musically emotional experience. The final step in this chain, namely the musical delivery by the performer, highlights another important aspect of the affect theory — authenticity of performer's feelings, in order to transmit those in a persuasive manner to the audience. A historical source quoted below provides a report on the direct, spontaneous, expressive reaction of the rhetorical audience to the affections aroused by the performer:

> He [performer] was not free to control himself; rather he was controlled by the realized affection, spontaneously breaking into laughter or weeping, sorrow or longing, rage or contentment. Numerous contemporary eyewitness accounts refer to the intensity and grand effect of such affection-arousing compositions, causing the entire audience to break spontaneously into sobbing and wailing. (Haynes 150)

This occurrence illustrates the audience being in an almost hypnotic, trance-like state, and serves as evidence of how crucial it was for Baroque performers to engage their audience, which could only be achieved through a sincere, authentic expressivity, leaving some room for spontaneity and surprise.

Figures, Gestures, and Phrasing

The basic structural unit in the Baroque phrasing was much smaller than in the later Romantic era, therefore contributing to the often-complicated melodies, filled with twists and turns. The origins of this approach can be traced to the improvisational style of 17th-century singers, involving spontaneous embellishments and diminutions. The motive and short melodic ideas started being called figures toward the end of the century, borrowing the term from the art of oration, namely the "figures of speech." Instrumentalists soon adapted these formulas from the singers, applying them to construct the melodies consisting of a series of figures, both named and generic.

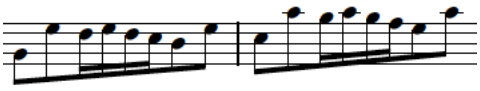

Figure 1 *Rupert Ignaz. Mayr, Sonata in A for Violin and Basso Continuo, mm. 29-30*

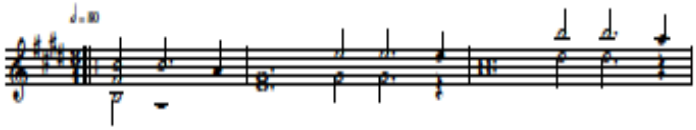

Figure 2 *Johann Heinrich Schmelzer, Sonatina Amorosa for Violin and Basso Continuo, mm. 33-35*

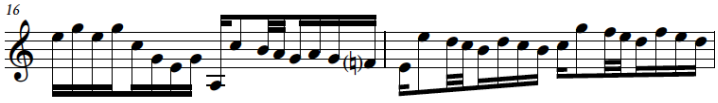

Figure 3 *Giovanni Buonaventura Viviani, Sonata in A for Violin and Basso Continuo, mm. 16-17*

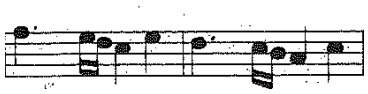

Figure 4 *Giovanni Antonio Pandolfi-Mealli, Sonata "La Castella" for Violin and Basso Continuo, mm. 3-4*

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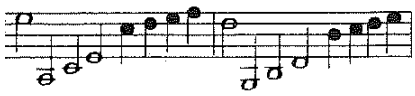

Figure 5 *Giovanni Antonio Pandolfi-Mealli, Sonata "La Castella" for Violin and Basso Continuo, mm. 125-126*

The term "figures," however, encompasses a broader segment of compositional elements: those could be melodic figures, harmonic progressions, rhythmic patterns, or even structural forms, such as fugues, which were also considered figures (see Fig. 1-5). Figures are almost always related to certain expressive modes, the affections, and can, therefore, be called exceptions, or "non-ordinary" rhetorical elements. According to Haynes, the "ordinary", or generic elements, can then be called gestures, which typically express or emphasize an idea or an attitude, adding a certain layer of meaning to it. Approaching both figures and gestures with a proper rhetorical understanding is absolutely crucial in order to create a multidimensional interpretation of the score, and, above all, is the key to ideal timing, both musical and emotional: "To phrase by figure/gesture is to go from two to three dimensions, to endow Baroque music with depth and relief, a natural calmness and an assured sense of timing" (Haynes 194). Gestures can be described as ideas and thoughts, but also as senses, feelings, and meanings – Johann Joachim Quantz calls the smallest units of musical meaning "*Gedanke*" (or "*Sinn*") in German and

"*pensées"* in French in his famous treatise "*Versuch einer Anweisung die Flöte traversiere zu Spielen*."[23]

The summation of several gestures in a small group is called a phrase. A phrase takes the order of musical meaning to the next level by communicating the value of gestures combined together. Even though the idea and application of a phrase-like structure can be found already in early and mid-Baroque music, technically speaking, it was not fully considered as an individual entity until the late 18th century. Analogous to a sentence in language, a musical phrase has a more complete and decisive statement in its meaning compared to a gesture. A Baroque phrase would typically represent a full harmonic progression ending with a cadence. Similar to gestures, phrases are also continuous and bound together – in Rhetorical music the end of one element simultaneously serves as the beginning of another. Both gestures and phrases share the same quality of not having a fixed length, in addition to being interpreted and defined according to their meaning.

The mechanism of gestural phrasing stresses the importance of smaller units – this time the individual note shaping, also called "inner dynamics," which is primarily attributed to the Baroque rhetoric, and has substantially changed its role in the climax-oriented Romantic phrasing. This brings back the idea of multidimensionality of rhetorical music, in which each note and gesture has an individual shape of its own, making the score more convex in its relief. According to Quantz any individual note comprises in itself an inner dynamical spectrum: "Each note, whether it is a

[23] Johann Joachim. Quantz, *On Playing the Flute*, transl. Edward R. Reilly (London: Faber and Faber Limited, 1966).

quarter, eighth, or 16th, should have its own Piano and Forte, to the extent that time permits" (Quantz 166).

To close the circle of gestures and phrases, one ought to mention the special place that the gracing takes in this rhetorical mechanism. Grace notes follow the same protocol as the descriptive notation discussed earlier – they are rarely written out and are left to be determined entirely at the performer's discretion, according to musical taste and momentum. Gracing symbols signaled the necessity of adding a stylized reinforcement, or a moment of concentrated intensity.[24] Graces were marked with a coded mark in a rhetorical score, typically with a plus sign (+) above the note (see Fig. 6), leaving it up to the performer to determine and realize the effect needed. Therefore, gracing in a sense was a "business card" for the performers, representing their individuality, charisma, and creativity. Haynes states that graces are "a window into the performer's heart and mind" in his description:

> Graces are the ultimate test of a performer's musicianship and grasp of style. From the simplest trill to the cadenza, they immediately reveal the sensitivity and imagination—even the basic personality—of the musician. Is the trill automatic or does it fit organically into the movement's Affection? Is the cadenza gracious, learned, impressive, surprising, overflowing with ideas that might produce another movement? (Haynes 203)

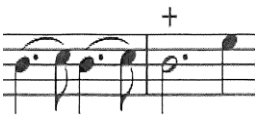

Figure 6 *Telemann, Georg Philipp. Fantasia XII for Solo Flute, mm. 21-22*

[24] Haynes 203.

Having covered a broad variety of works from the 17th and 18th centuries in my dissertation recital and recording, I came to realize the significance of artistic contribution that gracing adds to the Baroque music, and learned how to truly cherish and, therefore, enjoy the execution of those ornamentations, treating each one as a personal statement, quasi miniature cadenzas.

In the next part of my dissertation, I turn to another aspect that started to fade historically along with the implicit notation – the practice of the interchangeability of treble instruments, historically associated with 17th-century repertoire and aesthetics. However, the strong Rhetorical foundation of the 18th century's compositional techniques allows for interchangeability to be applied to the high-Baroque works written for a specific instrument. It is precisely that foundation – figures, gestures, Rhetorical phrasing, and, of course, the Affects – that make the interchange possible, even if sometimes the practical application can become technically challenging due to the peculiarity of instrumental specifics.

Unaccompanied Solo Violin. Interchangeability of Treble Instruments in Works for Solo Violin and Solo Flute: Suite, Partita, Fantasia.

Treble Interchangeability

Unlike the concept of a composition strictly intended for a specific instrument that a modern musician is acquainted with, the Baroque era exercised much greater liberty in that regard, sometimes referred to as *ad libitum* practices[25]. This fluidity is especially associated with the treble instruments; however, it is applicable to the accompanying *da corpo* group as well. The preferred solo/melody/concertante-part covering instruments were violin, *Zink*/*cornetto*, transverse flute, and the oboe. All of these were interchangeable at different points of the Baroque period. More specifically, violin and cornetto were interchanged through the 1660s, while the flute and to a lesser extent the oboe alternatives were in use starting from 1700. In the *da corpo* group of *basso continuo* instruments, apart from the traditional organ and harpsichord with its variants, other frequently used instruments were *chitarrone*, theorbo, and lute; but also harp, viola da gamba, cello, trombone and bassoon.

In terms of the repertoire specifics, interchangeability in the 17th century was applied primarily to the "solo" and "trio" sonatas, with the composers typically marking their score with an option for the alternative instrument (e.g., "for violin or cornetto"). In addition to optional practices expressly allowed by the composer, the choice of instrument assumed by the performer also depended on the need and occasion. The most flexibility in treble instruments was evident in chamber music

[25] See William S. Newman, *The History of the Sonata Idea*. *Volume 1: The Sonata in the Baroque Era* (Chapel Hill, NC: University of North Carolina Press, 1966), 57.

settings, where both the number and the selection of preferred instruments carried a circumstantial character, being discerned in accordance with location (courtly or domestic), occasion, and even a simple practical aspect of the availability of a particular instrument at the event. Another variable that played a role in making the choice of selecting one instrument over the other was the acoustical resonance – for example, cornetto would likely be preferred when a greater volume than the violin was desired. Furthermore, this would affect the choice of the bass instrument in order to maintain the sound balance – while violins would typically be paired with cellos, *cornettos* usually were assigned to trombones or bassoons for either the bass melody or *basso continuo* parts. Amongst the 18th century composers who employed this interchangeability in their works are J.S. Bach (Brandenburg concertos) and François Couperin (Concerts royaux).

Overall, a certain leadership in each instrument group can be observed, pointing out the stylistic tendencies of Baroque composers and performers alike. Within the string instrument group, no doubt, it has been the violin that has dominated throughout the Baroque sonata era from its very beginning. The American musicologist William Stein Newman professes it in a manifesto-like fashion in his book "A History of the Sonata Idea: The Sonata in the Baroque Era":

> At the head must be the violin, which was used as a solo instrument as early as Cima's sonatas of 1610. The violin may be said to have made its debut, reached a first peak in both construction and technical exploitation, spread from Italy to other, originally less receptive lands, and attracted some of the first great instrumental virtuosos, all primarily as a vehicle of the sonata. From

> the tremolo and *"Altre Curiose & Moderne Inventioni"* of B. Marini to the comprehensive pyrotechnics of Locatelli, Veracini, Tartini, and Leclair a whole century before Paganini, there were few resources of the violin that we shall not be meeting in the Baroque sonata. (Newman 53)

In the wind group, however, it was the *cornetto* or Zink that first took the leading role in the 17th century, with the flute taking over in the 18th century, when its German conical, transverse form established itself.

Suite, Partita, Fantasia

German Solo Baroque Legacy

With its origins in Italy in the 17th century, followed by the bloom at the Austrian courts, it was up to German composers to bring Baroque sonata to its finest and most complex stage in the 18th century. While many German courts were influenced by the French musical traditions, the composers most important to the unaccompanied solo sonata in Central and Northern Germany further advanced the Italian school's values, which remained independent from Versailles' taste preferences. Two important musical figures that surely influenced both Bach and Telemann were the Dresden-based Johann Paul Westhoff (1656-1705) and Johann Georg Pisendel (1687–1755).

A contemporary of Biber and Walther, Westhoff spent his life between the Dresden and Weimar courts, where in addition to his musical duties he also taught French and Italian. As a successful violinist, Westhoff had the privilege to play for King Louis XIV in Paris in 1682. His legacy in the violin repertoire is of most

significance, as the suites for unaccompanied violin composed by him in Dresden between 1683 and 1696, when those were published as an entire set, serve as the very first example of multi-movement solo composition for the violin.[26] It is not known if Westhoff himself preferred to label his work as suites or partitas, due to the loss of the title page of the first edition. Daan Alberga writes in his preface to the 2019 edition of the six suites:

> In the time of composition, "Suite" or "Dance Suite" was certainly a common term for series of dances for one or more instruments. The word "Partita" or "Partia" was in the time typically used for different types of music, often variations on a common theme, even though it was becoming more and more fashionable towards the end of the 17th century to compose these variations in the form of different dances, which influenced its meaning, especially in the Germanic region. Indeed, it is certain that Bach would call his suites for violin "Partias" twenty-four years later, although he kept the word "Suites" for the works for cello, which were composed in the same period. (Alberga preface)

Since Westhoff's final years in Weimar overlap with Bach's employment at the Weimar court, it is safe to presume that the two had met. Likewise, it is broadly accepted that on his visit to Weimar in 1717 Bach heard the other violinist and composer who influenced his writing of the violin solo works — Johann Georg Pisendel, a student of Giuseppe Torelli and Antonio Vivaldi, and a teacher of the

[26] Christoph Wolff emphasizes the artistry and masterfulness of Wetshoff's compositional approach: "His choice of dance suites made perfect sense, since there was a long tradition of dancing masters in the service of nobility, improvising on a kit violin or pochette (a small violin to fit in a pocket) when teaching dance lessons. Westhoff elevated such unaccompanied improvisatory practices to a new and truly artful level" Christoph Wolff, *Bach's Musical Universe: The Composer and His Work* (New York, NY:W. W. Norton & Company, Inc., 2020),100.

famous violinist and composer at the court of Frederick the Great in Berlin, Franz Benda (1709–86). Even though Pisendel only wrote one sonata for unaccompanied violin, it is considered a unique early example of the genre, similar to Westhoff's achievement in its suite/partita subsection.

Taking off from where Westhoff and Pisendel left it, both Bach and Telemann further developed the solo genre, thus bringing it to its *ne plus ultra* status with their key works within the solo repertoire: Bach's Sonatas and Partitas for unaccompanied violin, Partita for unaccompanied flute, and Suites for unaccompanied cello; and Telemann's Fantasias for unaccompanied violin and flute.

Bach and the Violin

Even though Bach typically is primarily associated with organ and clavier, he had a very close relationship to violin from his early days. Born into a third generation of professional musicians, Bach was exposed to a variety of instruments around his household. Bach inherited a Jacobus Stainer violin and received his early training from his father Johann Ambrosius (1645–1695), who was the principal violinist of St. Georg Church's ensemble. Later, as concertmaster at Weimar and capellmeister at Cöthen, and in Leipzig among his various functions, J.S. Bach often led the ensemble as a violinist, and additionally played the viola.

As stated earlier, one of Bach's direct sources of inspiration towards composing a solo violin work came through Westhoff, whom he would have personally met while completing his six-month tenure in Weimar in 1703. It is not entirely clear when exactly Bach began working on his sketches of the solo sonatas and partitas for the violin, which were completed in 1720; however, it is widely

presumed that this gap would not have exceeded a few years in length, as Christoph Wolff writes in his book "Bach's Musical Universe": "Stylistic evidence indicates that the actual composition of the unaccompanied violin sonatas and partitas could hardly have started before 1718/19: the Siciliana of the G minor sonata (BWV 1001), for instance, happens to be the earliest occurrence of this movement type in Bach's music" (Wolff 101). The set of three sonatas and three partitas for unaccompanied violin did not appear in print until 1801, around the same time as the "Well-Tempered Clavier." However, the manuscripts were already in use long before that, for instance within Bach's Berlin circle. It is noteworthy that many of the violinists of that time, in addition to performing Bach's solos, regarded them as highly valuable pedagogical gems. Bach's son Carl Emmanuel refers to a violinist friend, presumably Franz Benda, in capturing this sentiment:

> He understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for the violin and for the violoncello without bass. One of the greatest violinists told me once that he had seen nothing more perfect for learning to be a good violinist, and could suggest nothing more perfect to anyone eager to learn, than the said violin solos without bass. (Wolff 103)

The pedagogical direction of Bach's solos is already pointed out in the title pages of the Berlin manuscript copies, appearing under the title "studio" for the violin works and "études" for the cello works. Similarly, the earlier copies made in Leipzig by Johann Andreas Kuhnau are known to be used as teaching materials:

> The performer-composer seems to have held these uncompromisingly demanding solos before the string players with whom he worked, regardless of their proficiency, in very much the same way that he provided his keyboard students with highly challenging instructional materials. These were no mere exercises for building technical skills. They were also exquisite creations suited to engage mind and soul, peerless exemplars that demonstrated just how craft and art could merge and become one. (Wolff 104)

Pedagogical values aside, Bach's violin solos simultaneously found their appraisal among the performers of the era, with Johann Spieß, concertmaster at Bach's Cöthen ensemble, as well as his Dresden friend Pisendel, to name a few. Naturally, Bach would have also performed those himself. In Berlin's cultural milieu it was the virtuoso Johann Peter Salomon who first adopted Bach's solos to his concert repertoire, as the reminiscences of the Prussian capellmeister Johann Friedrich Reichardt from the Carnival season in Berlin in 1774 suggest:

> For me, the most interesting artist acquaintance was that of the excellent violinist Salomon. Through him I first learned the splendid violin solos without accompaniment by [Johann] Seb.[astian] Bach, in which the setting is often developed in two or three parts, but also in one voice delightfully invented, so that any further accompaniment seems superfluous. The great vigor and security with which Salomon presented these masterpieces was a new impetus to me to perfect polyphonic playing on the violin, which I had long practiced with fondness. (Wolff, p. 105)

Bach's Unaccompanied Solos

Violin and Flute Partitas

Before going into analysis of the violin and flute works, it is important to point out their respective sound properties. Violin and flute share a substantial amount of similar tone qualities, even though the two instruments could have hardly been any more different in their construction. Apart from the similarity of the pitch range, the central element that unites the two instruments is their closeness to the human voice, which is further enhanced through the use of *vibrato*, which gradually came into more frequent use from the 18th century on. The primary difference between the violin and the flute, however, is the ability of a string instrument to produce double-stops and chords, whereas the flute is limited to monophonic expression only, precisely like the human voice. This core factor, however, did not stop Bach (and Telemann) from experimenting in going beyond these constraints: the genius of the high-Baroque masters demonstrates that the means of realization of polyphonic ideas can be reached in both direct and indirect ways.

Perhaps the best word that describes Bach's creative polyphonic treatment of solo instruments is the term that he would likely have used himself — *Vollstimmigkeit*, or an all-embracing polyphony as Wolff translates it: "The German term *Vollstimmigkeit* is not identical with polyphony (*Mehrstimmigkeit*), and it has no proper English equivalent. *Vollstimmigkeit* describes a texture comprising simultaneous independent melodic lines, perhaps best rendered by the phrase 'all-embracing polyphony' purposefully applied in its greatest strength" (Wolff 23). This is particularly applicable to his violin partitas which employ the all-embracing

polyphonic principle throughout. The creative spirit led Bach towards an almost *fantasia*-like liberty in structural approach: each partita differs in number of movements and dances, therefore establishing a sense of uniqueness and spontaneity. The most artistically unpredictable and creatively invigorating composition is the Third Partita in E major, BWV 1006.[27]

The only other solo partita written by Bach is the "Solo pour la flûte traversière" in A minor, BWV 1013, which, curiously, appears in the appendix of the Cöthen manuscripts of the violin solos. The transverse flute had only recently risen to prominence at that point, which suggests Bach's intention to become better acquainted with the instrument[28] by examining its potential in the solo format, while already employing it in other ensemble works, such as the Brandenburg Concerto Nr. 5 and several cantatas. Evidently, Bach did not find an opportunity to expand his two books of instrumental solos for strings with a separate book for winds, therefore leaving it to Telemann to realize these ideas in his Fantasias for unaccompanied flute (1732), violin (1735), and viola da gamba (1736)[29].

[27] Further description in the Repertoire Analysis chapter of this dissertation.

[28] The flutist Natalie Ham states: "In contrast, the *Partita in A minor for flute Solo BWV 1013* seems to encompass violinistic writing with no sensitivity to common technical difficulties for the flute. The first movement is a considerable physical challenge for the flutist. The continuous 16th notes do not allow for time to breathe comfortably and the eliding phrase endings create multiple interpretations in breathing choices. The very last note of this movement is one of the highest notes on the Baroque flute (high A), a note that takes considerable skill to achieve. The wide leaps of the opening phrase of the second movement are echoed in the following fast 16th note passages complete with chromatic notes. It seems as if Bach wanted to explore the virtuosic limits of the Baroque flute." Natalie Ham, *Bach's Ciaconna for Flute Solo (BWV 1004), Transcribed by Natalie Ham*, D.M.A. dissertation (University of Washington ProQuest Dissertations Publishing, 2021), 65.

[29] In addition to keyboard Fantasias of 1733.

Telemann's Music for a Mixed Taste and the Fantastical Style

Telemann, known for his mastery of the dual or "mixed" musical taste — French and Italian — serves simultaneously as the primary representative of the fantastical style in 18th century.[30] Between 1732 and 1736 Telemann published four volumes of fantasias — for flute (1732), keyboard (1733), violin (1735), and viola da gamba (1736; lost). The flute and violin fantasias stand out with their innovative characteristics, wherein the keyboard fantasias had more parallels with the improvisational character of toccatas and capriccios. The treble instrument works are truly unique in their nature, with the flute fantasias being foremost innovative and ingenious. This is particularly noticeable within the historical context of the recently emerging flute repertoire: there had only been a very few solo flute pieces written by that time.[31] The most recent such pieces were Bach's Partita for solo flute, as well as several pieces by the French composer Jacques-Martin Hotteterre. Along with J.S. Bach's Partita for transverse flute (1723) and C.P.E. Bach's A minor sonata for solo flute (1747), Telemann's Fantasias for unaccompanied flute (1732) contributed to the formation of a triptych that is regarded as essential in the solo flute repertoire, from its origins through the 20th century.[32] On the other hand, the portfolio of the unaccompanied violin repertoire had already been enriched by the works of Biber,

[30] The Baroque theorist, theologian and historian Athanasius Kircher, famous for his treatise *Musurgia universalis* of 1650 speaks of the concept of the *stylus fantasticus:* "The fantastic style is suitable for instruments. It is the most free and unrestrained method of composing; it is bound to nothing, neither to words nor to a melodic subject; it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues" Transl. in Steven David, Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York, NY: Oxford University Press, 2008), 50.

[31] First works for flute appear from around 1700.

[32] No significant contributions were made in the 19th century.

Pisendel, Westhoff, and Bach, leaving Telemann the task of re-imagining the stylistic and structural approach in his preference of the free-spirited fantasias to a stricter sonata or suite form.

Fantasias for Unaccompanied Flute

Each of the twelve fantasias is composed in a different key, progressing in stepwise motion upwards from A to G, usually representing both the major and the minor of each key. The only exceptions are the keys that would have been barely manageable on a one-key flute[33] — there is no C minor, F minor, and F sharp major. The table below showcases the movement types and their respective tonalities occurring in this cycle:

Table 1 *Overview of tonal and formal structure in Telemann's Twelve Fantasias for Flute Solo TWV 40:2 – 40:13*

Fantasia Nr.	*Key*	*Opening movement(s)*	*Concluding dance*
Nr. 1	A major	Toccata	Menuet
Nr. 2	A minor	Prelude-fugue-adagio	Boum e/ rigaudon
Nr. 3	B minor	Capriccio	Giga
Nr. 4	B major	Adagio-(binary) allegro	Air
Nr. 5	C major	Capriccio-chaconne/passacaglia (giga)	Gigue/canarie
Nr. 6	D minor	Adagio-fugue	Rustic (rondeau)
Nr. 7	D major	French overture ("Alla Francese")	Rustic (rondeau)
Nr. 8	E minor	Allemande-fugue (giga)	Passepied
Nr. 9	E major	Sarabande-fugue	Boum e/ rigaudon
Nr. 10	F# minor	Corrente-fugue	Menuet
Nr. 11	G major	Prelude-fugue	Giga
Nr. 12	G minor	Capriccio	Rustic (ternary)

[33] Transverse flute tuned to D major.

In his book "Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works" Steven Zohn talks about the various ways of grouping the fantasias, drawing parallels with Bach's approach in his Goldberg Variations:

> […] the twelve fantasias may further be divided into four modally contrasting groups of three: major-minor-minor; major-major-minor; major-minor-major; minor-major-minor. That one might also divide the fantasias into two groups of six is suggested by the placement of a French overture *("Alla Francese"),* with its introductory associations, at the beginning of the seventh work. Nine years later, J. S. Bach employed a similar formal strategy when he commenced the second half of his Goldberg Variations with a French overture (Variation 16). (Zohn 428)

In categorizing the movements from the stylistic angle, a few subdivisions can be made: improvisatory style, various sonata styles, including sonata *da chiesa* characteristics, and most importantly the fugal movements, which prove to be especially challenging to realize on an instrument incapable of playing double-stops or chords.

The improvisatory opening movement types are well represented in the openings of Fantasias 1, 2, and 11, with the latter allowing for further parallels to be drawn with Bach, only this time in connection with its *moto-perpetuo* motion in broken chords, which immediately calls to mind the E major Partita, in addition to the two cello suites — G and C major, BWV 1007 and 1009. The adagio movements throughout the cycle, on the other hand, follow a rather through-composed than an improvised manner. An occasional addition of the second slow movement or a slow

section, as in Fantasias 2, 9, and 11, provides for glimpses of *da chiesa* structure, while Fantasias 4, 6, and 8 represent the more modern type of slow-fast-fast/dance sequence, sticking to the binary form for the dance movements. The most creative polyphonic solutions are to be found in the fugal type of movements which are represented abundantly — eight out of twelve of fantasias have a fugue or at least a fugal section within it.[34] The highlights are Fantasias 5 and 6, with the latter having the particularly complex use of two *stretto* presentations of the subject. Fantasia 5 is notable for its implementation of the *chaconne/passacaglia* principle with its theme consisting of three measures appearing a total of twelve times in fifty-four measures, in both treble and bass registers.

Fantasias for Unaccompanied Violin

In many regards the overall structure and composition of the violin fantasias is based on the principles of the flute fantasias; here Telemann mostly sticks to the two or three movements followed by a binary dance, with a less frequent use of fugal elements. Nevertheless, those are present in almost half of the fantasias. The actual fugues occur in Fantasias 2, 3, 5, 6, and 10, with the most complex and intense fugue being placed right in the middle of the cycle in Fantasia 6. Simultaneously, Fantasia 6 along with the following Fantasia 7, serve as best representatives of the sonata-like cycle, with the slow-fast-slow-dance structure. If in the flute fantasias Telemann had to come up with highly imaginative solutions for an intertwined polyphony, especially in fugal sections, here he relies comfortably on the violin's potential to

[34] In contrast J.S. Bach, C.P.E. Bach, and Hotteterre did not intertwine fugal elements into their solo flute *oeuvre*.

realize double-stops and chords, adding to it a more contrapuntal voicing and polyphonic sonority. However, just as Telemann's stylistic equilibrium shifts constantly from the older Baroque to the newer Galant characteristics, so too does his realization of polyphonic ideas; he does this by allowing the compound-line approach (so well established in the flute fantasias) to co-exist with the direct polyphony of a string instrument, showcasing another aspect of the fluidity and flexibility of treble instruments.

Both Bach's and Telemann's choice to compose simultaneously pieces for violin and flute within the same structural framework – Partita for Bach and Fantasia for Telemann – led me to experiment with applying the principles of instrumental fluidity (its interchangeability and flexibility) in recording the flute works played on a Baroque violin, next to the original violin works by the same composers.[35]

[35] The last chapter of the dissertation provides the detailed analysis of this repertoire.

Repertoire Analysis: Accompanied and Unaccompanied Solo Violin Works

The summation of the repertoire covered in the recital and the recording reflects all the nuances and peculiarities presented in this dissertation. I chose to analyze these pieces mostly from the listener's perspective, serving as responsive evidence of the performer's (i.e., my own) application and execution of the rhetorical principles in accompanied and unaccompanied solo Baroque music.

Recital Component. Development of Sonata da Chiesa and Solo Sonata for Violin and Basso Continuo through the 17th and 18th Centuries in Italy and Austria

I selected six composers whose works clearly portray the essential characteristics of accompanied solo violin works, simultaneously representing their regional stylistic direction. Within the accompanied solo-violin genre, I focus on the work of Italian early-Baroque composers P. Mealli and G.B. Viviani. Furthermore, I reflect on the work of Austrian composers J.H. Schmelzer (early-Baroque) and R.I. Mayr (late-Baroque). Within the sonata *da chiesa* genre, I analyze various compositions of the Italians C.A. Lonati (mid-Baroque) and T. Albinoni (late-Baroque). These are rare examples of church sonatas for solo-treble instrument and organ (*basso continuo*), rather than the more familiar larger-ensemble setting of the trio sonata, consisting of at least three or four instruments.

Johann Heinrich Schmelzer

Born in Scheibbs, Lower Austria, Schmelzer received musical training in Vienna, likely with one of the mentors of court musicians Antonio Bertali,

Burckhardt Kugler, or Giovanni Sansoni. Having worked for some time as cornettist in the Stephansdom in Vienna, Schmelzer was already engaged as a violinist at the Imperial court in his teens. His official appointment as a violinist of the court orchestra, however, dates to 1649. Having been close to the emperor Leopold I by whom he was eventually ennobled, Schmelzer was promoted to a vice-Kapellmeister of the imperial court in 1671.

Schmelzer's most notable work is the set of 12 *Sonatae unarum fidium* (1664) for solo violin and *basso continuo*, which historically serves as the first sonata publication of this type in the German-speaking world. Apart from this set, Schmelzer produced two more sets — one, composed earlier, called *Duodena selectarum sonatarum* for a mixed number of parts and instruments, and a later set of solo sonatas. Schmelzer's compositional style of sonatas showcases his preference for the variation principle, especially notable in the last set.

Sonatina Amorosa in E Major

It was the composer's habit to label some pieces *sonata* and others *sonatina*, not only in his violin works, but also in the ballet suites, which he composed extensively throughout his life as part of his court-composer's duties. The compositional structure of Sonatina *Amorosa* showcases Schmelzer's preference of the variational principle built upon a multisegmented one-movement foundation. Each segment is in a binary form, with the meter changing from common time, to 3/1, to 3/4, providing a sense of development and thematic categorization. The choice of a luminous E major key enhances the affect signaled through the subtitle *"amorosa"*- the music immediately embraces the listener with its warm, soothing sound and an

unrushed, moderate tempo. The dotted-note figures add an overture-like element, contributing to the courtly, noble character of the piece. The variation principle is achieved primarily through the change of note values, first switching from quarter- and eighth-note pace to the flowing sixteenth-notes, before taking a more substantial pace change in the 3/1 section: composed almost entirely in double-stops of half- and whole-note values, the dotted rhythmic figuration adds a courtly dance character. The final segment brings back the melodic fluidity through the moving eighth notes, at the same time playing around the repetition of the note patterns, which creates an overall calming effect, indicating the arrival of the *finale* section. The *basso continuo* line reflects the temporal changes of the violin part and harmonically supports the melodic variations, never stepping away from the overarching E major unity.

Giovanni Antonio Pandolfi Mealli

A native of Italy, Pandolfi Mealli served at the court of Archduke Ferdinand of Austria in Innsbruck where all of his major works were published. The set of twelve sonatas (Op. 3 - 4) *"da chiesa e da camera"* for violin and *basso continuo* of 1660 often carry a programmatic title and are composed in an improvisatory, rhapsodical manner, while keeping a simple *continuo* accompaniment.

Sonata Nr. 4 "La Castella"

This sonata is composed in three segments, with the first and third sharing similar musical characteristics: the melodic line finds its expression through extensive use of *arpeggio* and scale figures. The *basso continuo* part here is written out and often interacts with the melody in a duo-like manner, imitating the rhythmic and melodic figures heard in the treble voice. The middle section, in 3/1 meter, although

carrying over the same tempo marking (*adagio),* employs the *ostinato* type of variation, similar to *passacaglia* or *chaconne* type. The bass line follows a simple descending stepwise motion, with the violin building up the pace by transitioning from larger to smaller note values, and with most of the broken chords appearing in this section. The third and final segment begins with a cadenza-like *quasi-rubato* opening, whose upward-directed melodic line contrasts with the middle section's descending direction, which often dominates in both voices. The bass line regains its chamber music properties in serving as a partner rather than a sustained bass, providing a substantial harmonic fundament. The final section introduces the use of a few accidentals necessary for the transitional modulations leading into the coda.

Giovanni Buonaventura Viviani

A Florentine by birth, Viviani met a fate similar to Pandolfi's, which led him to the Innsbruck court where he served over twenty years, first starting as a court violinist and later evolving to *Kapellmeister* position. Just like Schmelzer, Viviani also eventually got ennobled. In his post-Innsbruck years, Viviani was employed in a few Italian cities — Venice, Rome, Naples — mostly working on operatic works. His final position of *maestro di cappella* was held at the Pistoia Cathedral in Tuscany. Viviani's dramatic influence adapted from the operatic genre is present in his instrumental works with its vivid expressiveness and implied narrative.

Sonata in A Minor

With its rhapsodic opening character, showcasing the dramatic virtuosity of the violin, this sonata brings it to a solo-concerto level: the music is well defined, persuasive at all times, signaling confidence and determination. The A minor key

further enhances the dramatic affect of the piece. The sonata opens with a lengthy *adagio* part, which serves as a prelude to the upcoming sequence of several dances – some of them named and some attributed as dances based on their musical characteristics. The stormy virtuoso passages in the prelude are reminiscent of the well-known approach used by Vivaldi in his *"Quattro Stagioni":* the note values get as small as thirty-seconds, creating much suspense through longer passages held on one musical breath. Once the force and fury of the violin passages die down, a strict, noble sounding transition leads towards the first dance-like *allegro* section, appearing much at ease after the heavy and dark moods of the *adagio* prelude. All the dances – three altogether, with *allemande* and *courante* following the *allegro* – are in a binary form. The meter changes from cut time, to common time, then to ¾ for the *courante*, before returning to cut time for the rhapsodic *finale* section. The *allegro* section and the *finale* are the only two spots where double-stops can be found. The rest of the piece employs a broken chord principle when necessary. The unified A minor structure of the piece facilitates seamless transitions from one dance to another, all beginning on the base tonic note. The finale brings back the darker colors heard in the opening, but this time in a more lamenting, somber character, especially felt through the suspensions in the double-stops, and in the quasi-funereal rhythm. A few flashy runs, so vital in the prelude, appear for one last time in the coda.

Carlo Ambrogio Lonati

The Milanese composer, violinist, and operatic singer C.A. Lonati primarily worked throughout Italy: apart from his native Milan, he spent time in Naples, Genoa, Modena, and the court of Mantua. Nevertheless, he had connection to Vienna as well,

based on the fact that his violin sonatas along with a volume of cantatas are dedicated to Emperor Leopold I. His most notable royal connection, however, was to the Christina Queen of Sweden, in whose orchestra he served as a violinist. Lonati was mostly known as a violinist and an instrumental composer; however, he has strong links to operatic repertoire as well, both as a performer and a composer. Whereas his operatic performances were mostly in the comical genre, Lonati's compositional preference leaned towards the *dramma per musica.* Lonati's violin sonatas suggest influences from Biber through its use of double-stops, *scordatura*[36], and the range of seven positions.

Sonata da Chiesa Nr. 1

The grand opening of this sonata sets up a regal tone: beginning with an upward fourth, fanfare-like motive, it sets up a diatonic cadenza held over a sustained bass — distantly reminiscent of the bagpipes often closely associated with the royal courts. This explosive grandeur exhibits the broad range of the violin, reaching as high up as the sixth position. The following *Largo* truly sounds like a violin-organ duo, with parts not only complimenting each other, but also switching in their leadership roles. The violin voice here is entirely in double-stops, creating, along with the organ, a rich, orchestral texture similar to the one in trio-sonata, if not even the *concertino* setting. Along the same lines comes the fugal *Sostenuto,* now in a livelier flow. There are two sections employing different fugal subjects; the first opens with a quarter note movement taken over by an eighth-note flow, whereas the second is a

[36] A non-standard tuning of string instruments for special effects, applicable to lutes, guitars, viols and the violin family.

more energetic motive, setting up the character right away with the eighth- and sixteenth-note progression. The subsequent *Largo* section brings the lugubrious *passacaglia*-like character, with a descending bass line and a melody mostly expressed through larger note values and minimal movement, for the most part stepwise. This movement surely carries the most ecclesiastical, reflective character, with its lamenting, penitential affects in use. At last, however, Lonati lets the lively spirit and a rejoicing mood lead into the final *Presto,* reminding the listener that the earthly death is not final and that eternal light and joy awaits ahead. The vitality of the character is rhythmically achieved through the *moto-perpetuo* sixteenth-note movement all throughout, with a final D major chord as an "Amen" or an "Allelujah", symbolizing the glorious victory of life eternal over death.

Rupert Ignaz Mayr

The Bavarian composer and violinist Rupert Ignaz Mayr is closely associated with the Munich as well as the Freising courts. In Munich Mayr held a position of the court violinist and chamber musician, whereas in Freising where he served as a violinist early in his career, Mayr was eventually appointed a *Kapellmeister* by prince-bishop Johann Franz Eckher von Kapfing und Liechteneck in the later part of his career. Nevertheless, Mayr composed throughout his life, regardless to his employment status. Apart from instrumental music, Mayr was particularly devoted to church music, having composed various Masses, offertories, and psalms. Having been born in Upper Austria, Mayr has been praised by the Emperor Leopold I, particularly for his contribution to the Catholic church music.

Sonata in A Major

From the first tones of this piece, Mayr creates a musical atmosphere similar to Schmelzer's Sonatina *Amorosa*, with a warm, bright melody of the opening *Adagio*. Unlike Schmelzer, however, Mayr inserts a few chromatic elements right in the opening, drawing parallels with Albinoni's frequent use of chromaticism in his *Sonate da Chiesa*. The sonata is composed in a multisegmented manner, entirely held within the A major key with relatively short sections, which in their character provide a kind of symbiosis between various dance characteristics and a variation principle. Three out of the four vivacious sections are in ¾ meter, which enhances the uplifting dance spirit of the music. The variation principle in triplets, used here in the second fast section, is reminiscent of the Doubles used in Bach's Partita Nr. 2 for unaccompanied violin, BWV 1004. The third section, similar to Lonati, is employing the *moto-perpetuo* movement held entirely in sixteenth notes, and leading into a triumphant *finale,* with its dotted rhythmic figures in double-stops, bringing back the dance-like festivity.

Tomaso Albinoni

Tomaso Giovanni Albinoni spent most of his life in Venice; however, he too has some links to Munich and Dresden, having dedicated some of his instrumental works to the Elector of Bavaria, Maximilian II Emanuel, as well as to the German violinist and composer J.G. Pisendel. Albinoni's primary genres in instrumental music were sonatas and concerti, while in secular vocal music he leaned towards operas and cantatas. His compositional career turned out to be quite lengthy, stretching almost to fifty years, and leaving approximately fifty-five sonatas and over

fifty operas. Albinoni's Sonatas Op. 1 served as an inspiration for Johann Sebastian Bach who borrowed some of the musical material, mostly fugal subjects, from sonatas Nr. 3 and Nr. 8 for two of his own clavier fugues: in A and in B minor. Another German composer who worked with Albinoni's material was J.G. Walther in Dresden who made transcriptions of two concertos from Op. 2 for organ. Newman describes Albinoni's musical language, particularly in regard to his sonatas in this way: "…lines are disrupted by his preoccupation with intense details—chromaticism, often resulting from the Neapolitan and augmented 6th chords; expressive rests between short rhythmic units; yearning leaps; ornamental minutiae" (Newman 164).

Sonata *da Chiesa* Nr. 4

Composed in a Slow-Fast-Slow-Fast structure, the sonata is tonally unified by the G minor key. However, Albinoni frequently uses modulations, immediately revealing its 18th-century characteristics, in contrast with the majority of works analyzed earlier. Another quality that stands out in this work is the noble, solemn character all throughout, even with the fast movements presented in a very courtly, elegant fashion, showcasing the Venetian finesse associated with the time period. The sonata's opening *adagio* starts with an expressive upwards minor sixth immediately followed by a dropping half-step, creating an affect of a tormenting solitude and hopelessness, and at the same time of great beauty and majestic poise. The subsequent *allegro* part, however, lifts up some of that graveness, with glimpses of light achieved through short modulations into the major key. The harmonic movement here is continuous, with modulations occurring sometimes more than once within a bar, demanding an extensive use of accidentals. The following *adagio*

movement in 3/2 meter, although slow, carries to a certain extent a dance character, reminiscent of a *sarabande.* The fiery finale in a binary form is in 12/8 triplet movement, with violin's range going up to 5th position, and after another set of modulations, indicating a searching character and an affect of turmoil and instability, the cycle resolves in a dramatic coda with its affirming G-minor final chord.

Recording Component. Interchangeability of Treble Instruments in Works for Solo Violin and Solo Flute: Suite, Partita, Fantasia

Although the concept of an interchangeable treble voice part started to fade away in the 18th century, I was curious to experiment with the application of this method on the high-Baroque works by J.S. Bach (1685-1750) and G.P. Telemann (1681-1767). If the best representation of the 17th century development of the violin idiom was through the sonata genre, then here my selection falls on the three musical forms that exemplify the unaccompanied solo treble *oeuvre* – suite, partita, and fantasia.

J.P. Westhoff: Suite II in A Major for Violin Solo

Infused with the polyphonic texture through and through, this suite exemplifies the mastery of the German violin idiom, already presented in sublime form in its early historical breakthrough appearance. Composed in the traditional dance suite cycle of *Allemande-Courante-Sarabande-Gigue* it unfolds as a conceptually wholesome, technically and musically balanced, and thematically unified composition. Westhoff showcases the "less-is-more" principle via his use of basic double-stops and chords such as thirds, sixths, and triads with their inversions, which acoustically bring out the very best resonance in the violin, acting as rewarding

and encouraging agents on the performer's end. The natural, organic, and smooth perception of the music on the listener's side is achieved through the steadfast, symmetrical rhythmic formula, laconic formal construction, and constancy in textural density, all under one tonal umbrella. Another interesting maneuver that Westhoff uses in creating a "ground zero" point of reference piercing through the entire cycle is to begin three out of its four movements with an almost identical upbeat, thus re-centering and re-starting the new thematic outlay. The composer's stylistic preference of voice leading, apart from the direct polyphony in double-stops and chords, features the split of the melody between the registers, sometimes entirely on one side or the other, and at other times competing for leadership and skillfully passing the melody from the upper to lower voice and vice versa. This method serves both as a technical solution for indirect polyphony, as well as an artistic tool, bringing in the timbre contrasts and therefore avoiding stagnancy in character.

J.S. Bach: Partita III in E Major for Violin Solo

The E major Partita showcases a brilliant and rather extravagant compositional approach, comprised of diverse variables contributing to its uniqueness, from the tonality to formal structure. The first extravagant feature of the piece is its key – with the five sharps it does indeed radiate brilliance and infectious joy. However, on the performer's side it ends up being perhaps the most challenging of the entire cycle of sonatas and partitas to cope with. The intonation issues mostly arise in the correlation of the high-pitched key with the open strings, particularly due

to the use of *bariolage* technique[37] but also often revealed through the augmented and diminished melodic figures. Ironically, Bach also plays with his selection of E major key as representative of the highest string on the violin and, therefore, applies it to extensive use of the upper registers, unlike any other piece written by him for a treble instrument. In terms of its affects, the entire partita remains strictly on the bright side of the spectrum, excluding any "shadow" sides and leaving no room for double meanings such as is often found in the previous two partitas. Comprised of a set of *galanterie*[38] dances, the cycle opens and ends with the more standard movements, *Preludio* and *Gigue*, respectively. Both movements are set on a perpetual rhythmic motion, sparkling with vitality and carrying an affect of an unstoppable driving force and bravery, leaving the listener in a state of breathless awe and rejuvenation of the life spirit. The dances included in this set are: *Loure* – an elegant, courtly dance, also called the "slow *gigue*"; the seldom-used variant of *Gavotte en Rondeau* with a recurring theme intervened by variation-like sections; a pair of *Menuets* – a traditional and a more pastoral type; and an energetic *Bourrée* building up the vivid motion for the closing exuberant *Gigue*.

J.S. Bach: Partita for Flute Solo in A Minor

Bach's one and only solo flute work, although clearly composed on the example of his violin partitas, stands out with its peculiarities and re-imagination of

[37] A 19th-century term used in bowed instruments to describe several slightly unorthodox ways of mixing open strings with stopped notes for special effect. See Grove Music Online: https://doi.org/10.1093/gmo/9781561592630.article.02060 Accessed 13 Jan. 2023.

[38] A term for an up-to-date work or piece in the early 18th century; also refers to an expressive nuance, especially melodic figuration and ornamentation. See Grove Music Online: https://doi.org/10.1093/gmo/9781561592630.article.10513 Accessed 13 Jan. 2023.

the dance suite form. The first movement, *Allemande,* already takes an unexpected direction; instead of exhibiting traditional *allemande* dance characteristics, with its sixteenth-note flow it resembles more closely a prelude's rhythmic figuration. Similar to the E major Partita, also here the opening movement is the lengthiest, and the one that sets up the stylistic direction as well as the character for the entire piece. The tender and pure A minor only enhances the emotional palette offered in the cycle, consisting of the affects of melancholy: sentimental, youthful but restrained, elegant, and of a delicate nature. Following the *Allemande* is an Italian *Corrente,* represented here in a somewhat capricious, spiky manner: sharp *staccato* gestures, broad melodic leaps going back and forth in register, and the accelerated, forward pushing sixteenth-note gestures, all exhibiting the ambivalence and impulsivity of youth. The forthcoming *Sarabande* corresponds more with the solemnity of the opening *Allemande,* taking it even further into a deep melancholy and sincere gravity that is almost suitable for a sonata *da chiesa* cycle in its expression and depth; this is similar to the stylistic direction found in the works of Bach's contemporary Tomaso Albinoni. The *lamentoso* character is primarily achieved through the expressiveness of chromaticism, downscale motion of the melodic sequences, and the powerful emotional play on tactically induced modulations. The closing movement of the Partita is not the anticipated *Gigue*, but instead a *Bourrée Anglois* which continues the whimsical and quirky mood established in the *Corrente.* Here as well Bach musically presents that inconstancy through the continuous use of modulations, minor-major play, and occasional temperamental jumps in the melody. The rhythmic figuration is divided between the short two-sixteenth-note-plus-an-eighth-note gestures and the

longer sixteenth-note cascades, often in an *arpeggiato* form, enhancing its polyphonic function.

G.P. Telemann: Fantasias III and XII for Flute Solo

These Fantasias exemplify well the signature style of Telemann, namely the "mixed" style. One can trace the French, 'Lullist' influences in the rhythmic structure and the overall nuanced elegance and finesse; Italian, 'Corellian' sonority; and German fugal formal elements, taking their origins in the sonata *da chiesa*. Fantasias III and XII each begin with a slow introductory statement – *Largo* and *Grave* respectively – which is later intertwined within the movement, fitting well into the *capriccio* concept that characterizes these movements' compositional structure. Additionally, these little transitions generate a peculiar affect by creating an unexpected momentum in the midst of a fast movement, similar to the silent power of a general pause but filled with serene musical tones. Tonally, the second musically contemplative insert in both Fantasia III and XII is elevated to a higher key – in the third Fantasia it additionally modulates into a parallel major key. The approach in the fast sections varies from the fugal motivic structure of the *Vivace* in Fantasia III, using a short subject comprised of thirty-seconds and sixteenths, to a more linear structure of *Allegro* in Fantasia XII, where the overarching melodic approach is centered around the ever-increasing leaps integrated within various rhythmic figures. Often the broad distance between the notes serves as the means to achieve indirect polyphony, creating an illusion of two voices being carried out simultaneously, similar to the use of *arpeggiato* figures to substitute chords and enhance the harmonic

perception of a singular voice. Unlike the *capriccio* manner of the opening movements in both Fantasias, their closing movement takes a different direction: an energetic but steady in tempo *Allegro* in *gigue* form in Fantasia III, opposed to an unpredictable, improvisatory, and eventually accelerating *Presto* in *bourrée* form, with an utterly creative bird-imitation intervention in the middle section, concluding the entire cycle on a truly fantastical note.

Conclusion

The repertoire selected to supplement this dissertation showcases the various uses and functions of the figures and gestures within the sonata genre, pointing to the similarities and differences between the *da chiesa* and accompanied solo sonatas. However, those rhetorical rules were still essential in late-Baroque compositional principles, such as those of Bach and Telemann, and can to a certain extent even be discerned in the works of the Classical era. But as the notational principles were transitioning from the freer descriptive mode to the stricter prescriptive one, some other liberties were limited along with it, affecting such practices as interchanging the treble instruments. The legacy of the instrumental interchangeability, which in the 21st century context perhaps resonates more as fluidity (as in modern conceptualization of gender fluid or non-binary), remains a symbolic milestone capturing the free-spirited and open-minded attitude of the Baroque Zeitgeist.

My research led me to discover the works of composers lesser known to contemporary classical musicians; however, their significance in gradually pre-setting the ground for the central composers of the high-Baroque is evident in detailed analysis, pointing out a direct correlation of the 17th-century compositional forms to

the 18th. Above all, my experimentation with the accompanied and unaccompanied solo violin works crystallized the essence of the Rhetorical approach established during the 17th century which carried over into the 18th. It manifests itself as the primary interweaving agent within Baroque music, and serves as the unifying, overarching thematic and structural umbrella of the compositional techniques, as well as a centralized performance etiquette standard. It is precisely this reliance on the Rhetoric's omnipotence that permits a successful application of such practices as the interchangeability of treble instruments – a concept with an obsolete potential that, lamentably, is no longer applicable to the contemporary compositional techniques and their respective performance practices. It does, therefore, raise a question: if an idea of an overarching, "objective" musical expression were to be reintegrated into the 21st century's musical conceptuality, would that lead to a creation of an entirely new era of Rhetoric? And if so, then would such a major re-shaping of the structural mechanism bring back the possibility of the interchange of the instruments? As once the Baroque music itself has been regarded *avant-garde*, so could the Rhetoric's re-creation establish itself in the chronology of the classical music world. A New Age of Rhetoric would demand an aesthetical experimentation on the composers' side in close collaboration with the performer[39] re-establishing that special bond which once served as a primary force of the mutually creative drive and helped to re-imagine and re-structure the musical language and its perception.

[39] Some recent research has been done in studying closer the collaboration of composers with contemporary Baroque performers, as exemplified in Sarah Welsh's DMA dissertation *Extending the Baroque Violin in the 21st Century: An Exploration of New Approaches and Compositions for Baroque Violin* (Queensland, Australia: Griffith University, 2018). https://doi.org/10.25904/1912/778. Accessed 20 Jan. 2023.

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