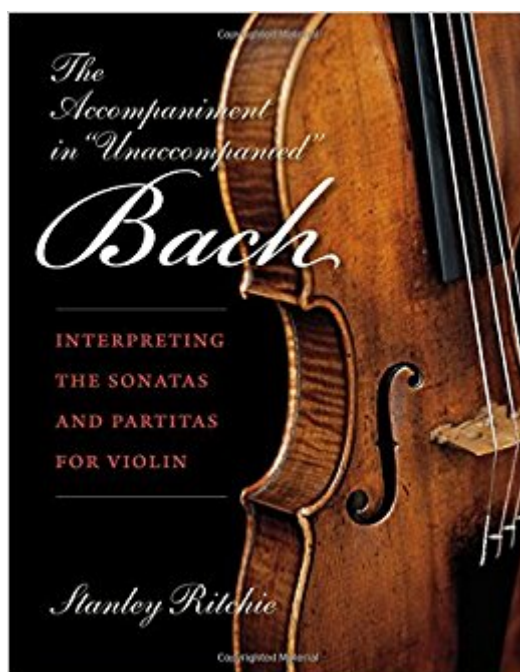


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The Accompaniment In "Unaccompanied" Bach: Interpreting The Sonatas And Partitas For Violin (Publications Of The Early Music Institute)



Synopsis

Known around the world for his advocacy of early historical performance and as a skilled violin performer and pedagogue, Stanley Ritchie has developed a technical guide to the interpretation and performance of J. S. Bach's enigmatic sonatas and partitas for solo violin. Unlike typical Baroque compositions, Bach's six solos are uniquely free of accompaniment. To add depth and texture to the pieces, Bach incorporated various techniques to bring out a multitude of voices from four strings and one bow, including arpeggios across strings, multiple stopping, opposing tonal ranges, and deft bowing. Published in 1802, over 80 years after its completion in 1720, Bach's manuscript is without expression marks, leaving the performer to freely interpret the dynamics, fingering, bowings, and articulations. Marshaling a lifetime of experience, Stanley Ritchie provides violinists with deep insights into the interpretation and technicalities at the heart of these challenging pieces.

Book Information

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Customer Reviews

"This 'work' fills what I have felt for many years to be a serious void in the violin literature. Performing and teaching the solo sonatas and partitas of Bach on both 'modern' and 'period' instruments has shown me how vital it is to have an authoritative 'work' that provides answers to the interpretive questions that will lead the contemporary violinist to a more historically informed performance. As I read (and re-read) these pages, I found myself saying 'bravo' and 'finally' frequently in happy agreement. Stanley Ritchie has given Francesco Geminiani, Leopold Mozart,

and Pierre Baillot a worthy companion on the bookshelf of dedicated fiddlers. Thank you for this splendid addition to our literature! It has all of the elegance and integrity that has typified Richie's admirable fiddling in both the modern and 'authentic' worlds." — Joseph Silverstein, violinist, conductor, and Professor of Music "In this book the Nestor of American historically informed players offers a practical guide to the possibilities of translating the past in the present." — Reinhard Goebel, conductor and founder of Musica Antiqua Köln

Stanley Ritchie is Distinguished Professor of Music at the Jacobs School of Music at Indiana University. He is a leading exponent of Baroque and Classical violin playing and recipient of the Early Music America's highest award, the Howard Mayer Brown Award for Lifetime Achievement in Early Music.

I'm an untutored classical guitarist who plays the Bach solo violin music straight and most often listens to the music played on the lute (thank you Nigel North and Hopkinson Smith!) and I found this book absolutely delightful. It has a wealth of insights and spurs thought. The movements are discussed thematically across the six works and nothing is neglected. Even the discussion of bowing made sense, and I had to think for the first time about how the open string notes were not the same. Just reading the simple remark that Bach never wrote two notes on the same staff was worth the world. It sent me to Galamian's edition that has a reproduction of the autograph manuscript at the end. Modern editions often lose what Walter Benjamin described as the "aura" of an original artwork, this book helped recover some of it for me.

Indispensable. Everywhere I open the book it is addressing and answering questions I had. It goes into issues of Baroque era tuning and intonation I hadn't been aware of at all. Really excellent.

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