

# WIGMORE HALL

Monday 25 July 2022 1.00pm

**Mario Brunello** violoncello piccolo

**Johann Sebastian Bach** (1685-1750)

Sonata No. 1 in G minor for solo violin BWV1001 (1720)

*I. Adagio • II. Fuga. Allegro • III. Siciliana • IV. Presto*

Partita No. 1 in B minor for solo violin BWV1002 (1720)

*I. Allemande • II. Double • III. Courante • IV. Double •*

*V. Sarabande • VI. Double • VII. Tempo di Borea • VIII. Double*

*Interval*

Partita No. 2 in D minor for solo violin BWV1004 (1720)

*I. Allemande • II. Courante • III. Sarabande • IV. Gigue • V. Chaconne*

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Pictures from around 1600 show us a number of small, bass, bowed string instruments, many with five strings, often played in unorthodox positions, sometimes by angels: though, angels having special powers and other, perhaps more important, duties, we should probably take the depicted technique with a pinch of salt. (Those mediaeval singers with the bulging throats can't really have sung like that, surely? They'd have been voiceless in a week.) Like the piano or the motor-car, such instruments have settled down into a comparatively dull uniformity from an initial riotous florescence of wildly contrasting designs; but that process was still in full swing in **JS Bach's** day, so much so that he has sometimes been credited with the actual invention of the violoncello piccolo, an instrument especially apt to the Sixth Cello Suite. Today, with a fine Baroque adaptability, we shall hear the violoncello piccolo in works usually performed on the violin.

Though an unaccompanied violin is not a common sight in concert halls, it certainly has its place in the wider world of music. No less a composer than Franz Schubert wrote folksy *Ländler* for unaccompanied violin, perhaps to play himself, as his taller, more confident, friends trod the measure – the technical difficulties are not too great for one who was primarily a pianist. At about the same time, the poet John Clare, who learned to play the fiddle from the local Roma community, kept a manuscript violin tune-book, as did the poet Thomas Hardy. The traditions of such folk-fiddling are proudly maintained and developed today. The violin is such a splendidly portable instrument. My uncle used to play his violin to lead the hymns in the annual church service permitted in the lost village of Imber, on Salisbury Plain.

The techniques of playing polyphony on stringed instruments had been fully worked out by the end of the 17th Century, in Germany by composers like Biber and Walther, in England by gamba players like Christopher Simpson. Bach's unaccompanied string works were composed round about 1720 in Cöthen, where he was enjoying an unaccustomed artistic freedom. As Court Kapellmeister to the Duke of Saxe-Weimar, Bach had been rather stuck in the organ-loft, but when in 1717 he stepped up from his Duke (who briefly imprisoned him, and never uttered his name again) to a Prince, he had an orchestra, and his violin-playing came into its own.

His son, Carl Philipp Emanuel, wrote of his father's string-playing: 'As the greatest expert and judge of harmony, he liked best to play the viola, but from his youth and right into old age, he played the violin cleanly and penetratingly, keeping the orchestra in better order than he could have done with the harpsichord. 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 better to anyone eager to learn, than the said violin solos without bass'.

Bach shared his preference for the viola with Mozart – both composers enjoyed being in the midst of the harmony, as it were, playing neither the tune nor the bass, but the easily neglected other-notes, upon whose tuning so much depends. Clearly, his 'penetrating' violin had more of a solo nature! (Possibly reflecting the necessities of choir-mastering in large buildings, 'penetrating' was also the word Emanuel selected to describe his father's singing voice.)

It has been suggested that Bach may have written his Sonatas and Partitas for the famous violinist Johann Georg Pisendel, whom he knew. Telemann, Albinoni and Vivaldi, with whom Pisendel studied in Venice in 1717, also composed for him. Pisendel himself was one of many virtuosos who composed unaccompanied pieces: Locatelli, Stamitz, Ferdinand David, Vieuxtemps, and of course Paganini among them.

In the autograph manuscript of the violin solos, Sonatas alternate with Partitas. The sonatas are all in the shape of the *Sonata da chiesa* ('Church Sonata') – slow-fast-slow-fast, with the second movement a fugue, and the third movement in a different key from the rest. The Partitas show more variety. The first Partita consists of four dances, each followed by a variation, or 'double'.

Bach was so pleased with the fugue of the first Sonata that he arranged it for the organ and for the lute. Writing about the violin solos, his pupil, Agricola tells us: 'Their composer often played them on the clavichord, adding as much in the matter of harmony as he found necessary. In so doing, he recognised the necessity of a sounding harmony, such as in compositions of this sort he could not more fully achieve.' There might be two views about the necessity of (extra) sounding harmony, but it's worth noting that Mendelssohn, the great reviver of Bach's music, wrote a piano accompaniment for the *Chaconne*, while Schumann wrote accompaniments to the whole lot, Sonatas and Partitas. The musicologist Karl Geiringer has an interesting take on this, comparing Bach's implied polyphony to the *trompe l'œil* wall paintings fashionable in Baroque times. Just as they require the working of the inner eye, so Bach requires the co-operation of the inner ear.

The second Partita at first seems the most modest of all the pieces – the *Gigue* comes to its conclusion after about a quarter of an hour. Bach's first audiences, doubtless deprived of printed programmes, had no way of knowing they were only half-way through, and their wonder must have grown and grown as the magnificent *Chaconne* unwound itself majestically. The medical missionary and Bach scholar Albert Schweitzer thought that 'out of a single theme Bach conjures a whole world'. Brahms, whose piano arrangement of the *Chaconne* thoughtfully limits itself to the left hand alone, in order to match the 'limitations' of an unaccompanied violin, told Clara Schumann that it was 'one of the most wonderful and incomprehensible pieces of music'.

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