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The research process behind my paper “Precedents To J.S. Bach’s Fugues for Solo Violin from the Sonatas, BWV 1001, 1003, AND 1005” allowed me to narrow a general topic to a specific thesis. My utilization of library resources similarly began with the use of broad, general works and evolved into the use of much more narrow articles. I began this assignment, a research paper about music of the Baroque era, with the intention of exploring my current practice-room muse, Bach’s fugue from the a-minor Sonata, BWV 1003. Perhaps my frustration with the technical and formal difficulties of the work inside the practice room propelled my desire to evaluate the challenges of this work that seem unique within the violin repertoire.

I began my research at Fondren with the Grove Music Online article about J.S. Bach. I used Grove for the reference section to direct me to the preeminent Bach scholars. These references led me to the Geck biography of Bach. Next, I used the One Search feature of the Fondren website to locate relevant books within Fondren’s collection. I searched “Bach Sonatas and Partitas,” then used the “Books” tab in the right hand menu on the results page. The “Books” tab sorted out all the recordings and scores of these works, leaving the reference materials, books, and historical research on these works. The most relevant was the study of the sonatas and partitas by Joel Lester. Both the Geck and the Lester, as well as several other books from the Fondren collection, treated the Sonatas and Partitas as a group, and not as separate entities. This treatment of the three fugues and their clear uniqueness from other works for violin enabled me to formulate a research question which attempted to find precedents to these works.

In pursuit of the precedents to the fugues, I consulted several books on the history of violin playing, most notably works by David Boyden and Robin Stowell. Boyden's clear classification of the achievements of the various national schools of violin playing guided my research to the Italian school and the German school of the late seventeenth century. This influenced the format of my paper, as I separated the precedents into the two schools. Boyden and Stowell discuss a number of violinists whose achievements foreshadow Bach's works. Among these artists are Arcangelo Corelli, of the Italian school and Heinrich Ignaz Franz von Biber, Johann Jakob Walther, and Johann Paul von Westhoff, of the German school. I consulted Grove again to seek the scholars and most highly-regarded scholarship on each individual.

Even a cursory look at Grove and the Fondren catalogue presented me with a challenge—while much is written about Corelli, the other three figures are much more obscure, and even more rare within the body of research published in the English language. I quickly found two books about Corelli—the Alsop and the Pincherle. These sources provided a wealth of information about the Op. 5 Sonatas, which I believe to be Corelli's foremost contribution to the Bach fugues. Furthermore, the Alsop, in particular, referred to several journal articles, such as that of Eleanor McCrickard, which allowed me to expand my discussion of the Italian school to Corelli's predecessors. I found the McCrickard article from *Early Music* using JSTOR. I found a variety of sources relevant to Corelli's Op. 5 Sonatas using the JSTOR and RILM databases.

The violinists of the German school presented much more of a challenge. While Boyden and Stowell discuss the achievements of Walther and Biber at length in the sources on violin history, very little is written about Westhoff. After an extensive search of the databases (JSTOR and RILM) yielded few leads on Westhoff, and even fewer in English, I was able to find a copy of his suites, through a Fondren catalogue search where I selected "scores." Fortunately, the

editor, Peter Várnai included a foreword to the suites in the edition. This foreword information provided me with the necessary background to definitively connect Westhoff to Bach.

I used sound recordings in order to assess the relevance of the noted works of Corelli, Biber, Walther, and Westhoff to the fugues of J.S. Bach. Naxos online provided me with access to a wealth of performances, including many adhering to the performance practices of the Baroque era. Furthermore, I listened to some of the works on CD from the Fondren collection. A comparison of historically informed recordings of the Bach fugues with historically informed recordings of the other works provided me with information with regards to current scholarship of the bowing techniques noted in the paper. These recordings were particularly valuable in drawing parallels between the Westhoff suites and the Bach sonatas and partitas.

After researching the characteristics of the Italian and German schools of violin playing in the late seventeenth century, I returned to the Bach fugues to determine the application of these precedents to Bach's work. While a cursory look at the *sonata da chiesa* structure of the Sonatas BWV 1001, 1003, and 1005 clearly demonstrated the influence of Corelli, the discussion of the techniques utilized by Biber, Walther, and Westhoff demanded a much more detailed look at the Bach sonatas. In order to compare the bowing techniques developed by these German violinists to those prescribed in the Bach, I used an edition of the Sonatas and Partitas containing a facsimile of the Bach manuscript. I located the two available additions by searching "Bach Sonatas and Partitas" in One Search. I then refined the search to a "Music Scores" format and then to "Facsimile" as a topical suggestion. Utilizing a facsimile, a primary source, I evaluated Bach's original bowings, avoiding the influences and opinions on bowings of twentieth-century editors.

Fondren's resources proved to be very relevant and useful to narrowing and later supporting my thesis. Online general resources including Groves and Naxos were invaluable in beginning my research. Furthermore, Fondren's subscriptions to RILM, JSTOR, and to a lesser extent Music Index allow easy access to decades of journal articles to pertinent music history journals. Finally, Fondren's collection provided different editions of musical scores, facsimiles, sound recordings, biographies, and many other books of music criticism. Access to Fondren's resources both in the library and via the library website were invaluable in writing this research paper.