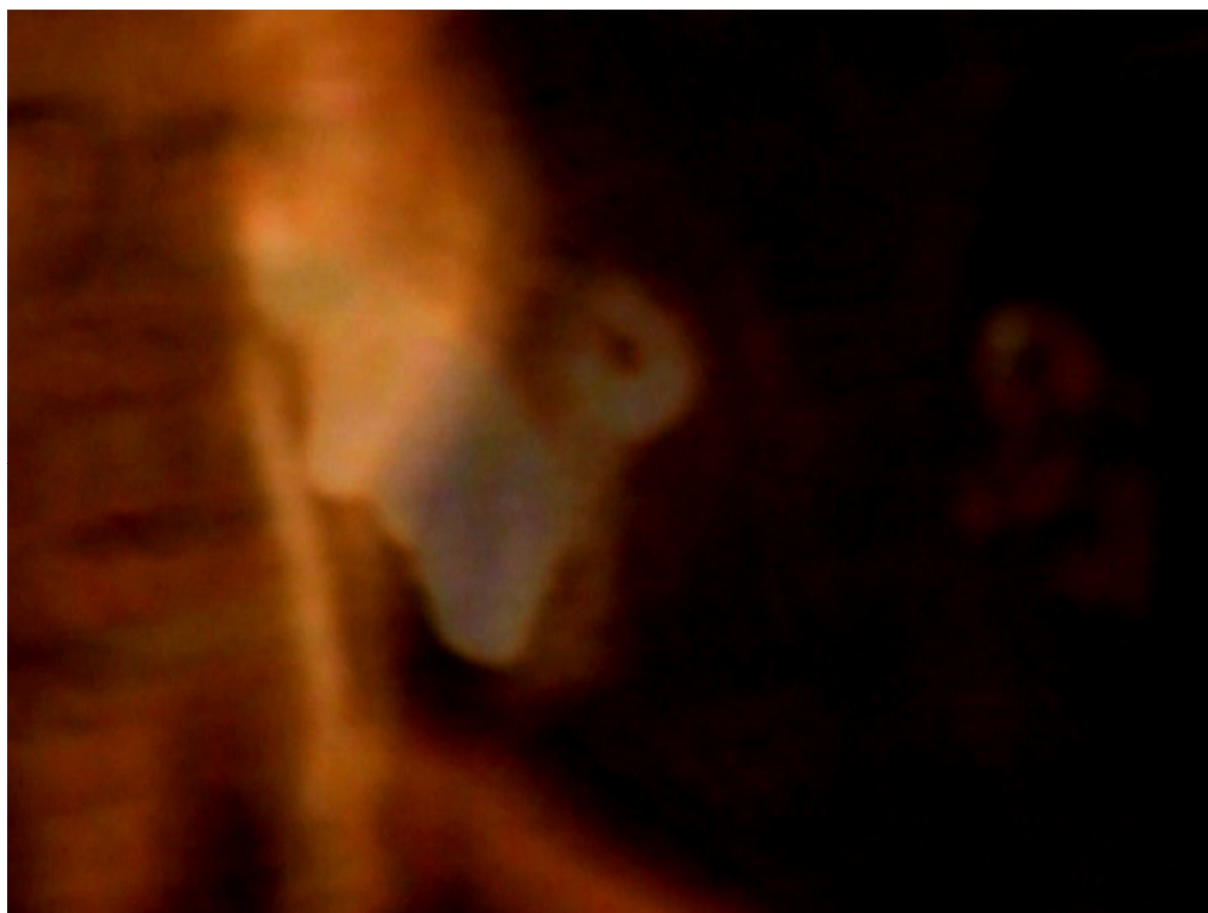




GÖTEBORGS UNIVERSITET
HÖGSKOLAN FÖR SCEN OCH MUSIK

“DREAMS”
A Journey through Bach’s Chaconne

Margarida Araújo Edlund



Konstnärligt masterprogram i musik

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Title: Dreams - A Journey through Bach's Chaconne

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Year: 2011

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Keywords: J. S. Bach, Chaconne, Edvard Munch, The Scream, space, room, interpretation, violin.

Abstract

“Dreams” because I had the dream of being able to play Bach’s Chaconne. “Dreams” because through my interpretational work with the *Chaconne*, I entered spaces that I only can relate with dreams. “Dreams” because I experienced the nightmare in Munch’s *The Scream*.

This thesis is about my interpretation of J. S. Bach’s Chaconne from Partita II in D minor (BWV 1004), and I use Edvard Munch’s painting *The Scream* as a source of inspiration. My question is: What happens when I use a work of art as a source of inspiration for the interpretation of a piece of music? The experiments, which I made, helped me to find a context and a content for the piece of music, and proved that by using images, when interpreting and playing music, I became more free in my playing, and I could play better.

The aim of my work is to find ways of coming closer to the music I play, of investigating my artistic potential, and of managing the ghosts, which live inside me and tend to block my capabilities.

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1. Introduction

When I had first read the book, I had identified so intimately with its content and tone of voice that I wanted it to become my own.

These words are taken from Jan Svenungsson's book "An Artist's Text Book",¹ where he is describing his relation to Giorgio de Chirico's novel "Hebdomeros" from 1929. Svenungsson created a work of art, based on his interpretation of de Chirico's novel and its content. He called it "Jan Svenungsson's HEBDOMEROS by Giorgio de Chirico". In his website, we can read the following words describing the exhibition:

The gallery was turned into a book, filled with the 108 hand-written, large size (76x56 cm) pages of J.S's [Svenungsson's] translation of de Chirico's 1929 novel, with pasted-in color photographs, pencil drawings of details from the text + a chair installation. The aim was to translate "Hebdomeros" on any number of levels. The piece of art was exhibited during three weeks in 1999.²

While reading about Svenungsson's project and his reflections about it, I felt an enormous empathy. It was maybe the fact that he had created a work of art on a basis of his interpretation of someone else's work of art, which made me so interested. I could relate myself to this situation. If we take for granted that musical interpretation is art, then this is exactly what I, as an interpreter, am doing all the time. I create a new piece of art – the interpretation – from another piece of art – the composition. Maybe, this is why I was attracted to Svenungsson's art project.

I recognized the feeling of "wanted it to become my own". I had felt the same way for pieces of music, which I wanted to interpret. "Wanting it to become my own" is not only about the ego or about wishing to make a difference. It is some-

¹Jan Svenungsson: *An Artist's Text Book*, Finnish Academy of Fine Arts, Helsinki 2007, p. 47

²<http://www.jansvenungsson.com/cv.html>, retrieved 2010-05-02.

thing much deeper and beyond the respect for the composer or music. It is an actual desire of possessing that particular piece.

I found Svenungsson's project most inspiring, and I wanted to use a similar concept for my master's project. I also realized that I wanted to use my master's project to investigate ways of coming closer to the music I play by using my specific artistic characteristics, qualities and choices. How could I apply this concept in a musical situation? And which would be the best way to apply it to myself?

At the same period, in one of our seminars, Ole Lützow-Holm proposed us to use a work of art as inspiration for our master projects. I thought this idea was brilliant, and I immediately decided to use it as an important part of my project.

Both inspired by Svenungsson, who had used someone else's work of art to inspire his own work of art, and by Lützow -Holm, who had proposed us to use a work of art to inspire our master's project, I decided to work on an interpretation of a piece of music, having a work of art as a source of inspiration.

The main question for my work became: *What happens when I use a work of art as a source of inspiration for an interpretation of a piece of music?*

J. S. Bach's *Chaconne* from the solo violin partita in D minor is the piece of music I worked with, and the painting I used as source of inspiration is *The Scream* by Edvard Munch. For the *Chaconne*, I used Bärenreiter's edition from 1959³ and a copy of Bach's own manuscript from 1720,⁴ retrieved from IMSLP.⁵

Why did I choose to work with such a demanding piece, which I, at the moment, was technically unable to play? How could I find ways of improving my technical capacities and surpassing my limitations?

The first question is easy to answer. I simply love the piece, and I was convinced that I would gain very much from working with it. The second question finds its answer in the course of this master's thesis.

My work is about finding new contexts and content for the music I play. It has a written part, where I describe my methods of interpretation, my process through the interpretational work, my experiments and my reflections. I also include a brief part about the *Chaconne* and *The Scream*.

The practical part of my work consists in two video films with my interpretations of Bach's *Chaconne*.

³Bach, Johann Sebastian: Drei Sonaten und drei Partiten für Violine solo, BWV 1001-1006. Bärenreiter, Kassel 1959.

⁴Year according to IMSLP.

⁵International Music Score Library Project, <http://imslp.org/wiki/Special:ImagefromIndex/29448>

About myself

I was born in Lisbon 1966 and started with my musical studies as an adult at the age of twenty. Among the several teachers I had, I consider Alfredo Fiorentini the most significant for me. I studied with him in Rome at Conservatorio di Santa Cecilia between 1989 and 1994.

I have a diploma in Viola from the Escola Superior de Musica de Lisboa, and I studied the same instrument at the Koninklijk Conservatorium in Brussels for Paul De Clerck. Even if I, during many years, have played the viola professionally, I always considered the violin as my instrument, and, since the summer of 2009, I have been mainly playing the violin.

Between 1996 and 1999, I studied baroque violin and baroque viola for Richard Gwilt (London), and Ryo Terakado (Brussels). As a member in the European Union Baroque Orchestra (1999 and 2000) I had the opportunity of working with Roy Goodman, Paul Goodwin and Musica Antiqua Köln with Reinhard Goebel.

I've been living in Göteborg (Sweden) since 2002, where I have been freelancing. Apart from baroque music, I am also very interested in working with music drama and contemporary music. I have been involved in a few projects, and I hope this field will get a larger part in my music life.

2. The “Chaconne” and J. S. Bach’s Chaconne

This chapter presents different aspects of Bach’s *Chaconne*: form, historical background and performance tradition. I also include a brief history of the chaconne as a genre.

This helps me to localize myself, to get an idea about possible backgrounds for Bach’s *Chaconne* and to get a better understanding of the piece. I wish to emphasize that my work’s main focus and intent is not to create an interpretation based on historical facts and historically informed performance practice. However, as I have been playing baroque violin for many years, my interpretation will inevitably have that kind of speech.

I quote different sources on the subject of chaconne, passacaglia and Bach’s *Chaconne* for unaccompanied violin.

2.1. The Chaconne

The following quotes are taken from Alexander Silbiger’s article “Chaconne” in Grove Music Online.¹ I chose those excerpts, which I found most relevant for my understanding of the chaconne genre. Each paragraph contains one quote.

Before 1800, a dance, often performed at a quite brisk tempo, that generally used variation techniques, though not necessarily ground-bass variation; in 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a severe character. Most chaconnes are in triple metre, with occasional exceptions. The term is sometimes used interchangeably with Passacaglia.

¹“Chaconne”, Grove Music Online Archive in The New Grove Dictionary of Opera. Retrieved 2010-03-09 and 2011-06-19.

Many composers drew a distinction between the chaconne and the passacaglia, the nature of which depended on local tradition and to some extent on individual preference. The only common denominator among the chaconnes and passacaglias is that they are built up of an arbitrary number of comparatively brief units, usually of two, four, eight or 16 bars, each terminating with a cadence that leads without a break into the next unit.

The chaconne appears to have originated in Spanish popular culture during the last years of the 16th century, most likely in the New World. No examples are extant from this period, but references by Cervantes, Lope de Vega, Quevedo and other writers indicate that the chacona was a dance-song associated with servants, slaves and Amerindians. It was often condemned for its suggestive movements and mocking texts, which spared not even the clergy, and was said to have been invented by the devil. Its high spirits were expressed in the refrains that punctuated its often lengthy texts, usually beginning with some variant of 'Vida, vida, vida bona!/Vida, vámonos á Chacona!' (which can be freely translated as: 'Let's live the good life; let's go to Chacona!'). Few could reportedly resist the call to join the dance, regardless of their station in life. The chaconne was traditionally accompanied by guitars, tambourines and castanets; among the less far-fetched of numerous proposed etymologies is a derivation from 'chac', the sound of the castanets.

The most common progression for the chaconne was I–V–vi–V, with a metric pattern of four groups of three beats ; in later variants the final dominant was often extended by a standard cadential formula.

Both in Spain and in Italy, especially in Naples, chaconnes were often incorporated into theatrical presentations and commedia dell'arte routines, which sometimes resulted in their being banned from the stage. The association with commedia dell'arte characters, particularly Harlequin, became long-lasting and widespread throughout Europe.

Frescobaldi appears to have been the first to draw the chaconne and the passacaglia together as a pair. When in 1627 he published the earliest known keyboard chaconne, the Partite sopra ciaccona, he fol-

lowed it with another variation set, the *Partite sopra passacaglia*, the first known appearance of the *passacaglia* as an independent musical genre (as opposed to an improvisation formula. From this time onwards the histories of the *chaconne* and the *passacaglia* remained closely intertwined).

In Spain the *chaconne's* popularity began to decline by the 1630s, but it maintained a presence as a popular dance and a folkdance. According to one report it was still danced in Portugal in the 19th-century during *Corpus Christi* processions.

In France the Hispanic-Italian *chaconne*, like the *passacaglia*, was transformed during the mid-17th century into a distinctive native genre that in turn became a model for emulation elsewhere. Before this, however, the genre had already had some impact as an exotic Spanish import.

By the late 1650s the French *chaconne* tradition was firmly in place, already showing many of the characteristics that would mark the genre during the later 17th century and the 18th. Many elements were borrowed from the Italian tradition, but differences in both affect and design are evident at the outset. The playful, volatile Italian *chaconne* became in France a more controlled, stately dance, suggestive of pomp and circumstance; whereas the Italian pieces often proceed capriciously, in the vein of a spontaneous improvisation, the French ones exhibit a well-planned, orderly structure. The repetition of units, often with alternating half and full cadences, and the recurrence of earlier units, sometimes with variations superimposed, became important structural techniques.

Lully was without doubt the primary architect of the theatrical *chaconne* and its much less common *passacaglia* counterpart. In his *tragédies lyriques* *chaconnes* assume a central place in the form of extended, lavish production numbers celebrating a hero's triumph or apotheosis; in some of his last works (such as *Roland*, 1685, and *Armide*, 1686) they support and provide continuity for an entire scene).

In France, as in Italy, the distinction between *chaconne* and *passacaglia* is most evident when the two appear in the same context. According to theorists such as Brossard (1703) and Rousseau (1767), the *chaconne*

was ordinarily in the major (a 'rule' often violated), the passacaglia in the minor; furthermore, chaconnes were performed at brisker tempos. Several 18th-century reports of precise tempo measurements indicate crotchet = c120–160 for chaconnes and c60–105 for passacaglias; the slower chaconne tempo range is probably more suitable for later pieces with frequent semiquaver subdivisions (such as those of Rameau) and the faster range more appropriate for the earlier type (such as Lully's) with mostly quaver subdivisions (Miehling, 1993).

After 1740 the chaconne fell largely out of fashion in instrumental solo and chamber music, but (to a much greater extent than the passacaglia) maintained a place on the musical stage throughout the final decades of the century, particularly in serious musical presentations at the Paris Opéra and elsewhere (less often in comedies).

The earlier German chaconnes (usually spelled 'ciaccona' or 'ciacona', even as late as J. S. Bach) were closely modelled on foreign works, notably the closing section of Schütz's *Es steh Gott auf* (1647), which by the composer's own admission was based on Monteverdi's *Zefiro torna*, but with a modulating ostinato pattern.

Chaconnes written during the same period for instrumental ensemble (for example by Biber, Georg Muffat and J.C.F. Fischer) followed French models more closely or combined the French and Germanic approaches, as did those conceived primarily for harpsichord (e.g. by Fischer, Georg Böhm and Fux). The hybrid type was pushed to its limits by J. S. Bach in his *Chaconne in D minor* from the fourth Partita for unaccompanied violin, a work in which several international chaconne and passacaglia traditions (including the virtuoso solo divisions of composers such as Biber and Marais) may be traced, and which in turn spawned its own tradition of adaptation (e.g. by Mendelssohn, Schumann, Brahms and Busoni) and emulation (e.g. by Reger, Bartók and Walton).

Although during the last few decades of the 17th century the chaconne also gained considerable popularity in England, it is difficult to identify uniquely English forms. Italian and especially French examples continue to be followed, even if as a rule the results were unmistakably English. There was a special fondness for ground-bass variations

– not surprising in view of the age-old English predilection for this technique. Pieces called ‘passacaglia’ are much rarer, but some compositions entitled ‘ground’ resemble those called either chaconne or passacaglia on the Continent.

When 19th- and 20th-century composers returned to writing chaconnes and passacaglias, they did not take as their models the most recent examples from the late-flowering French operatic tradition, nor the once paradigmatic works of Frescobaldi or Lully; they turned rather to a handful of ‘rediscovered’ pieces by the German masters, especially Bach’s Passacaglia for organ and his Chaconne for unaccompanied violin, and perhaps also the passacaglia from Handel’s Suite no.7 in G minor. While these impressive works are certainly deserving of their canonic status, they are atypical of the earlier mainstream genre traditions (Handel’s passacaglia was in fact in duple metre). From Bach’s passacaglia they took what now became the defining feature: the ostinato bass. The theme-and-variation idea, often incidental to earlier chaconnes and passacaglias (if present at all), became central to the revived genres. As with Bach, the ostinato theme is usually stated at the outset in bare form and in a low register. The association with Bach (and therefore the past) and with the organ also contributed to a mood of gravity: most post-1800 examples call for a slowish tempo. Some writers attempted to define a distinction between the chaconne and the passacaglia, based primarily on the examples by Bach, but no consensus was ever reached and for the most part the terms continued to be used interchangeably.

2.2. J. S. Bach’s Chaconne

2.2.1. About the piece

The *Chaconne* is the fifth and last movement of the Partita II in D minor for solo Violin, BWV 1004. The other four movements are: *Allemande*, *Courrente*, *Sarabande* and *Gigue*. The Sonatas and Partitas for Violin solo were probably composed between 1717-1723, when Bach was Kapellmeister in Cöthen.

There is a general consensus that Bach’s *Chaconne* for unaccompanied violin is a landmark in the history of the chaconne genre. Meredith Little and Natalie

Jenne consider the form of Bach's *Chaconne* to be far away from the dance form of the original chaconne:

Dance as a premise is only a distant memory, however, in the gigantic Ciaccona that concludes the Fourth Sonata for solo violin (BWV 1004). It is a very sophisticated piece and surpasses, in our opinion, all previous examples of the variation of the chaconne. The premise is a four-measure ostinato bass which is varied either melodically – into a chromatic descending tetrachord, descending diatonic tetrachord, or a variation of the two – or harmonically, as in the first arpeggio section. The overall key structure is minor-major-minor. The variations usually appear in pairs, as in the Lully chaconne. Unlike Lully, however, Bach writes repeat sections which subtly enhance the content of the original phrase . . . Bach's chaconne juxtaposes the French and Italian Styles: French in those chordal sections which highlight the sarabande syncopation module [quarter note + respiration + half note] and dotted rhythms, and Italian in the virtuoso passages with a seemingly infinite variety of diminutions.²

Alexander Silbiger also shares the opinion that Bach's *Chaconne* is something unique and far away from the traditional chaconnes:

Yet that very opening gesture announces dramatically that Bach's D-minor chaconne is not like any earlier chaconne, whether French, German, or Italian. When the downbeat arrives, melody and bass do not ease downward to propel the movement smoothly ahead . . . but collide on an unprepared dissonance, given further poignancy with an augmented fourth. Radder then an encouraging push, this opening gesture is more like a cry of pain – a pain not immediately relieved, as another dissonant chord follows and, in the next measure, further motion upward. Thus commences an intense personal journey that passes through a range of emotions which hardly needs verbal description here.³

Silbiger is also convinced that Bach's violin chaconne and his organ passacaglia

²Little, Meredith and Jenne, Natalie: *Dance and the Music of J. S. Bach*, Indiana University press 1991, pp. 202-203

³Silbiger, Alexander: "Bach and the Chaconne", *The Journal of Musicology*, Volume XVII, Number 3, Summer 1999, pp. 373-374

are works, which changed the form of these two genres for the following generations of composers:

Bach's chaconne for unaccompanied violin and his passacaglia for organ provide examples of mutations that had particularly strong survival value; they became the prototypes of the chaconne and the passacaglia from the nineteenth century. However, we cannot blame those two works for having driven out all other types. Bach's formative years coincided with the end of the chaconne and passacaglia's age of glory; by the time he reached maturity they were moribund, except in French theaters.⁴

Silbiger, however, in the same article writes about some possible connections, which may have contributed to influence Bach's *Chaconne*:

I want to return to a consideration of the genetic contributions to this work, since it is clear that these do not stem from the Lullyan models. In fact, one can detect traces in this chaconne of much more ancient traditions, perhaps even of the early Spanish guitar improvisations. I am not proposing that Bach was aware of the Spanish guitar roots of the chaconne – although that possibility certainly cannot be ruled out! – but that there were certain devices that had formed part of the chaconne bag-of-tricks from its beginning and had been passed on, even if awareness of their origins became lost along the way.⁵ . . . Thus far I have not addressed the most glaring departure of Bach's chaconne from the Lullyan model: the nearly incessant stream of instrumental virtuosity, which, of course, brings to mind the tradition of German organ chaconne. The nature of the figuration is different, however, and lacks the clear affinity of the organ variations with cantus firmus improvisation, which makes one wonder if Bach's unaccompanied chaconne comes out of a parallel German violin solo tradition. The only known unaccompanied German example that preceded Bach's is the Passacaglia with which some fifty years earlier Biber closed his set of 16 "Rosary Sonatas": an ostinato composition built on an unvarying descending tetrachord.⁶

⁴ibid. pp. 358-359

⁵ibid. p. 374

⁶ibid. pp. 378-379

In a letter to Clara Shumann, Johannes Brahms writes about the chaconne:

On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.⁷

2.2.2. Performance history

When was the *Chaconne* first performed, and since when is it considered to be a part of the violin standard repertoire? Raymond Erickson writes in *Early Music America*:

... it is not known exactly when Bach composed the unaccompanied violin works, some way have been begun before he moved to Cöthen in 1717 ... Whenever the unaccompanied works were composed, the manuscript evidence suggests that they circulated separately before the six works were brought together in a set. But once completed they evoked considerable interest in both Cöthen and Leipzig, even though they were not published until 1802, a half century after Bach's death. Moreover, there is evidence that the works were also performed in Bach's life time as keyboard solos. ... The public performance history of the works (aside from the possible use of the sonatas in church and of the sonatas and partitas in the Collegium Musicum concerts Bach directed in Leipzig) really begins with the first practical edition by Ferdinand David (Leipzig, 1843) and the performances by David and Joseph Joachim (age 13) in the early 1840s.⁸

Ferdinand David was a German violinist and composer. He was born in Hamburg the 20th of January 1810, and died the 19th of July 1873 in Klosters. He worked very closely with Felix Mendelssohn, and he gave the premiere of Mendelssohn's violin concerto. He was the first editor of J. S. Bach's *Sonatas and Partitas for Violin Solo* in 1843.

Joseph Joachim was a Hungarian violinist and composer. He was born on the 28th of June 1831 in Kittsee, and died in Berlin on the 15th of August 1907. He

⁷*Sonatas and Partitas for Solo Violin (Bach)*: Wikipedia, 2011-06-20

⁸Erickson, Raymond: "Secret Codes, Dance, and Bach's Great Ciaccona", *Early Music America*, Summer 2002, p. 35

is considered to be one of the most significant violinists of the XIX century. He collaborated with many musicians and composers, among others Mendelssohn (Joachim was Mendelssohn's protege until Mendelssohn's death) and Franz Liszt (Joachim was concertmaster for Liszt during several years). Joachim was a close friend and collaborator of Johannes Brahms.

On YouTube, I did find a version of an old recording (year 1904) of Joseph Joachim's interpretation of J. S. Bach's Adagio from the Sonata I in G minor BWV 1001⁹. It was interesting to hear, how Bach could be interpreted in the end of XIX century / beginning of XX century. I found it particularly interesting to realize that the XX century idea of the romantic aesthetic (the use of very much vibrato and glissandos, just to cite some typical elements) was not really recognizable in Joachim's interpretation.

For my analysis of the different traditions of interpretation of the *Chaconne* during the XX century, I listened to recordings of the *Chaconne* (YouTube, Spotify and CDs) in a chronological order. This helped me to realize how the aesthetics have changed during the years. In my opinion, every interpretation has its own value and interest, regardless of time, fashion or aesthetical choices. I name here, in a chronological order, some of the interpretations I have been listening to:

- Adolf Busch, November 8th, 1929 ¹⁰
- Menuhin, probably in 1935 ¹¹
- Jascha Heifetz, probably in the early 1950ies¹²
- Henryk Szeryng, in the 1960ties ¹³
- Sergiu Luca on the baroque violin, 1977¹⁴
- Sigiswald Kuijken on the Baroque Violin, Deutsche Harmonia Mundi, 1981¹⁵
- Itzhak Perlman, Emi Classics, 1988 ¹⁶

⁹<http://www.youtube.com/watch?v=i3wysuAIDGc>

¹⁰<http://www.youtube.com/watch?v=D9RqAcYTDLQ&feature=related>

¹¹<http://www.youtube.com/watch?v=lm1q3gadv50&feature=related>

¹² http://www.youtube.com/watch?v=iRhSUXf_7aI&feature=related

¹³<http://www.youtube.com/watch?v=MgE2ZeU1AxI&feature=related>.

¹⁴<http://www.youtube.com/watch?v=RN33JqJyADc>

¹⁵http://www.youtube.com/watch?v=_0B4-2MkkR8&feature=related

¹⁶<http://www.youtube.com/watch?v=5bVRTteWmXI>

- Thomas Zehetmair, Teldec, 1992¹⁷
- Lucy Van Dael on the baroque violin – *Sonatas and Partitas For Solo Violin*, Naxos, 1996
- Hilary Hahn, *Hilary Hahn plays Bach*, Sony Classical 1997¹⁸
- Rachel Podger on the Baroque Violin – *Bach’s sonatas and partitas for violin solo*, Channel Classic Records, 1998
- Ariadne Daskalakis on the baroque violin – *Violino Arioso*, Bach/Biber/Corelli, Tudor, 1999
- Viktoria Mullova, live at the St. Nicolai Church, Leipzig, October 9th, 1999¹⁹
- Amandine Beyer on the baroque violin – *Chaconne*, Zig Zag Territoires, 2005²⁰
- Viktoria Mullova on the baroque violin, Onix Classics, 2009²¹

Here follows some of my own reflections on the recordings, from Busch to Mullova. The 1929 recording by Busch is already quite different from Joachim’s 1904 recording (of the G minor Adagio). Joachim uses almost no vibrato and quite much articulation and dramatic pauses. Busch plays slightly more legato and uses more vibrato, although still very sparingly. Through the years, up to our time, it seems that the development among the “modern” violinists is towards more continuous legato and vibrato and as much sound as possible on every single note. Among the recordings I heard, I find that this culminates with Perlman’s recording from 1988 and the recent recording with Hilary Hahn from 2005, which in a way goes even further. Here we also find one of the slowest renderings ever – around 17 minutes.

Some of the modern players, most notably Zehetmair and Mullova, have been going in the HIP²² direction. Zehetmair worked with Nikolaus Harnoncourt before making his 1992 recording, and Mullova uses gut strings in her 2009 recording.²³ These two recordings are very different from each other, but take up ele-

¹⁷<http://www.youtube.com/watch?v=fiSuj5VCADU>

¹⁸http://www.youtube.com/watch?v=5uCdKH_zHVs

¹⁹<http://www.youtube.com/watch?v=6VL9TFvYyKI>

²⁰<http://www.amandinebeyer.com/>

²¹<http://www.youtube.com/watch?v=uB14amsM3jo>

²²Acronym for *Historically Informed Performance practice*.

²³She recorded the three partitas for Philips in the early 90s, on steel strings.

ments from the baroque movement in various ways.

The baroque violin recordings speak pretty much for themselves. They are all, in some way, breaking with, and reacting to, the modern style of playing.

2.2.3. Arrangements and adaptations

It is well known that Bach's Chaconne is one of those pieces, which were most elaborated, transcribed and arranged by other composers and musicians. According to Talia Pecker Berio in "La Chaconne e i suoi visitatori", there exist around thirty elaborations of the Chaconne. Pecker Berio talks about elaborations made between 1845 and 1937, and she names also three cases in 1950, 1966 and 1985.²⁴

In the following list, some of those elaborations, which were actually published (except for two cases: Edward Stein's version for orchestral accompaniment, and Bernhard Molique's orchestration from Mendelssohn's piano accompaniment) are presented, in a chronological order. The list is taken from Talia Pecker Berio's article.²⁵

- F.W. RESSEL, piano accompaniment, Berlin, Schlesinger, 1845.
- FELIX BARTHOLDY-MENDELSSOHN, piano accompaniment, London, Ewer & Co. 1847; Hamburg, Crantz 1847; Leipzig, Breitkopf & Härtel, 1849.
- EDWARD STEIN, orchestral accompaniment. Title: *Chaconne mit Variationen für Violine von Sebastian Bach. Mendelssohn Clavierbegleitung für Orchester von Ed Stein* (Orchestration of the Mendelssohn's piano accompaniment) unprinted manuscript MS 16471, Bibliothèque Nationale, Paris, s.d. (ca. 1850).
- ROBERT SCHUMANN, piano accompaniment. Original title: *Sechs sonaten für die Violine von J. S. Bach mit hinzugefügter Begleitung des Pianoforte von Robert Schumann*, Leipzig, Breitkopf & Härtel, 1854.
- BERNHARD MOLIQUE, orchestration of the Mendelssohn's piano accompaniment. Unpublished.

²⁴"Sappiamo dell'esistenza di ben trenta elaborazioni della *Chaconne* della *Partita in Re minore* per violino solo di J. S. Bach, che – fra accompagnamenti, trascrizioni per pianoforte e per organo, orchestrazioni e versioni da camera – vanno dal 1845 al 1937 (con tre casi isolati nel 1950, 1966 e 1985)." Pecker Berio, Talia: "La Chaconne e i suoi visitatori" in *La trascrizione: Bach e Busoni*. Leo S. Olschki, Firenze, Italy 1987, p. 59.

²⁵*ibid.* pp. 75-77. The translation of the section is made by me. Pecker Berio writes that this list is mostly based on G. Feder's thesis, "Geschichte der Bearbeitung von Bachs Chaconne", in: *Bach Interpretation: Walter Blankenburg zum 65. Geburtstag*, Göttingen 1969, pp. 169-189.

- CARL DEBROIS VAN BRUYCK, transcription for the piano. Title: *J. S. Bachs sechs Violin-Sonaten fur pianoforte allein*, Leipzig, Kistner, 1855.
- FRANZ LUDWIG SCHUBERT, transcription for piano, Leipzig, Breitkopf & Härtel, 1856-1857.
- JOACHIM RAFF, transcription for piano. Title: *Ausgewählten Stücke aus Violin-Solo-Sonaten von Joh. Seb. Bach. Für das Pianoforte bearbeitet*, Leipzig Rieter-Biedermann, 1867.
- ERNST PAUER, transcription for piano, Leipzig, Sneff, 1867.
- JOACHIM RAFF, Transcription for Orchestra. Title: *J. S. Bachs Ciaconna in D moll für Solo-Violine bearbeitet für grosse orchester zu New York gewidmet von deren Ehrenmitglieder Joachim Raff*, Leipzig, Verlag von Robert Seitz, 1874.
- KARL REINECKE, transcription for piano, Leipzig, Breitkopf & Härtel, 1874 (based on Mendelssohn's and Schumann's transcriptions for piano accompaniments).
- C. WILSCHU, transcription for piano, Moscow, Jurgenson, 1878.
- JOHANNES BRAHMS, transcription for piano, left hand; in *Studien für das Pianoforte, vol V*, Leipzig, Sneff, 1879.
- GÉZA ZICHY, transcription for piano, left hand. Title: *Chaconne composée pour Violon seul par J. S. Bach, Transcripte pour Piano pour la main gauche seule et exécutée par Comte Géza Zichy*, Hamburg, D. Rahet; St. Petersburg, A. Buttner; probably 1885.
- WILLIAM THOMAS BEST, transcription for organ. Title: *Arrangements from the scores of the great masters for Organ by W.T. Best, vol I*, London & New York, Novello, Ewr & Co. 1862.
- AUGUST WILHELMJ, orchestral accompaniment (1885) and piano accompaniment (1890).
- W. LAMPING, transcription for piano, Leipzig, Breitkopf and Härtel, 1887-88.

- FERRUCCIO BUSONI, transcription for piano. Title: *Chaconne aus der Vierten Sonate für Violine allein von Johann Sebastian Bach. Zum Concertvortrage für Pianoforte bearbeitet und Herrn Eugen d'Albert zugeeignet von Ferruccio B. Busoni*, Leipzig, Breitkopf & Härtel, 1893.
- B. TODT, trio for piano, violin and cello. Title: *6 Trios für Pianoforte, Violine and Violoncello nach den Sonaten und Partiten für Violin solo von Bach bearbeitet von B. Todt*, Leipzig, Breitkopf & Härtel, 1900.
- FORTUNATO LUZZATO, transcription for two pianos. Title: *Transcription pour 2 Pianos à 4 mains d'après l'accompagnement fe Piano de Schumann et Mendelssohn*, Paris, Durand, 1903.
- H. MESSERER, transcription for organ, in *Les grands Maîtres de l'Orgue*, Paris, Leduc, 1909.
- MAXIMILIAN STEINBERG, transcription for orchestra, Russichen Musik-Verlag, 1912.
- WILHELM MIDDELSCHULTE, transcription for organ, Leipzig, Breitkopf & Härtel, 1912.
- MARTINUS SIEVEKING, transcription for srting quartet and srting orchester, Berlin, Stahl, 1912; transcription for piano, Berlin, Tahl 1914.
- EMANUEL MOOR, transcription (*Freie Bearbeitung*) for *Doppelklavier Moor*, Wien, Universal-Edition, 1936 (composed in 1920).
- ARNO LANDMANN, organ accompainement, Berlin, Simrock, 1927.
- J. MICHAUD, transcription for orchestra (based on the Mendelssohn's and Shumann's piano accompainments), London & Bruxelles, Cranz, 1932.
- ALFREDO CASELLA, transcription for orchestra (*Interpretazione orchestrale*), Milano, Carish, 1936.
- RICCARDO NIELSEN, transcription for srting orchestra, Milano, Carish, 1936.
- JENÖ HUBAY, transcription for orchestra, Wien, Universal-Edition, 1937.
- MICHELANGELO ABBADO, transcription for string orchestra, Milano, Suvini Zerboni, 1950.

- LUIGI SCHININÀ, transcription for string quartet, Milano, Curci, 1966. The score has the following note: “the variations marked with the sign * are inspired by Busoni’s elaboration for piano.”
- KARL SCHEIT, transcription for guitar, Wien, Universal-Edition, 1985.

I believe that the number of elaborations has increased since the date of Pecker Berio’s article, and I am convinced it will continue like that. According to me, the sheer number of transcriptions and arrangements of the *Chaconne* tells us very clearly about its significance and its place in the people’s hearts.

3. Edvard Munch and the “The Scream”

3.1. Edvard Munch

Hva er kunst.

Kunsten voxer op af glæde og sorg.

Mest af sorg.

Den voxer op af menneskes liv.

What is art.

Art grows from joy and sorrow.

But mostly from sorrow.

It grows from human lives.¹

Some artists are inevitably associated with a specific vision of human existence. Just as Pierre-Auguste Renoir evokes a certain *joie de vivre* and Paul Gauguin the myth of the *noble savage*, Munch is usually regarded as the painter of modern anxiety, of the loneliness of humankind in modern cities, of failed love, of sickness, and of death.²

Edvard Munch was a Norwegian Symbolist painter and an important forerunner of expressionistic art. He was born the 12th of December 1863 in the village of Ådalsbruk in Løten, and he died the 23th of January 1944 in Ekely near Oslo.³ His parents were Christian Munch and Laura Catherine Bjølstad. In 1864 the family moved to Christiania (now Oslo), where Christian Munch was appointed

¹Edvard Munch, in Munch-museet in Oslo, 12/2010

²Faerna, José María: *Great Modern Masters, Munch*, Cameo/Abrams 1996, p. 5

³Wikipedia, “Edvard Munch”; 2011-02-20

medical officer at Akershus Fortress. After Edvard's mother's death on tuberculosis in 1868, the Munch siblings were raised by their father and by their aunt Karen. Munch writes about his father:

My father was temperamentally nervous and obsessively religious – to the point of psychoneurosis. From him I inherited the seeds of madness. The angels of fear, sorrow, and death stood by my side since the day I was born.⁴

Against his father will, Munch interrupted the engineering studies, and in 1880 he enrolled at the Royal School of Art and Design of Christiania. During the early years in his career, Munch painted works in different styles, namely naturalism and impressionism.

A trip in 1885 to Paris was of crucial importance to his artistic development. There he had the opportunity to attend the great impressionist show held at the Durand-Ruel gallery, where he saw works by Claude Monet, Renoir, Eduard Degas, Camille Pissarro, and Georges Seurat, among many others.⁵

In 1889 Munch gained a scholarship from the Norwegian government, which allowed him to stay and study in Paris. He had lessons with Léon Bonnat, and he made many impressionistic works.

In the winter of 1891, after discovering the post impressionistic artists Whistler, Gauguin, and Van Gogh, Munch decided to change the direction of his artistic development – “He found the impressionism superficial and too akin to scientific experimentation. He felt a need to go deeper and explore situations brimming with emotional content and expressive energy.”⁶

In November 1892, Munch participated in a exhibition in Berlin (Berliner Künstlerverein). Because Germany was (in terms of art) still quite conservative, the exhibition provoked big controversy, and it was closed after one week. However, many artists manifested their disapproval against the lack of openness in the German artistic life, and, just some weeks after the so called “Munch's Scandal”, Munch was able to exhibit in different places. These are some of his words about this situation:

⁴Prideaux, Sue: *Edvard Munch: Behind the Scream*, New Haven, Yale University, 2005 p. 2; quoted in Wikipedia, “Edvard Munch”, 2011-02-20

⁵Faerna, José María: *Great Modern Masters, Munch*, Cameo/Abrams Harry N. Abrams, inc. publishers, 1996, p. 7

⁶Prideaux, Sue, 2005, p. 83; quoted in “Edvard Munch”, Wikipedia 2011-02-20

Never have I had such an amusing time – it’s incredible that something as innocent as painting should have created such a stir.⁷

It was during his staying in Berlin that Munch started to elaborate his major work: “The Frieze of Life”.

Between 1896 and 1897, Munch lived in Paris, and, even if the critique of his work was not always positive, he was able to sell quite much. His financial situation improved very much, and in 1897 he was able to buy himself a summer house in Åsgårdstrand. He called it the “Happy House”.

At the beginning of the XX century, Munch was very well accepted in Germany. He had many exhibitions, and several of his works were placed in museums.

Munch lived the last two decades of his life, alone, in his farmhouse in Ekely (near Oslo).

During the 1930s and 1940s, the Nazis removed Munch’s works from the German museums. They classified Munch’s art as “degenerated art”. Munch was seventy six years old, when, in 1940, the Germans invaded Norway and the Nazi party took over the government. He had an enormous collection of his art at home, and he lived in fear of a Nazi confiscation. Fortunately, this never happened. He died in his house at Ekely, on the 23th of January 1944. Munch gave his remaining works to the city of Oslo. The Munch Museum at Tøyen opened in 1963, and it has the broadest collection of his works in the world. In his *Memoirs of an Insane Poet*, Munch writes:

Just as in his drawings Leonardo explains anatomy, herewith I explain the anatomy of the soul . . . my task is the study of the soul, that is to say the study of my own self . . . in my art I have sought to explain my life and its meaning.⁸

To conclude, here is one more quote from Munch’s diary:

I do not believe in the art which is not the compulsive result of Man’s urge to open his heart.⁹

⁷Eggum 1984, p. 91; quoted in “Edvard Munch”, Wikipedia 2011-02-20

⁸Faerna, José María: *Great Modern Masters, Munch*. Cameo/Abrams Harry N. Abrams, inc., publishers 1996, p. 16

⁹Eggum 1984, p. 10; quoted in “Edvard Munch”, Wikipedia. Retrieved 2011-02-20

3.2. The Scream

3.2.1. The Frieze of Life: “A poem of life, love and death”

In 1893, Munch writes to a Danish friend:

What I now plan to do, will be different. I must ensure that my works take on a single stamp ... At the moment I am working on studies for a series of pictures. [He then mentions several of his completed paintings and adds:] They were quite difficult to grasp, I believe when they are all brought together they will be easier to understand.¹⁰

In the same letter to the Danish friend, Munch also mentions that the series would deal with love and death. According to Uwe M. Scheede, this marks the beginning of The Frieze of Life. In wikipedia, we can read: “In December 1893, Unter den Linden in Berlin held an exhibition of Munch’s work, showing, among other pieces, six paintings entitled Study for a Series: Love. This began a cycle he later called The Frieze of Life – A Poem about Life, Love and Death.”¹¹ The six works exhibited were: *Melancholy*, *The Kiss*, *Vampire*, *Madonna*, *The Voice* and *The Scream*.

During the next nine years, Munch increased the number of paintings for the series, and the last great exhibition was held in 1902, where there was a total of twenty two pictures. The series was then broken up, because the works were sold.

3.2.2. The Scream

These are words written by Munch in his diary, describing the scene of *The Scream*.

I was going down the street behind two friends. The sun went down behind a hill overlooking the city and the fjord – I felt a trace of sadness – The sky suddenly turned blood red. I stopped walking, leaned against the railing, dead tired – My two friends looked at me and kept on walking – I stood there shaking with fear-and felt a great unending scream penetrate unending nature ... I felt a loud scream – and I really heard a loud scream ... The vibrations in the air did not only

¹⁰Scheede, Uwe M.: *Edvard Munch, The Masterpieces*, pp. 17,18, Schirmer Art Books, 2000

¹¹Wikipedia, “Edvard Munch”, 2011-02-20

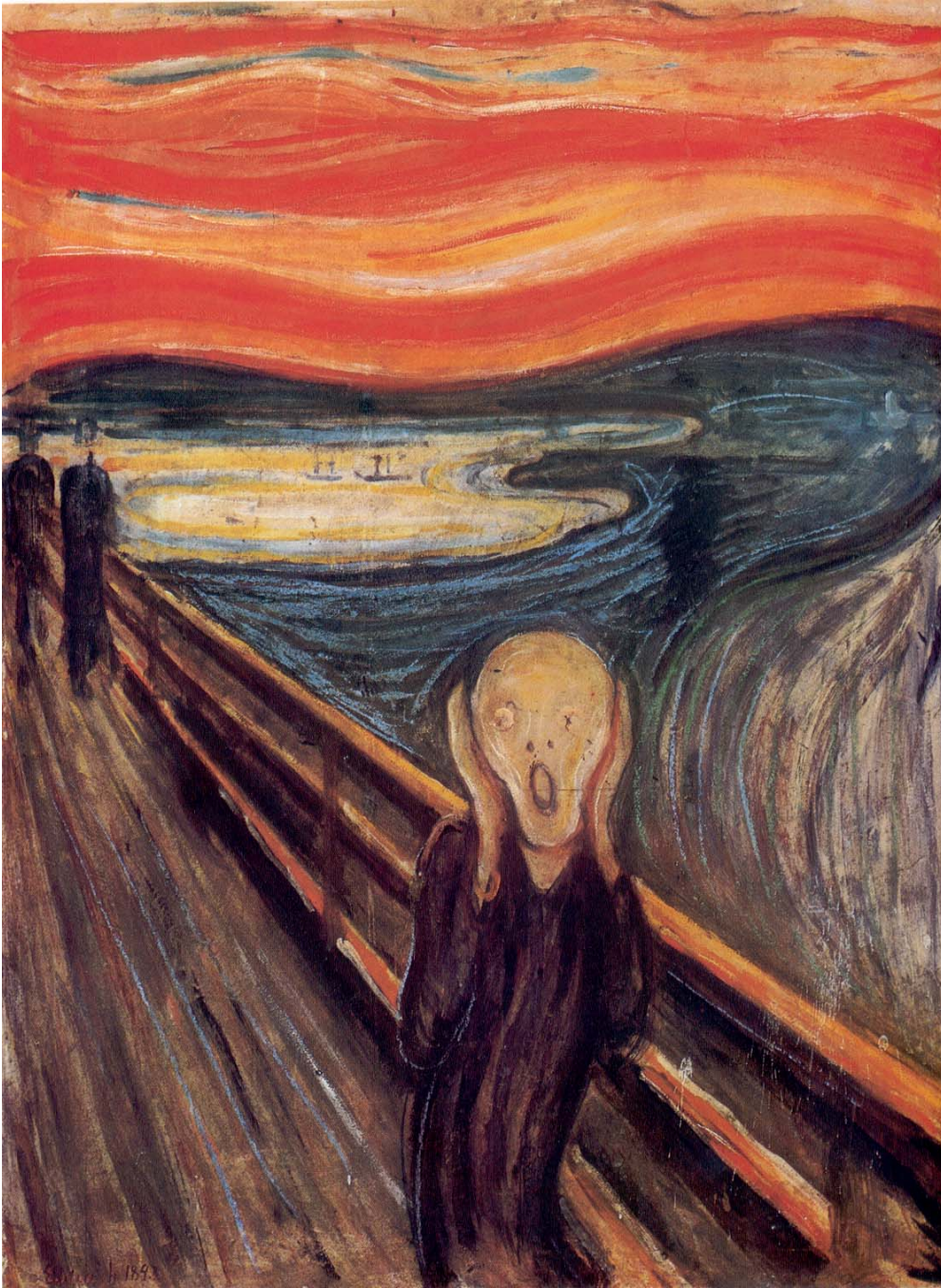


Figure 3.1.: The Scream. 1893, Casein/waxed crayon and tempera on paper (cardboard), 91 x 73.5 cm. National Gallery, Oslo.

affect my eye but my year as well – because I really heard a scream.
Then I painted *The Scream*.¹²

The Scream was painted in 1893. It is Munch's most famous work, and one of the most revisited works of art in the art history. The painting is commonly associated with the human anxiety and solitude. After his first version of *The Scream* in 1893, Munch made several other versions. According to Bischoff, there are fifty more versions. The author Martha Tedeschi writes about the painting's impact:

Whistler's Mother, Wood's American Gothic, Leonardo da Vinci's Mona Lisa and Edvard Munch's The Scream have all achieved something that most paintings – regardless of their art historical importance, beauty, or monetary value – have not: they communicate a specific meaning almost immediately to almost every viewer. These few works have successfully made the transition from the elite realm of the museum visitor to the enormous venue of popular culture.¹³

¹²Scheede, Uwe M: *Edvard Munch, The Masterpieces*, Schirmer Art Books 2000, p. 50.

¹³Quoted in "Edvard Munch", Wikipedia, 2011-02-20

4. Experiments – processes

In this chapter, I describe the experiments and the processes I have gone through for the interpretation of the *Chaconne*. I explain the experiments, and I discuss the results of each of them.

4.1. Experiment I – Listening and observing

I listened to a recording of the *Chaconne*,¹ while observing an image of *The Scream* at the computer. The painting enriched my relation to the music. Everything became stronger, I felt many different feelings emerging inside myself. It was difficult to define, which was influencing which (painting or music). I connected the colours with the different parts of the music. I saw different things happening in the picture, which were provoked by the music. Suddenly, there was life in the fjord. I could hear the sounds of the street. I imagined cutting the picture in small pieces, and composing it in the logical order of the *Chaconne*. There were chords going back and forth in the picture that made those waves of colours moving as if there was a wind blowing. The sounds of the street were always present. The D major part of the *Chaconne* was the sky, the red sky. When it went back to D minor, the anguish was transformed into sadness. I couldn't hear the sounds of the street anymore, and the picture was silent until the end.

From this experiment, I became aware of the importance of the space in the music I play. When I was sitting in front of the computer, observing the image of the painting while listening to the *Chaconne*, I felt that I wanted to get inside the painting's space, while playing the music. I wanted to take it to my own space. I started to reflect about this word, "space", and its meanings. It is such an abstract concept with so many kinds of meanings. I didn't really know how to use it and how to explain it – I just felt that I would like to use all those spaces I could find: the space of the picture, the space where the picture is living, Bach's space, my

¹Thomas Zehetmair, J. S. Bach: *Sonatas and partitas for solo violin, BWV 1001-1006*, Teldec 1992.

space, the space of the *Chaconne*.

4.2. Experiment II – Playing while having the painting always present in my mind

Then, I took the violin and played the first chords of the *Chaconne*, having the picture of the painting in my mind. I saw the red sky, I saw the waves of colours. I had the entire picture in my mind, but at the beginning, I concentrated myself on details of the painting. I had the sounds of the city in my mind. As I went further, I started to see the painting as a story. I played, trying to follow the story of the painting. I tried to interpret the loneliness of the screaming person. Everything was quite abstract. There was no real story. There were the feelings of the combination between music and painting, and the feelings of the first experiment. When I came to the D major part of the *Chaconne*, I associated it with hope. The hope of a turning point, the hope of something better. There was lightness, almost happiness. The red sky was present. The painting was illuminated, and it was almost like if the person was smiling. I played softly, almost sterile. The D minor came back, and this time it was like a conclusion: there was no hope. It was the end. The inevitable end had come, and there was acceptance in it. I felt the calm of acceptance. The painting was silent. Now it was only the music, and it was the end.

I realized that being concentrated on images made me stop thinking about difficulties. I concentrated myself on telling the story, which was going on inside me, inspired by the painting. My level of concentration was much higher. At this point, the relation, which I had created (in my imagination) between these two works became even stronger, more concrete, and they became inseparable inside me.

From the moment I made these experiments, a new way of seeing the *Chaconne* started to grow inside me, and there is a natural evolution continuing each time I work with it – reflecting and playing.

4.3. Experiment III – Creating a story

At the beginning of the connection between *The Scream* and the *Chaconne*, as I describe in experiments I and II, I experienced mainly feelings and pictorial

reactions to the colours and the sounds, which came to me. Then, everything started to take new and more concrete shapes, and a “story” started to appear in my imagination. This was the story of losing someone loved, and of confronting oneself with death. The central figure in the picture was the person who lost someone, and I immediately associated this figure with myself. I was mourning someone I lost. I was fearing my own death, singing out my anguish, screaming out my desperation. The person I was mourning was my father.²

I had created a story based on experiments I and II, and I decided that I could try to “tell” it through my interpretation of the piece of music. I made a structure in the *Chaconne*, based on the story. It appeared logical to me to divide the piece in three parts, and give different meanings to each of them (the numbers are bar numbers of the Bärenreiter edition, see appendix):

Part I, 1-133 The desperation of losing someone. The feelings are mixed between anger, sorrow, sadness, nonacceptance, frustration.

Part II, 133-209 The light comes. There is hope, some irony, laughs somewhere, remembering of good times. The hope of something better, of “we will meet again”.

Part III, 209-end The sadness is back, but there is acceptance and calm. It is the end, and there is nothing to do about it.

After this, I further divided each part in small subdivisions. I classified each subdivision according to the feelings I wanted to express. I thought about dialogues between the person who lost someone (M) and the person who is dead (F). At a certain point (D major section), there is another character G (God) entering. Here are the subdivisions in the score (the numbers are bar numbers):

Part I, 1-133: M and F expressing themselves

1-17 M is talking. Anger, desperation and nonacceptance of losing someone, screams.

17-25 Sadness, sorrow.

²When I started to make this association, I was not sure if I wanted to write openly about the fact that, actually, it is my father I am talking about, when I refer to the person being mourned. It is very painful to write about it. At this point of my process, however, I decided that I would do it. I was convinced that it would contribute to a fruitful change of values, and that it was worth trying it.

- 25-33 Telling how everything happened.
- 33-49 Telling how much it hurts, and how unfair it feels. There is a discussion between M and F. (first time that F is talking).
- 49-57 M is trying to accept the entire thing.
- 57-77 The new character in the piece, F, talks and tries to make M accept it. F is angry, and he has also difficulties with accepting everything, but he does not have tolerance for the desperation of M .
- 77-85 M is back, and there is a dialogue between the two. They express sadness.
- 85- M describes sadness, and complains.
- 89- Section, which comes to climax and a desperation, which finishes on the first note of bar number 121.
- 121-125 Dialogue:
 F: It's finished!
 M: Yes I know but...
 F: It's over!
 M: Isn't it possible to...
 F: It's done!
 M: But...
 F: Done!!
 M: But...
 F: Done!!!
- 125-132 M: This is the reality (with sadness, and very tired).

Part II, 133-209: Light and hope

- 133-149 Light, hope. A new character is coming in the story (G). Its function is to calm down the other two, and give them some hope. This new voice (G) is saying: There is light, there is hope and serenity!
- 149- M comes back, and speaks about good memories.
- 150- F responds.

- 152- M continues, with some interferences of F.
- 161-165 The dialogue between F and M continues, those repeated notes are laughs from M.
- 165- F and M become very agitated, and this creates a tension in their dialogue, which culminates in bar 176.
- 176- G comes back to put some calm in the situation, and continues with the describing of the situation.
- 185-209 Final conclusions of G.

Part III, 209-end: The end

- 209-end The sadness is back, and M is now telling that the end has come. The other voices are now quiet. The tone is sad, but calm and neutral. On the 2nd beat of bar 249, M is crying and bidding farewell.

Imagining a story and writing it down was one more way of getting closer to, and finding a content for, the *Chaconne*.

I asked myself: do I want the listener to understand the content of my story, when I am playing the piece? – No! That is not my intention. The purpose of the story is to help me to interpret the *Chaconne*.

4.4. Experiment IV – Narrative

I started to experiment on the violin, exploring my options and different ways to express the emotions in my story (see 4.3). At this point, a few new reflections and questions emerged. I wanted to “tell” the story I had created through my playing of the *Chaconne*, and I started to think about the language I was going to use. I asked myself: how can I play in a more narrative way, like when I am telling a story? I felt that this was a very abstract concept, and that I maybe would have to create a personal code. I would have to classify certain ways of interpretation, which would have the purpose of expressing certain feelings and words.

I started with reflecting on, how I usually express myself, when experiencing the feelings from the story.

- How does my voice sound, and how do I talk, when I am angry? I am definitely louder, I may talk more agitated, sometimes faster, my voice becomes more aggressive, more rough, and it gets a sharper tone.
- How do I sound, when I am sad? Maybe, I cry. I am not loud, my voice is trembling, I have more air between and during the words; it is like I talk to the inside instead of talking to the outside. I sigh often, I have this anguish in my stomach, which makes me swallow repeatedly.
- How do I sound, when I am frustrated? Bitter, not as agitated as when I am angry, but very bitter.
- How do I sound, when I am happy? I laugh. My voice becomes brighter, warmer.
- How do I sound, when I am stressed? My voice becomes higher, I talk fast without connection between words, no reflection.

I started to try to use these concepts, while playing my violin, experimenting with these moods and dynamics. I realized that to achieve the expression/s I wanted to take out from the music, I would have to exaggerate on each option I made, and on each character I wanted to express. Until this moment, I had been very careful about my playing, very concerned about the technical perfection, and I had been convinced that the emotions, which I wanted to express, would come out on my playing, just because I felt them. From these experiments, I realized that it is not enough to “feel something” to be able to “transmit something”. From the recordings of my playing, and from comments from people, who listened to me, it was obvious that what I am feeling, when I am playing, does not always correspond to, what is coming out from my playing, and especially to, what is perceived by other people. I experimented trying to use the extremes, and, then, create a balance. For example: in parts where I wanted to express anger by playing forte and aggressive, or pianissimo and sharp, I tried the extremes: the strongest, the ugliest, the roughest I could play and sound; or the softest and sharpest. Then, I gradually took away the effects, until I found the balance I wanted, and until I found the character I wanted to create. I did the same with other dynamics and articulations. I realized that with this method, I got to know the music much better, and that I came much closer to it. I suddenly had a much bigger variety of options, or at least, it seemed to me that the music had opened up an enormous amount of possible interpretations and different characters.

4.5. Experiment V–First recordings

I became positively surprised by my first recordings. The first day I was recording, I was totally concentrated on the dialogues and on the feelings I wanted to express through my playing, and I tried to play using those extremes I had been experimenting with. When I came home and listened to the recordings, I realized that the results were much better than I expected. I was playing much better than usually. This method was helping me. Then, I became ambitious. I thought: “It can be better!”

The next day, I went back to the church with the objective of making it better. I played the same spots, but this time I concentrated myself on the results, and the result was a disaster. I became very anxious, and I felt immediately that it was not going well. When I came home and listened to the recordings, I had the confirmation that it was not good. What I could hear was that the intonation problems were still there, and this time there was no music coming out of it.

After these two days of recordings, I realized that to be able to play better, I needed to concentrate on other things than “perfection”, and that this method of concentrating on a story, images and feelings had been very helpful.

5. Stage production of the *Chaconne*

Concurrently to the experiments with the *Chaconne* and *The Scream* and my reflections around space, I started to think that it would be interesting to make a stage production, where I would use the elements, which I found on my experiments and in my reflections about space. I started to imagine and plan a performance, where I would play the *Chaconne* and, by using various elements, tell the story, which I created (see 4.3). In this performance, I would also experiment the idea of using different rooms and spaces for the different characters. Also, I planned to include *The Scream*, and my idea was to use an image of the painting, which with the help of media would seem to be “alive”. Then, I decided that instead of trying a live performance of the stage production, I would make a video film, which would show and document my ideas.

6. “Space”: Acoustic Room, Place, Position, Location

In this chapter, I present my understanding of the word “space” in the context of my work. I also write about the different contents of each space I create, how I create them, and why I use them.¹

6.1. My understanding of “space”

As I wrote before on experiment I (see 4.1), the awareness of the importance of the space in the music I play came to me, while watching *The Scream* and listening to the *Chaconne*. I felt very strongly that I wanted to get inside the painting’s space, and, in some way, combine it with my own. The reflections on the word “space” started to have enormous importance to my work, and I realized how vague this word may be, and how many different meanings it may suggest. I felt the urge of defining my own understanding of the word space, and describe the different meanings of it in the context of my work.

Due to the fact that, in my process, I was moving away from the painting and concentrating more and more on the story I had created, I, at the same time, stopped feeling the urge of entering the painting’s space, or getting it’s space to the music. Instead, I identified several spaces in my story, and those became the different spaces I wanted to use in my own interpretation of the *Chaconne*.

I started by dividing the space in two categories:

- the physical and concrete space
- the imaginary, esoteric and interior space

¹When I talk about creating spaces, it is implicit that I would use them in my interpretation. Implicitly, if used as images, and explicitly, when used in the recordings and the stage production (see chapter 5).

To simplify my understanding, I associated the word space with other words, and I included each combination in those two categories I had created:

- Physical/concrete:
 - space / place
 - space / room
 - space / acoustic room
 - space / position

- Imaginary/esoteric/interior:
 - space / location
 - space / sound
 - space / air
 - space / acoustic room

This schematizing helped me in the process of inventing and creating the spaces of my story.

6.2. Searching and defining specific spaces

I decided, as a starting point, to define my space in terms of a specific place: Hagakyrkan in Goteborg. The reason why I chose this church was primarily that it has a very round and rich acoustic. I made several recordings, testing different approaches to the room/place by changing the position of microphones. I also recorded myself playing in this room in different places, both standing still and moving around.

With the advice of Andreas Eklöf², I started to record wearing headphones. It was extremely interesting to listen to the room while recording it, because it made me listen in a different way. The sounds, which are usually common sounds, had achieved a new value, and it felt like if it was the first time I was listening to them. Everything took new proportions, and I realized that I usually do not notice the existence of those sounds, which are continuously around me. Suddenly, the

²Andreas Eklöf is a composer living in Goteborg. He has helped me with different ideas and the studio sessions (see 9.1).

church, which I consider to be silent, was full of sounds. I felt very strongly that I wanted to include silence as a space, in my interpretation.

During my search for specific spaces, I started to ask myself if I wanted to use all the different spaces existing in my story, and especially, if I wanted to give a different physical space to each character in my story (see 4.3 on page 31): should I record each voice in a different place, and in this way create a contrasting space for each one?

- the space of M
- the space of F
- the space of G
- all the different spaces each voice enters during the story
- the space of the motif of the painting
- the physical space where the painting is

6.3. Creating spaces

When I am talking about creating spaces, I mean spaces related with sounds. The sounds evoke my imagination, and they allow me to travel, to find images, to create imaginary spaces.

After reflecting about, which different spaces I wanted to associate with the different characters in my story, I decided that I would do it throughout recordings, which would be directly associated with the story I had created. During one of my trips to Portugal, I recorded several acoustic spaces, which had to do with my childhood, and with my relation to my father.

At a certain point in my story (part II, see 4.3), I am having a dialogue with my father, remembering pleasant times of my childhood. Therefore, I decided to record the sounds of two beaches, which we used to visit, when I was a child. These sounds could be used in that section. I associate the sound of the sea with calm and happiness.

The first time I related death/paradise with the sounds from a beach was when I saw Luchino Visconti's film "Death in Venice".³ This is one of my favorite films

³Death in Venice is a 1971 film directed by Luchino Visconti and starring Dirk Bogarde and Björn Andrésen. The film is based on the novella Death in Venice by Thomas Mann. "Death in Venice", Wikipedia 2011-06-19

ever, and one of its most intensive characteristics is, according to me, the soundtrack. In my opinion, the sounds, which Visconti use during the different scenes, contribute very strongly to create a very special and magical atmosphere. In some of the scenes on the beach – where there are no dialogues, and we just hear the sounds of the beach: children screaming, people talking, the sound of the sea... – I could recognize the peaceful feeling of just lying on the beach, listening to the sounds around me, and just allowing myself to rest on those sounds. This was the first image I had, when I started to associate my dialogue with my father (remembering pleasant times) with the sounds from a beach. I even thought about sampling Visconti's sounds for my recordings, but later, I thought that it would be more interesting to make my own recordings.

I also recorded the sounds of my family's house in the countryside in a small village 50 km north of Lisbon. There were sounds of a summer day. The flies, the birds, the gentle wind, children playing with water, a car passing and an airplane far away. I wanted to create a feeling of being inside a dream, and at the same time, this attention of listening to the common sounds.⁴

In April 2010, I was at the art museum in Göteborg, and I recorded the sound of some rooms. I wanted to catch those sounds, which we never listen to. They actually gave me a certain calm, the feeling that I could rest on them. It was some kind of meditation, just sitting there and listening to the sounds around me.

I wanted to have different acoustic spaces for the different characters in my story, and early, I thought about recording those different parts in different rooms. But from the moment I decided to record the *Chaconne* in a studio, I also decided that I would create those different acoustic spaces in the studio.

6.4. “Dreams” by Akira Kurosawa

“Dreams” is a film by Akira Kurosawa, from 1990. It is considered to be a *magical realism*⁵ film. The film is based on eight different dreams of Akira Kurosawa at different stages of his life. Here are the names of each dream, and their order of

⁴In the end, this recording was never used, because I did not find a good place for it.

⁵“Magic realism or magical realism is an aesthetic style or genre of fiction in which magical elements blend to create a realistic atmosphere that accesses a deeper understanding of reality. The story explains these magical elements as normal occurrences, presented in a straightforward manner that places the “real” and the “fantastic” in the same stream of thought. It is a literary and visual art genre; creative fields that exhibit less significant signs of magic realism include film and music.” Faris, Wendy B. and Lois Parkinson Zamora: *Introduction to Magical Realism: Theory, History, Community*, p. 5. Quote taken from wikipedia, “Magic realism”.

appearance:

1. Sunshine Through The Rain
2. The Peach Orchard
3. The Blizzard
4. The Tunnel
5. Crows
6. Mount Fuji in Red
7. The Weeping Demon
8. Village of the Watermills

The reason why I mention Kurosawa's film is the circumstance that this film, and in particular the dream "Crows", was a source of inspiration for my idea of being able to (in some way) enter spaces beyond my own.

During my first experiment, while listening to the *Chaconne* and observing the image of Munch's painting *The Scream*, and while starting to fantasize about entering the painting's space (see 4.1), I recalled Kurosawa's film "Dreams", and how brilliantly he was able to create different spaces and enter them. I remembered, how impressed I had become, when I first saw the film in the 1990s. I was especially impressed and touched by the dream number five "Crows".

This dream starts with a scene at an art museum, where an art student, representing Kurosawa himself as young (the actor wears Kurosawa's trademark hat), is observing some paintings by Vincent Van Gogh. At a certain point, the student enters the space of one of Van Gogh's paintings, and he continues to go through several other famous paintings (we see him passing bridges and fields, houses etc., and we recognize them, their colours, and their light, from some of Van Gogh's paintings). He finally meets Van Gogh (played by Martin Scorsese) in a field, and he has a conversation with him. Van Gogh is very anxious, and feels the urge of going away to paint. Affected by the light of the sun, the student loses track of the artist. He tries to find him, and we can see the student traveling through other Van Gogh's paintings. This time, Kurosawa uses other kind of special visual effects. The student is now walking in some of Van Gogh's paintings, but this time, he is in the real two dimensional paintings, and not like in the

beginning, where we experienced a remake of Van Gogh's paintings in a natural environment. At a certain point, the student is back in the nature. He is back on the field, and he sees Vincent Van Gogh going in a small trail. When the artist is out of sight, there is a flock of crows coming, and we recognize the painting "Wheat Field with Crows" (which also appears at the beginning of this dream). From this image, we are transported back to the actual painting at the museum, where the student is observing it ("Wheat Field with Crows"). This dream is accompanied by the Prelude No. 15 in D-flat major by Chopin.

I found Kurosawa's film, and especially this particular dream, a very inspiring example of entering spaces beyond ours. Inspired by Kurosawa's film, I got many ideas for the stage production about using media, and about working on the image of the painting. I abandoned those ideas, as soon I realized that I didn't have enough knowledge to do such a project.

7. Points of reference

In this chapter, I reflect on the principal points of reference, which helped me with my interpretational work. I describe, how I found them, and how I connect them with the *Chaconne*.

7.1. Thomas Zehetmair

Thomas Zehetmair (born 23 November 1961, in Salzburg) is an Austrian violinist and conductor. The first time I came in contact with Zehetmair's violin playing was by listening to the Gigue from J. S. Bach's violin partita in D minor. I was fascinated with Zehetmair's understanding of that piece: with the variety and richness of his articulation, and with his sense of pulse and rhythm. I think it is fascinating, how he is able to "speak" through his violin, while playing. I consider Thomas Zehetmair as a point of reference, not only because it was his interpretation of the *Chaconne* I chose to listen to in experiment I, but also because listening to Zehetmair's interpretations has been a great source of inspiration and has stimulated my imagination in finding new ways of approaching the music.

7.2. Death

At the earliest stage of my process, the connection I made between death and the *Chaconne* was mostly related to the fact that I always felt that this piece would be perfect to play while mourning someone. It was, however, after making experiments I, II and III that this connection became more concrete and took a much higher proportion and importance in my interpretation of this piece.

After reading Raymond Erickson's article, "Secret codes, dance, and Bach's great Ciaccona"¹, I started to ask myself if my association between death and

¹Erickson, Raymond: "Secret codes, dance, and Bach's great Ciaccona" in *Early Music America* (summer 2002)

the *Chaconne* had been influenced by the interpretations of this piece I had been listening to. In his article, Erickson claims that the major part of the violinists insist on giving this piece a funeral character:

... the Ciaccona has always been approached with an almost religious awe and reverence by both performers and listeners, so we might also see Thoene's interpretation as a reaffirmation of spiritual quality that many have traditionally found in the work² ... The traditional view of the Ciaccona sees this work as a kind of Mt. Everest of violin playing, worthy of the most profound respect, and as deeply serious, perhaps even funeral work.³

From Erickson's article, I understand that he does not agree with the usual kind of character given by the major part of the performers to the *Chaconne*. He is convinced that this piece should be interpreted with a dance character.

I asked myself: if I had listened to another interpretation during experiment I (see 4.1), would I have had another story to tell?

I came back to Erickson's article. Erickson writes about different interpretations from several violinists. He names Zehetmair's interpretation (which is the one I was listening to during experiment I) as the one that comes closest to the ideal tempo and character. Considering the fact that Erickson is very much against the idea that the *Chaconne* is "funeral music", I can deduce that he believes Zehetmair's interpretation to be the one further away from the "funeral music" idea. It was interesting to realize that we had experienced Zehetmair's interpretation in such distinct ways. Even though Zehetmair's tempo for the *Chaconne* is considerably faster (compared to the majority of the interpretations I have listened to), I could recognize my association between the *Chaconne* and death.

After reflecting and problematizing largely about why I make this association, I arrived to the conclusion that the reasons why I make it are not directly connected or influenced by the interpretations I had been listening to. In my opinion, this music expresses many contradictory and extreme feelings, and wishing to

²Ibid, p35; Erickson is referring to Thoene, Helga: *C I A C C O N A Tanz oder Tombeau?*, Dr. Ziethen Verlag, Oschersleben 2003. In her book Thoene suggests that Bach's violin Chaconne was composed with the intention of becoming a *tombeau* for his first wife Maria Barbara, 1684-1720. According to Silbiger, Thoene bases herself on numerological speculations, and to make her argument stronger, she writes that Bach included phrases from sacred works such as BWV4 *Christ Lag in Todesbanden* in the Chaconne (Silbiger, 1999).

³ibid., p. 40

describe it even more abstractly, I would say that all those moods we are going through during the entire piece could be a perfect way of describing the loss of someone.

7.3. Emotions

All the emotions I name here as points of reference are related with the associations I made between the *Chaconne* and death, the *Chaconne* and *The Scream*, and the *Chaconne* and the story I imagined (see 4.3). I cannot define the exact moment I started to use them as points of reference. They came spontaneously, through the process of listening and playing this piece. Most of these emotions are related to specific passages, and the same emotion can be connected to different passages.

In the following list, I present the emotions connected with parts and passages in the *Chaconne*:

- Anguish
- Sadness
- Madness
- Agitated mood
- Anxiety
- Loneliness
- Anger
- Hope
- Calm

I write about their specific places in the piece in section 4.3.

7.4. Edvard Munch's *The scream*

I created the connection between *The Scream* and the *Chaconne*, based on emotions, which I could recognize in both works. The strongest of them was anguish.

In the *Chaconne*, this emotion is related to my association between this piece and death (see 6.2), but why do I connect *The Scream* with anguish?

The first time I saw *The Scream* was during the period, in which I was studying art at the high school. My first association at that point was not with anguish. I was mostly fascinated with its colours and its expression. At a later stage, I started to identify myself with the central figure in the painting. I felt its loneliness and desperation. My understanding of that scream was that it was *a silent one*. For me, the figure was trying to scream, but there was no sound coming out. I could feel the anguish inside me. I could feel the struggle of trying to become free from that anguish through a scream, but not being able to let it out. I felt an agony, which was kept inside, becoming even more unbearable. I felt anguish, because I saw myself in that figure.

For me, *The Scream* and the *Chaconne* only started to have a meaning together after my first experiments (see 4.1 and 4.2). Before that, it never happened that the *Chaconne* made me think about *The Scream* or vice versa. After making the connection, they became inseparable in my mind. *The Scream* contributed enormously as a point of reference in my interpretation of the *Chaconne*.

8. Diary of my interpretational work with the *Chaconne*

With this diary, I intend to give some insights of my daily process with the *Chaconne*. In addition to the diary entries, there are footnotes with references to the corresponding places in the text.

September 21th, 2009

I have been working on J. S. Bach's Partita II for solo violin.

I have been through the entire partita. There is only the *Chaconne* missing... I would like to work on this piece.

I love this piece!

Where should I start?...it is so difficult!...

October 12th

I will start with the first arpeggio section in the *Chaconne* (bars 89-121).

I did my first try today. I can maybe play a fourth of the notes, but it is so much fun to try to find the most comfortable fingerings. I laugh a lot when I hear how ridiculous I sound.

It sounds horrible, but it is great fun. I am happy I started it.

November 9th

The *Chaconne* is always in my mind but I did not practice it the past two weeks.

Today I started with another section, the D major section (bars 133-209). This is even worse! I just keep laughing at myself trying to play it.

November 19th

I have got this idea about making a connection between a piece of music and a work of art.

I would like to make a connection between the *Chaconne* and Munch's *The Scream*...

November 21th

I am obsessed with this idea of connecting the *Chaconne* with *The Scream*.

There are thousands of images coming in my mind...do I dare to do this?

November 23th

I told my violin teacher about my idea. She liked it and she encouraged me to do it.

I was very happy that she did not find my idea absurd. At the same time, however, even if I was very excited, the *Chaconne* gained a new dimension towards myself. Before it was my little thing, now I felt like I had to prove something...I felt a light anguish coming in my body.

December 8th

I had a meeting with my supervisor and we discussed my ideas for my project.

I need to calm down. Maybe to reduce a little the amount of ideas coming in my mind constantly. He advised me to make a structure of my ideas and concentrate myself, for the moment, on one of them.

Right now it feels that everything is too diffuse and that I am in some kind of hysterical moment.

I started to work on the parts of the *Chaconne*, which are a little bit easier. It helped me to calm down.

January 8th, 2010

I have been thinking about how I can connect the *Chaconne* with *The Scream*...

I listened to Thomas Zehetmair's interpretation while looking at the image of the painting. This combination was amazing! I think I found a starting point.¹

¹see 4.1

January 25th

I met my supervisor and we discussed my reflections on my first two experiments. It feels like I found a way to go forwards.

I am calmer, and I started to work on the Chaconne with the focus on my story and on the painting.²

February 1th

I had a violin lesson.

I got some new advices for the first chords. I realized that I am very tense and it was very helpful to get some help with it.

February 25th

This amazing piece! I am so happy that I am working with it!

I am using those images I created with the painting and the story³, while I am practicing. This helps me very much to concentrate on the musical part of the piece.

May 25th

I did not practice on the *Chaconne* the past two months.

Today I started with the first recordings.

I usually find it so dramatic to listen to myself, but this time I was surprised. I was quite pleased.

I think it sounded better then usual. It may be because I was relaxed and I was concentrated on the images and on the story.

I did not have any kind of anxieties. It was a good result.

May 26th

I recorded once more those parts I did not like from yesterday.

It is nothing I can use.

I suppose I was to much nervous and worried about the result.

It feels like going back to mediocrity.

²see 4.3

³see 4.1-4.3

August 10th

I have been working the entire summer, and the *Chaconne* has been resting in my mind.

I took it today again.

So many things have happened...I calmed down. I changed some ideas.

I try to go back to my story, but I realize that I feel a new pressure that I did not have at the beginning.

Now I feel I have to concentrate on it full time.

I eventually will have to play it...

August 27th

I feel stronger when I play this piece. It is so significant!

I find new things every day. I am getting closer and closer.

I am obsessed with this piece, in a new way, in a more technical way...

September 10th

How do I solve all these technical problems?...

September 22th

I have been working furiously with the *Chaconne* now for more than one month.

It is the only piece I practice for the moment. I work with it four hours a day.

I changed the tempo. I decided to try it faster.

Do I want to play it faster? It becomes a little bit hysterical, but some parts work better.

What is the character I want? In my story⁴ I am mourning my father...I feel I am moving away from my story...I am so worried about the fact that I will eventually have to play this piece in public...

September 29th

I am feeling alone.

So many technical dilemmas in the *Chaconne*... I am feeling lost.

⁴see 4.3

September 30th

I decided to listen to recordings and try to understand how others solved the problems.

Today I listened to Viktoria Mullova and Rachel Podger.

Zehetmair's is my favorite interpretation⁵, but difficult to analyze from the "technical learning" point of view.

I find that both Podger's and Mullova's interpretations are useful for the analysis of the technical details.

October 4th

I am getting more and more depressed about "my Chaconne".

I feel I cannot do it.

I moved away from my story. I don't think about it anymore. I can only concentrate on the negative, on the problems, and I feel that I cannot solve them.

I'm always thinking about me facing the public and making a fool of myself.

It hurts.

October 10th

Four days without playing the Chaconne.

It feels strange to come back.

I have an enormous anguish inside my body.

Tomorrow I will play a bit of it for my colleagues and teacher.

I try to organize my thoughts, to control my nerves.

October 11th

I played for my colleagues and teacher.

I recorded it and I listened to it when I came home. It was awful!

How is it possible that I played so much better on the recordings in May?

I feel that I will never be able to play this piece with some kind of dignity. I'm feeling desperate.

How can I turn this thing? How shall I find the strength to go on with my work?

⁵At this time!

October 12th

I recorded myself and I tried to find solutions for solving the technical problems.
I listened to myself, once more, from the outside.
This time it felt even harder to listen to myself.
I lost all my self-confidence. I can only listen to the defects...it seems hopeless.

October 13th

I went to Hagakyrkan, and I recorded myself .
I am so depressed. It is nothing compared to the recordings I did in May. Why? I can actually play more notes now..
It has certainly to do with the fact that I am so worried with the performing question.
I realized that I don't think about the story, or *The Scream*, or the emotions anymore. I am just so obsessed with the technical details and how I am not going to be able to solve them.
I feel so insufficient.
How can I go back to the initial joy I had with this piece?
Can I find back the strength this piece use to give me?

October 15th

I do not want to give up. I do want to find a way back.
I feel calmer, and I have been thinking about ways of using this phase of desperation as an aid to go on.
The shock of the recordings was tremendous, but it forced me to start to listen to what I'm doing in new way.
Yesterday and today I have been recording myself, and I've been trying to solve those defects I believe I have. From the recordings I realize that I have the tendency of not giving enough importance to the bow, when I'm concentrated on the intonation of the chords.
I tried to focus more on the bow and I tried to be more organized in the way I use it.
I have to control the pressure and the speed of the bow in a better way. It is very common that I use too much pressure and too less speed and it sounds like I strangle the notes.

I still did not find the way of going back to my story while practicing.

October 16th

The approach has changed.

I am calmer, but I still did not get the joy back.

I try to find ways of playing this piece with some dignity.

I feel like I have a lump in my throat...it is like I am always on the edge of crying.

October 17th

I think I found something! I started to read and play from an edition of Bach's manuscript and it felt like a new beginning.

I have been in contact with the manuscript during the entire process, but I never felt I was ready to play from it. Today I did it. This gave me a new perspective of the piece. I rediscovered some of the initial joy and excitement. It is very special to read Bach's calligraphy.

I feel that my bow is more organized and the sound has improved.

November 2th

I had a good meeting with the violin teacher.

She realized that I am using too much pressure on the fingers of my left hand. It was amazing to be aware of how the sound improves when I use just the perfect amount of pressure on the finger. It becomes also much easier to play those passages of double stops, when I use less pressure.

I tried to use this while practicing Kreutzer studies, and it felt like it was the first time these studies were sounding something.

November 10th

I use the concept of using less pressure on the left fingers, while practicing Kreutzer studies 34 and 38 for the double stops. It has been very helpful.

I feel I am getting out of the crisis, but I still feel an enormous anguish when I think about having to perform this piece.

November 15th

I decided that I am not going to perform the *Chaconne* live yet. I don't feel ready to confront the public yet.

I will record and film my ideas for the performance of the *Chaconne*.

I feel calmer.

November 23th

I recorded myself again in Hagakyrkan. It is much better.

I got back some of the initial joy.

December 4th

Last week I had a meeting with one of my supervisors. We were discussing the Chaconne genre, the dance, and where it comes from. He was describing those sailors coming to the port, after a while quite drunk, and dancing this wild dance full of contradictions. He was making the movements of the sailors, and how the moods of the dance were changing in the body expression. Suddenly, I saw Bach's Chaconne. I recognized it in that explanation he was giving, and for the first time, I could relate Bach's Chaconne with a dance.

I've been going around with this question about the dance in the *Chaconne*, and I never found it. I suppose that what I do not find in Bach's Chaconne, is a court dance character, but if I think in terms of dance as an expression of feelings, I think I can associate the Chaconne with dance: a dance as an expression and a form of art.

One of the most extraordinary dancers of the eighteenth century was Marie Sallé (1707-1756), a choreographic innovator in the realm of dramatic dance who was also one of the most famous mimes of french history. One of her passacaille is reported by Cahusac in 1754:

Mlle. SALLÉ ... HAD THE COURAGE TO USE A VERY INGENUOUS EPISODIC ACTION IN THE *passacaille* OF *L'Europe galante* ... HER DANCE WAS FORMED OF ALL THE BEAUTIFUL ATTITUDES THAT SUCH A PASSION WOULD ENGENDER. IT BECAME MORE ANIMATED BY DEGREES. ONE READ IN HER EXPRESSIONS A SUCCESSION OF FEELINGS: SHE VACILLATED BETWEEN FEAR AND HOPE ...⁶

⁶Little, Meredith, and Jenne, Natalie: "*Dance and the Music of J. S. Bach*", Indiana University press

I find this quote very interesting and it makes me think that dance in the XVIII century could also be considered as a form of art. Not that I am convinced that Bach's Chaconne was conceived to be danced at all, not even by an artist dancer, but this is one more image that I can use when playing Bach's Chaconne.

December 6th

I feel like I am addicted to the Chaconne. I'm starting to feel anxious about when I do not have to practice it anymore, when my master's is finished.

I read an article by the artist Irene Kopelman⁷, where she writes about an experiment she made. This experiment was in the context of an art project called *A Fantasy for Allan Kaprow*. Different artists would choose one or more of Allan Kaprow's scores, and interpret them. She decided to create a meditative piece inspired on Allan Kaprow's Meditation Pieces-1981. She collected some stones from the white desert, and once at home, in her studio, she chose one of those stones, and decided that she would draw it every day, during one month. In this way, in the act of repeatedly drawing that stone, which was placed in the same position, and under the same lighting conditions, she created a sort of meditation.

She writes in her diary that, at the beginning, she almost became bored with every day having to draw the same stone. Then, she became almost addicted to this ritual. She writes that the fact of knowing that during that hour, each day, she had to draw that stone, gave her a sort of calm and peace. Finally, at a certain point of the experiment, she even starts to feel anxious about when she eventually would not have to draw that stone anymore.

It was amazing to read Irene Kopelman's words. I identified myself very strongly with them. I made a parallel between her project, and my process with the *Chaconne*, where I've been through exactly the same moments as Kopelman describes: love, hate, anxiety, calm... and in the end this sense of addiction...

The repetition is also an analogy between Kopelman's experiment and my work with the Chaconne: every day the same music that I see in such different ways, according to so many factors around me or inside me...

1991, p. 201

⁷Kopelman, Irene: "A journey to the white desert", *Art Monitor* 8/2010, pp. 152-167

December 7th

I will record the Chaconne tomorrow.

I am very nervous.

I suppose I will never feel ready enough.

It is like Irene Kopelman describes in her experiment: every day is different. Not only the way I see the *Chaconne*, but also the way I feel, and the way I hear myself...

December 10th

The recordings are finished. I feel relief and I am glad I had a producer.

The most difficult now is to accept my playing. It is like if I always expect another thing from me. I have an image of the way my violin playing should sound, and it doesn't correspond to the reality...Like the most times, after listening to my recordings, I am not completely satisfied.

My supervisor Einar Nielsen means that we cannot trust ourselves in our own judgments about how we play or how we played in a certain concert...I recognize this feeling.

December 11th

I'm still in transition to the acceptance...

December 12th

The *Chaconne* is recorded. Now what?...

Today after waking up, the usual thoughts and questions of the past three months (about my interpretation of the *Chaconne*) came up, but I did not "have" to practice... a sort of emptiness has installed in my spirit...what will my next step be?

December 14th

The recording is now ready and masterized.

I am still in the process of accepting how it sounds.

I have an image of perfection and my recording doesn't sound like my image...

When I listen to the recording, I cannot relax, I judge all the time and I easily concentrate on the defects...

December 20th

I took some days off from the Chaconne. I listened today again to the recording and I am starting to enjoy it.

January 3th to 6th 2011

I have been filming the ideas for the video film.

I feel that I made an enormous development, simply by repeatedly playing the entire *Chaconne*.

February 15th

Next week I will perform the *Chaconne* for the first time in public. Then, I will play it on three more occasions.

I have been searching ways of preparing myself for this concert. There are always new questions coming up and new technical problems to solve with the *Chaconne*, but, because I decided that I am going to play it in concert, I feel that for the moment I have to stop concentrating on details and I need to prepare my brain for this performance.

I need to be able to keep the concentration, even when my brain decides to go in other directions.

I have been now training myself to play this piece through from the beginning to the end, no matter what happens around me.

I play it at least three times a day from the beginning to the end. I allow my kids to come in and out of the room, whenever they want. I train my brain to be able to be in the *Chaconne*, no matter what happens around me, and no matter where my thoughts are.

I am convinced that to play a concert is also a matter of endurance.

February 20th

My new method has been helpful. I feel calmer, and the *Chaconne* becomes more and more familiar.

Of course I am very nervous...I never know how I can react...

February 26th

I made the first concert. It went well. Of course I missed notes, but I decided that I trust the audience, and they were happy.

My preparation method has been very helpful.

During the performance, I had those usual crazy thoughts coming in my mind, but I didn't allow them to destroy my playing. It felt like what I trained, my brain was like divided in two: the concentration on the Chaconne and the crazy things happening around, without letting them destroying the music.

To actually having played the *Chaconne* is an enormous achievement. This piece was one of my dreams, and I would never imagine that I could sometime play it. Now I actually played it. It is a very important mark in my music life.

I still have three to go...

February 27th

I made my second concert. I felt I was more inside the music, but the audience reacted in a very different way from yesterday..

We can never know what we transmit...

March first

My third concert. I was very nervous, I could not get inside the music. I was very disturbed by a person in the audience. It was a very unpleasant experience.

However, I realized that my training helped me very much. Even if I could not find the peace I needed, I was able to play the piece without making a disaster, and my colleagues didn't notice that I was somewhere else...

I still have a concert to play on the fifth, but I am so unsure...

March 5th

I played my last concert with the *Chaconne*. I'm glad I did it. It was the best concert of the four and the audience reacted very positively.

I feel once more: and now what?...

I do not feel I am finished with the *Chaconne*...

9. Performing Bach's Chaconne

At this point, I recommend the reader to watch film I and film II. The best way is to watch the dvd on the computer, since I have found that the playback of the disc can be problematic on some DVD players.

9.1. The recordings

During the 8th and the 9th of December 2010, I recorded Bach's *Chaconne* in the Element Studio at Brewhouse in Göteborg.

We started by making a recording of myself playing the *Chaconne*. Because I wanted the recording to sound as natural and as honest as possible, we decided to make two takes of me, playing the entire piece, and then create a version, using the best of each take. Andreas Edlund was the producer.

When I had a version, I created the different acoustic rooms, which I had in mind for the performance of the *Chaconne*, by finding and adding different kinds of reverb, with the help of Andreas Eklöf. After having two versions ready – one with a single acoustic room, and the other one with different acoustic rooms and some additional sounds – Andreas Eklöf masterized the two versions.

The sounds from the museum are taken from the art museum of Göteborg (April 2010). The sounds from the seaside are taken from a beach in Portugal (Praia do Guincho, September 2010).

9.2. The video films

During the 3rd, 4th, 5th and 6th of January 2011, I filmed my ideas for a stage production (see 5) of Bach's *Chaconne* at Cannon Studio at the Högskolan för Scen och Musik in Göteborg.

After hard editorial work and many experimental films, I finally had some films, with which I was quite satisfied. As a document of my work, I, then, decided to

have both a film with a simple interpretation of the *Chaconne*, and a film, which would tell about a part of my process and about my ideas for a stage production. I chose the two films I was most pleased with, and I present them as film I and film II.

9.2.1. Film I

In this film, I present my interpretation of the *Chaconne*. The soundtrack is the original recording of my interpretation of the *Chaconne* in December 2010, with no effects and no acoustic spaces added, except reverb. I will refer to this as “soundtrack I”.

At the beginning of the recording sessions (December 2010), I thought about recording the *Chaconne* in parts, due to a certain time pressure. However, I very soon realized that this was not working. I felt that I was not getting any flow, and that it didn’t sound natural. As mentioned above, I, then, decided to make two whole takes, and use the best of each take. The result was a honest recording of my interpretation of Bach’s *Chaconne*. It is not perfect, but it reflects my ideas and thoughts behind this piece.

When we were searching for an acoustic room for this version, I and Andreas Eklöf tried to create an acoustic space similar to Hagakyrkan’s, and for this purpose we could use the previous recordings, which I had made there (May 2010, see 4.5).

9.2.2. Film II

The intention of this film is to tell about a part of the process of my work (the story I created around the interpretation of the *Chaconne/The Scream*), as well as about my ideas for the stage production.

9.2.2.1. Sound track

For the sound track of Film II, I used the original recording with various acoustic spaces for the different parts of my story. I also added sounds recorded in several places. In section 9.2.2.2, together with the explanation of the film, I also explain, how I created these spaces, and their symbolic meaning. This soundtrack will be referred to as “soundtrack II”.

9.2.2.2. The plot of Film II

The creation of film II is based on myself through telling the story, which I created via the experiments with *The Scream* and the *Chaconne* (see 4.3). And here, I used, in an explicit way, the spaces, the rooms and the places reflected on during my process (see chapter 6). Additionally, I also moved around in a physical room. By doing so, and by using different spaces of the room, I am able to promote the feeling of differentiating their content.

The film begins with an image of myself, sitting on a bench at the Munch Museum in Oslo. I am consulting the museum catalog, and I stop at the page with Munch's painting *The Scream*. After observing that picture, I turn the page, and I find an old photo of my father holding me as a baby. The sounds are from recordings made at the museum.

The next scene shows me sitting at the National Gallery in Oslo, observing *The Scream*. After some shots of *The Scream*, we stop at a close-up of a detail of the painting, and the silence comes abruptly, like a silent scream.

After that, we enter the *Chaconne's* room (the room of the performance, where I am going to play the *Chaconne*). In the ongoing silence, we watch details from *The Scream*, like transparent images. The scene is composed by two mirrors, one stool between the two mirrors and another one with a radio placed on it on the right side of the mirror to the right.¹ The violin and the bow are lying on the floor next to the stool to the left. Simultaneously with my entrance, increases of the lighting make the images of the painting disappear gradually. We see from a far distance, and almost unrecognizable, an image of *The Scream* reflected on the mirror to the right. I sit down, and after some seconds, the radio starts to play an "old" recording – with scratches and dust – of the *Chaconne* (it is my original recording, to which I added an effect that makes it sound antique). The radio and the old recording represent the past and a call from my father. In the left corner of the screen, an image of myself appears (like an old film), playing what we hear from the radio. This image changes position in the room, and I use it like if it was a part of my subconscious, a recall from the past.

In the *Chaconne's* room, now in presence, I take up the violin and play some

¹The intent of using the mirrors in the scenography, was to let them symbolize the different spaces I am going through. I had as a plan to use reflections on myself, and sometimes seeing all of them at the same time. This would give a feeling of unreality, and like if we were in a dream. I do not believe I was able to create that feeling. This depended on the fact of having a quite limited knowledge about film making, and when I, in the editing sessions, realized that I would need much more material, it was too late.

notes together with, what is heard from the radio. I use two acoustic spaces laid on top of each other – the plain (me), and the old style (radio) recording. After a while, the radio stops playing, and it is only me playing in that room and that space (soundtrack I). Reflected behind me, we, at a certain point, see an image, which we recognize as being from the beginning, when I am seated on the bench at the Munch Museum, finding my father’s photograph and looking at it. Later, in a moment of tension (during the arpeggio section), we can see, in transparency, an image of myself, first looking down and then looking forward. These two moments are related to the mourning of my father.

When the D major section of the *Chaconne* starts, we can see a background image of a detail of the red sky and the fjord from *The Scream*. Like in my first experiments, this was the image of the D major section (see 4.1 and 4.2). After some seconds, it appears as being an image in transparency of myself, playing in front of this background. The background disappears after a while, and we can see two images of myself overlaid: one in the *Chaconne*’s room listening and looking upwards, like paying attention to something, which is being said (at this moment in my story, God comes in, saying that there is hope), and one in transparency playing the music. The playing image is transmitting the words of God, so it is as if the image in the real time is looking at the image from the other space. After this short moment, the background with the red sky as well as me playing come back and continue until the next changing of room/space. For this part, I used a special reverb and some distortion. The turning back into the *Chaconne*’s room constitutes that particular moment in my story, in which I am having a dialogue with my father, remembering happy times from the past. For this moment, I use two pictures overlaid (the seaside shot is with transparency). I wanted to create the idea that I am sitting in the room, but traveling around in another space. We can also hear the sounds of a beach fading in. For this, I combined soundtrack I with the recordings made at the beach in Portugal. The sounds of the beach are related to my idea of paradise and happiness (see 6.3).

After this section, there is a short coming back of the image of the red sky from *The Scream*, and this time I am sitting down in transparency, while listening to what I call “God’s final conclusions” (see 4.3). The background disappears, and while I am listening, small images of myself playing appear in transparency, like if they were telling me “those final conclusions”. The acoustic room is the same as at the beginning of this section; extra reverb and some distortion. This section ends with the entrance of some recorded harmonics, and the light going down to

complete darkness in the *Chaconne's* room. The recorded harmonics depict an idea of some wind coming in, metaphorically taking this section away with it, and conducting us to the final part.

After a moment of darkness, I am back, and I play the final part of the *Chaconne*. We are back on sound track I for the conclusion of the piece. At the end, there is a shot of myself, where we can only see me and the mirror with the reflected image of *The Scream*. I chose to have a quite dark illumination in the colours of Munch's painting. In my story, the final part is about me, telling that this is the end. The tone is not dramatic, it is sad, but there is a certain calm and acceptance (see 4.3).

The circumstance that I move around in the physical room, thereby exploring different local spaces of the overall space, is meant to "mirror" my reflections about "space".

9.3. The concerts

Between the 26th of February and the 5th of March 2011, I made four different concerts, where I played, among other pieces, Bach's *Chaconne*. I played it in a version for violin and basso continuo, together with Christian Berg on the baroque cello and Andreas Edlund on the harpsichord.²

The concerts went well, even if they were very different from each other. The audience enjoyed the piece in this version, and I heard very fine comments about our interpretation of this piece. To have played the *Chaconne* in a concert was a very rich experience and an enormous achievement for me. I consider this to be one of the most important results of this work.

About the version for violin and basso continuo In the beginning of 2011, I started to elaborate an arrangement for violin and basso continuo of the *Chaconne*. The reason for this was the fact that I wanted very much to play the piece in a concert situation, but I was terrified of playing it solo. The arrangement would keep the violin part untouched, and it would include a second part playing the bass line. I had the precious help of the harpsichord player, Andreas Edlund.

We started with the harpsichord improvising to the violin part. I gave many instructions about the style of accompaniment in the various parts of the piece,

²The arrangement was made by me and Andreas Edlund, see appendix.

according to my interpretation and based on my story and the different characters I wanted to express. After that, Andreas transcribed this session into an arrangement. The sketch can be seen in appendix I. The violin part of the score does not correspond to, what I actually play – it only serves as an orientation for the harpsichord player.

I realize that, being played in the version arranged for violin and continuo, the piece becomes another piece. I believe that, even if the violin part is practically the same (I only don't play a few bass lines in the entire piece, see bar 133-151), the piece loses a little of the solo virtuoso feeling, which is so obvious in the *Chaconne*. However, I like it very much, and I think it works very well in a concert situation. I also consider that, with my arrangement, all those voices and characters of the story imagined by me get a new value and become very clear in a new way.

Preparation of the concerts One of my main preoccupations around playing the *Chaconne* in a concert was how to keep concentrated, while playing such a long and complex piece of music. With the concerts coming up, I decided that I had to find a way to work with my concentration problems.

At the time of making the filming sessions (see 9.2), I had realized that the necessity of playing the *Chaconne* so many times (during the film sessions I had to play the entire piece several times in a row) had helped me to get a more general view of the piece, and to keep the concentration alert. I suppose that because I knew that I had to play the piece from the beginning to the end, I was obliged to ignore what just had happened before, and I was forced to keep the focus on the present, immediately forgetting, what just had passed. This could be a very helpful method to prepare concerts: play the piece from the beginning to the end, no matter what happens.

It also occurred to me that, during a concert, many things usually happen around me, which disturb me and make me lose the concentration. This is something I never had prepared myself for. I decided, then, to prepare for the *Chaconne* concerts by playing it at least three times per day, from the beginning to the end. I did it in different rooms in my apartment. I let the door open, and I allowed my family to come in and out as they wished. In this way, I trained my concentration to keep the focus on the music and on the present, no matter what was happening around me. This method of preparation was very helpful, and at the concerts I could keep the level of my concentration stable.

10. Summary of results

10.1. Results from the experiments

Experiment I – “Listening and observing”

Observing an image of the painting, while listening to the piece of music, allowed me to form images. Those images helped me, then, to get closer to the piece of music.

Experiment II – “Playing while having the painting in mind”

With this experiment, more images were formed. The relation between the piece of music and the painting gained a new value, becoming more meaningful towards myself. From these new images, I started to create a story.

Experiment III – “Creating a story”

By creating a story, I came even closer to the piece of music. The story gave me new images, and I realized that I could try to “tell” my story through my playing.

Experiment IV – “Narrative”

By experimenting on the violin ways of playing, which could resemble, how I express emotions and expressions with my body and my speech, I found that my playing became richer and more interesting.

Experiment V – “First recordings”

With the first recordings, I became aware that this new method of associating images and trying to “tell a story” through my playing was giving good results, and that it helped me to play better.

10.2. Final result

Question: What happens, when I use a piece of art as a source of inspiration for an interpretation of a piece of music?

Apart from the single results, which I obtained by the experiments, the most important result of my work is my actual interpretation of the *Chaconne*, and to be able to play it – something I never would have thought possible. By using the painting as source of inspiration for the interpretation of the *Chaconne*, I was able to forget the hang-ups with my violin playing, and actually find the freedom of expressing myself in a way, which I had never felt before.

11. Conclusions and Critical discussion

When I started this project, my main objective was to make a stage production of the *Chaconne*, where I would include all the elements of my research. I thought this was going to be the major result of my work, and I had no idea, what this project was going to mean to me. At that point, I was only concentrated on the results, and I had a plan for an entire performance in my mind. My creativity appeared to have no limits, and the ideas were running inside my mind at an unstoppable speed. Among the enormous amount of ideas, I thought about using an image of *The Scream* as a part of the performance. I wanted to work on the image with special effects, I wanted to make it “alive”. I realized very soon that most of those ambitious ideas I had (the use of media among others), were out of my range. I did not have either the knowledge or technical means to achieve them. On the other hand, as soon as I started working on the *Chaconne*, I became aware that the central part of my work was becoming my interpretation of this fantastic piece of music. Even if it was not possible for me to abandon the ideas for a stage performance, that part of my project became less and less ambitious. Every day, the content of the music gained greater significance, and the crucial focus of the project became my process through the interpretational work of the *Chaconne*.

The films

At a certain point of my work, I decided to make, instead of a live performance, a video film, which would show my ideas for the stage production. This was also an ambitious project, and, just like in the beginning, I had many ideas, which I soon was forced to abandon (I realized that they were completely impossible to concretize by me). Later, I decided that it would be interesting to have two films: one, which would show my ideas for the stage production, and another one simply containing my interpretation of the *Chaconne* in December 2010. I called them film I and film II. Film I is a documentation of my interpretation of

the *Chaconne* at that point (December 2010), and film II shows my experiment of trying my ideas for a stage production of the *Chaconne*. The intent of the films is to document the practical part of my work, and I am convinced that both of them have fulfilled their function. I felt, however, a certain frustration, when I realized that they did not become as good as I had in mind, and that many details could have been much better.¹ I will mention a few examples.

- Film I

- I did not notice that a sheet of paper was lying on the floor, until I transferred the entire material to the computer. The sheet of paper was not visible inside the video camera screen. I tried to repair this mistake by zooming, but when I zoomed, the picture lost focus. When I combined it with other shots, the different qualities became quite disturbing. There was nothing I could do to repair this. I found that the paper on the floor was the most disturbing, so I had to accept the different qualities of the shots. It was very irritating to see that there was nothing I could do about it.

- Film II

- The mirrors placed on the stage did not produce the effect I was expecting. I believed that the reflected images of me would be more evident, and that they would create a certain movement and action. I suppose that, for obtaining that effect, I would have had to use many different camera angles. Unfortunately, I first understood this, when I edited the film, realizing that I did not have that kind of material.
- The illumination did not work exactly like I planned. At the filming sessions, I did not realize that the contrasts between the different light moments were not as evident in the film as they were on the stage.
- I was not completely happy with the reflection of the image of *The Scream* in the mirror (right side of the stage). The aim of that reflection was to have an image of the painting present the entire time of the performance. Because it is mirrored and at a quite long distance from the audience, one can only recognize the colours of *The Scream*, and there is always a certain doubt about, what it is. This was partly

¹This has to do with the fact that my ambitions were much higher than my capacities – some ideas did not work as I had imagined.

what I wanted with it. However, during the editing of this film, I realized that the constant presence of that reflection was disturbing some scenes. I wished that I had the possibility to change between having it present and not having it, but unfortunately there was nothing I could do, because all the film material with the shots of the entire stage had that reflection.

- I am quite happy with the double exposed images. I think they work quite well when they appear. However, in some moments, I would have liked to be able to use more than two overlaid pictures. Unfortunately, I did not have a film editing program, which allowed me this effect.

Considering the main purpose of the video films, I can declare myself quite satisfied. Furthermore, the making of the films enriched me very much. It gave me the possibility to develop my imagination, and to create images in a new and refreshing way. Through this new way of seeing the *Chaconne*, I got even closer to it.

The recording

I am quite satisfied with my recording of the *Chaconne*. I think it is honest, and it reflects my musical ideas of that moment. There are nevertheless details, which I am less happy with. I am aware that the intonation is not always ideal, and the most disturbing for me is the cleanness of the sound, which is some times unsatisfactory. However, I learned to accept even those details, and analyzing my own defects has been a good way of improving my playing. I have been working much more on the pureness and on the quality of the sound. Additionally, by listening to my recording, I could also recognize my qualities and appreciate them. This helped me to accept my own playing in a less conflictive way.

Final thoughts

The most critical moment I had during this process was, when I started to feel the anxiety of having to play the piece in front of an audience. I was terrified. I did not believe I could do it without losing my dignity. At the same time, I felt very alone in my process. I wished I had more help with certain technical details, but I did not have that possibility. I started to record myself, while practicing, to try

to understand how I could find solutions. Listening to my recordings was a good way of identifying the problems, but I panicked more and more. As soon as I had decided that my way of documenting my interpretation of the *Chaconne* would be through making a recording and a video film (and not by playing it live at a concert), I was able to calm down. Eventually, I got back the images of my points of reference, and the joy of playing the piece. Later, I also played the *Chaconne* at four concerts, in a version for violin and basso continuo (arranged by me and Andreas Edlund, see 9.3).

This master's project had an enormous importance for my development as a musician, and it has helped me to overcome my difficulties. Not only the ones related to my instrument, but also my mental and psychological obstacles. Usually, when practicing a piece of music, my tendency is to concentrate on the problems. I tend to make them bigger than they are, and generally, I have a pessimistic posture against them. (Thoughts like "I'll never make it" are constantly appearing in my mind). By using the method of connecting music with images, I was able to concentrate more on the content of the music, and I eventually found a context for it. I learned to think about the notes as being music, which transforms into images, and not just as tones, which have to be produced in a certain technical way. The method made the quality of my interpretations better, and kept the negative thoughts hidden in the shadow. It is my strong conviction that, without this way of thinking and working with the music, I would never have been able to play the *Chaconne*.

I will not have to use works of art as sources of inspiration for each piece of music I want to interpret in the future, but I am absolutely sure that I will keep using images for understanding the music I play.

The major result of my work is my interpretation of the *Chaconne*. I am certain that this interpretation will be with me for the rest of my life, and in a certain way, this is a work, which will never end. I am happy that I did it, and I thank the University of Göteborg for allowing me to develop my artistic capacities by giving me freedom for expressing myself.

Plans for the future I am sure that I will keep playing the *Chaconne*, and one of the plans for the near future is to play it at the Munch Museum in Oslo. I would also like very much to implement my ideas for a stage production of the *Chaconne*, and I hope I'll find the means to do it some day.

Acknowledgment

Special thanks to:

Andreas Edlund, for his huge help, and his enormous patience during my entire process.

Einar Nielsen, for all the support and inspiration, and his precious help with the final reviewing of the text.

Ann Wallström, for having believed in me.

Andreas Eklöf, for all the help.

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A. Sheet music and arrangement

The content of the following pages is:

- J. S. Bach's manuscript of the *Chaconne*
- The Bärenreiter edition
- The arrangement by me and Andreas Edlund for violin and basso continuo

Note: The violin part in the arrangement is just a quickly put down reference for the harpsichord player. In measures 80-83 and 160-167, the harpsichord plays some chords. In 132, the harpsichord drops out, and enters again in 148.

Adesso ..

A handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The paper shows signs of age, with some staining and wear. The handwriting is in black ink on a light-colored background.

A handwritten musical score consisting of 14 staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The handwriting is fluid and characteristic of a composer's draft. The score is written on aged, slightly yellowed paper. The notation includes treble clefs and various note values, including eighth and sixteenth notes, as well as rests and slurs. The overall style is that of a personal manuscript or a working draft.

V. volti presto

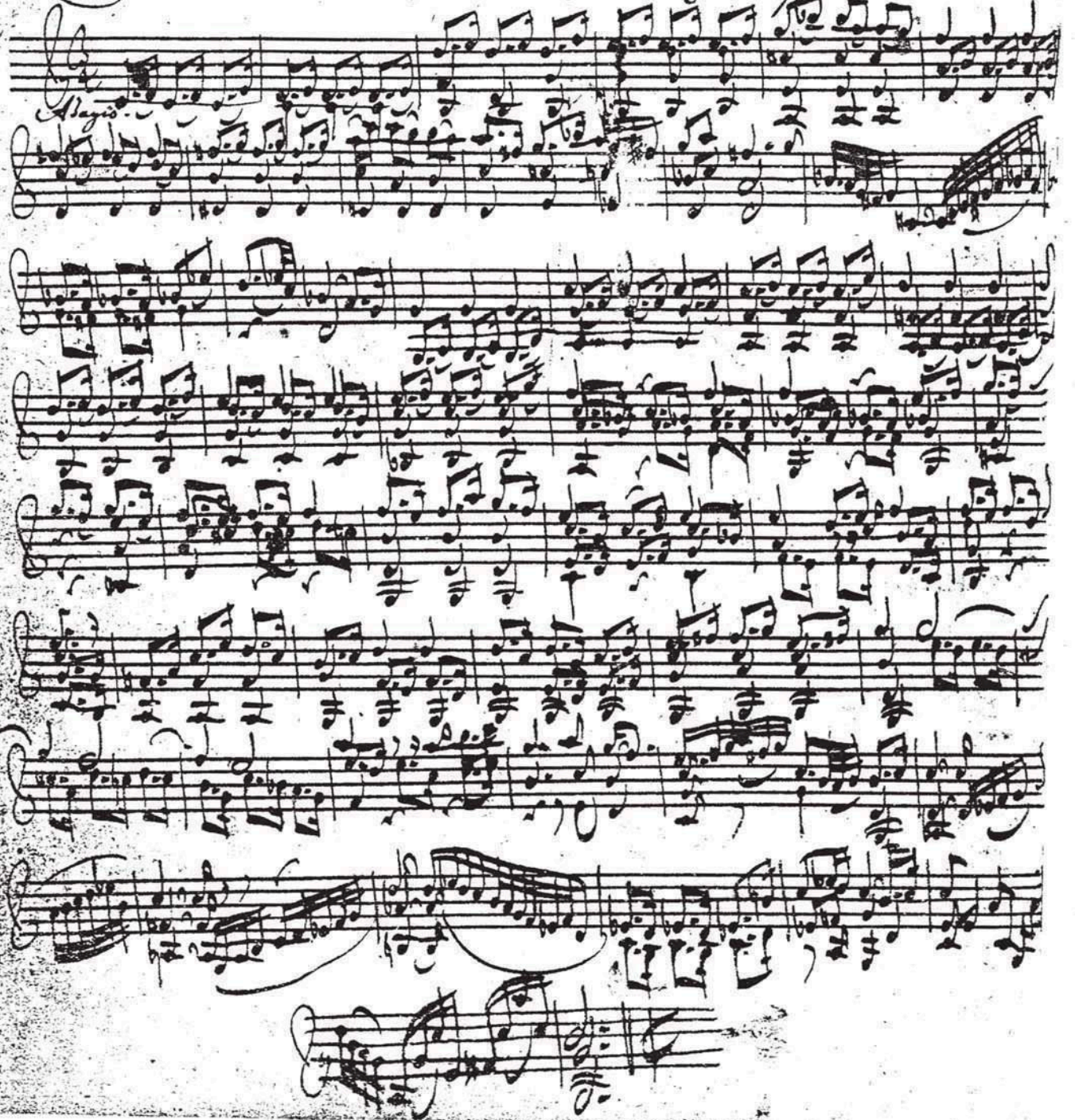
This image shows a page of handwritten musical notation, consisting of 12 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style, with many notes beamed together and some slurs. There are several measures with multiple notes on a single stem, suggesting a fast or intricate passage. The paper shows signs of age, with some staining and a slightly uneven texture. The overall appearance is that of a composer's manuscript or a working draft of a musical score.

A page of handwritten musical notation consisting of ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation. The music appears to be a single melodic line, possibly for a violin or flute. The staves are numbered 1 through 10 from top to bottom. The notation includes many slurs, ties, and ornaments, suggesting a highly decorative and technically demanding piece. The paper shows signs of age, with some staining and wear.

V. voli presto.



Sonata 3^{ta} a Violino solo senza Basso



Ciaccona

The image displays a musical score for a piece titled "Ciaccona". The score is written on ten staves of music, each beginning with a measure number: 1, 7, 12, 17, 22, 27, 31, 35, 39, and 42. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several annotations in the score, including handwritten "v" marks above notes, "x" marks above notes, and "n" marks above notes. The score is presented in a clear, legible format, suitable for a musician's reference.

45 *v n* *b*

48

51

54

58

62

65

68

70

72

74

76

Musical staff 76: Treble clef, key signature of one flat, starting with a sharp sign. Contains a melodic line with slurs and ties.

78

Musical staff 78: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties.

81

Musical staff 81: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties.

84

Musical staff 84: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties.

86

Musical staff 86: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties. Handwritten numbers 4, 1, 4, 1, 3 are above the staff.

88

Musical staff 88: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties. Handwritten annotations include "arpeggio", "20", "IV", and "2".

91

Musical staff 91: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties. Handwritten numbers 3 and 2 are above the staff.

98

Musical staff 98: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties. Handwritten numbers 1, 0, 4, 1, 2, 3, 1, 1, 2, 1, 0, 1 are below the staff.

106

Musical staff 106: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties. Handwritten numbers 1, 0, 1, 1, 1, 1 are below the staff.

114

Musical staff 114: Treble clef, key signature of one flat. Contains a melodic line with slurs and ties.

121

123

125

131

137

142

147

151

154

157

160

163

166

169

172

175

179

184

191

198 *arpeggio*

Musical staff 198-203. Key signature: one sharp (F#). The staff contains a sequence of chords and arpeggiated figures. Handwritten annotations include a '3' above the first measure, a '4' above the second measure, and various numbers (1, 2, 3, 4) below the notes, likely indicating fingerings. The word 'arpeggio' is written above the staff in the third measure.

204

Musical staff 204-209. Key signature: one sharp (F#). The staff continues with complex rhythmic patterns and arpeggiated chords. Handwritten annotations include a '4' above the first measure, a '3' above the second measure, and numbers (1, 2, 3, 4) below the notes.

210

Musical staff 210-213. Key signature: one flat (Bb). The staff features a series of eighth-note chords and arpeggiated figures. A handwritten '2' is written below the first measure.

214

Musical staff 214-216. Key signature: one flat (Bb). The staff continues with eighth-note chords and arpeggiated figures. A handwritten '4' is written above the first measure.

217

Musical staff 217-219. Key signature: one flat (Bb). The staff features eighth-note chords and arpeggiated figures. A handwritten '3' is written above the first measure.

220

Musical staff 220-222. Key signature: one flat (Bb). The staff continues with eighth-note chords and arpeggiated figures.

223

Musical staff 223-225. Key signature: one flat (Bb). The staff features eighth-note chords and arpeggiated figures.

226

Musical staff 226-227. Key signature: one flat (Bb). The staff features eighth-note chords and arpeggiated figures. A handwritten '4' is written above the second measure.

228

Musical staff 228-230. Key signature: one sharp (F#). The staff features eighth-note chords and arpeggiated figures.

230

233

236

239

242

244

246

248

252

Ciaccona

J.S. Bach
Arr. Andreas Edlund/Margarida Araújo Edlund

Violin

B.C.

f

9

17

24

30

36

41

46

p

51

Handwritten annotation: *mf*

Musical notation for measures 51-55, featuring a treble and bass staff with various rhythmic patterns and accidentals.

56

Musical notation for measures 56-61, featuring a treble and bass staff with various rhythmic patterns and accidentals.

62

Handwritten annotation: *pp*

Musical notation for measures 62-65, featuring a treble and bass staff with various rhythmic patterns and accidentals.

66

Musical notation for measures 66-68, featuring a treble and bass staff with various rhythmic patterns and accidentals.

69

Musical notation for measures 69-71, featuring a treble and bass staff with various rhythmic patterns and accidentals.

72

Musical notation for measures 72-74, featuring a treble and bass staff with various rhythmic patterns and accidentals.

75

Musical notation for measures 75-78, featuring a treble and bass staff with various rhythmic patterns and accidentals.

79

Musical notation for measures 79-83, featuring a treble and bass staff with various rhythmic patterns and accidentals.

84

Handwritten annotation: *p*

Musical notation for measures 84-87, featuring a treble and bass staff with various rhythmic patterns and accidentals.

86

Musical notation for measures 86-89. The right hand features a complex, fast-moving melodic line with many sixteenth notes. The left hand has a simpler bass line with quarter notes and rests.

90

Musical notation for measures 90-99. The right hand has a more rhythmic melody with eighth and quarter notes. The left hand consists of a steady bass line with quarter notes.

101

Musical notation for measures 101-112. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes. A handwritten "V.C." is present in the bass line.

113

Musical notation for measures 113-120. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes. A handwritten "p" and a slur are present.

121

Musical notation for measures 121-124. The right hand has a fast, repetitive melodic pattern. The left hand has a bass line with quarter notes.

125

Musical notation for measures 125-134. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes. A handwritten "p" and "utan cem" are present.

135

Musical notation for measures 135-142. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes. A handwritten "p" is present.

143

Musical notation for measures 143-149. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes.

150

Musical notation for measures 150-157. The right hand has a melodic line with some rests. The left hand has a bass line with quarter notes.

155

Musical notation for measures 155-159. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

160

Musical notation for measures 160-164. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

165

Musical notation for measures 165-169. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

170

Musical notation for measures 170-174. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

175

Musical notation for measures 175-182. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

183

Sola ej ättonden.

Musical notation for measures 183-193. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

194

Musical notation for measures 194-204. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

205

Musical notation for measures 205-212. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

213

Musical notation for measures 213-217. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

218

Musical notation for measures 218-222. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment of quarter notes.

223

Musical notation for measures 223-226. Treble clef has a more active melodic line with sixteenth notes. Bass clef has a simple accompaniment.

227

Musical notation for measures 227-231. Treble clef has a dense texture of sixteenth notes. Bass clef has a simple accompaniment.

232

Musical notation for measures 232-236. Treble clef has a dense texture of sixteenth notes. Bass clef has a simple accompaniment.

237

Musical notation for measures 237-241. Treble clef has a dense texture of sixteenth notes with triplets. Bass clef has a simple accompaniment.

242

Musical notation for measures 242-245. Treble clef has a dense texture of sixteenth notes with triplets. Bass clef has a simple accompaniment.

246

Musical notation for measures 246-249. Treble clef has a dense texture of sixteenth notes with triplets. Bass clef has a simple accompaniment. A handwritten *p* is present below the bass line.

250

Musical notation for measures 250-254. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment. A handwritten *p* is present below the bass line.

B. DVD

There are two films on the DVD, both recorded and produced December 2010 - January 2011.

1. Film I – My interpretation of J. S. Bach's Chaconne from partita II, BWV 1004
2. Film II – An experiment for a stage production of Bach's Chaconne from partita II, BWV 1004

I strongly recommend to watch the DVD on a computer, since I have found that there might be some compatibility problems with regular DVD players, which cause the playback to suddenly stop.