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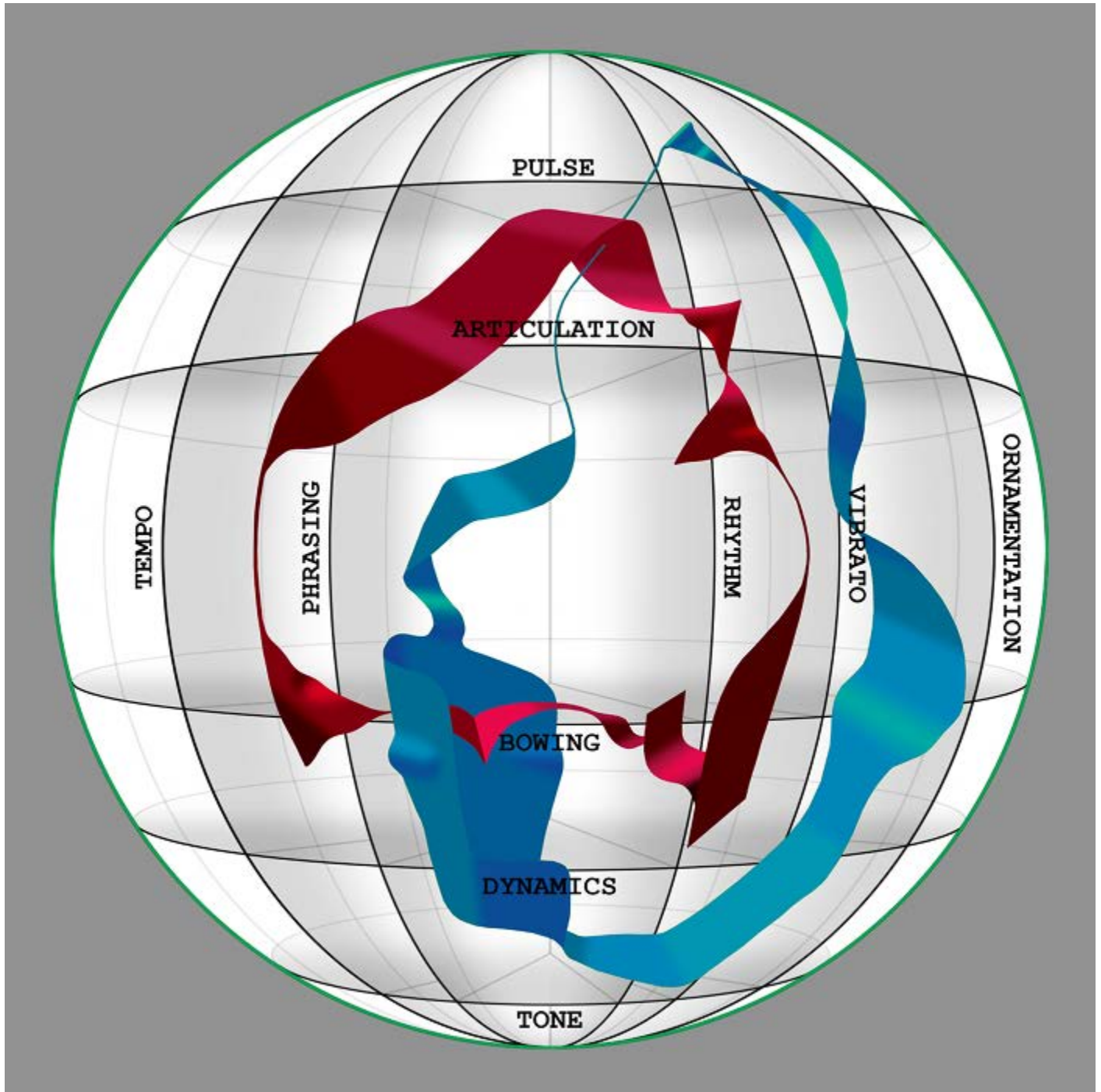
**MTO 23.4 Examples: Fabian, Analyzing Difference in Recordings of Bach's Violin Solos
with a Lead from Giles Deleuze**

(Note: audio, video, and other interactive examples are only available online)

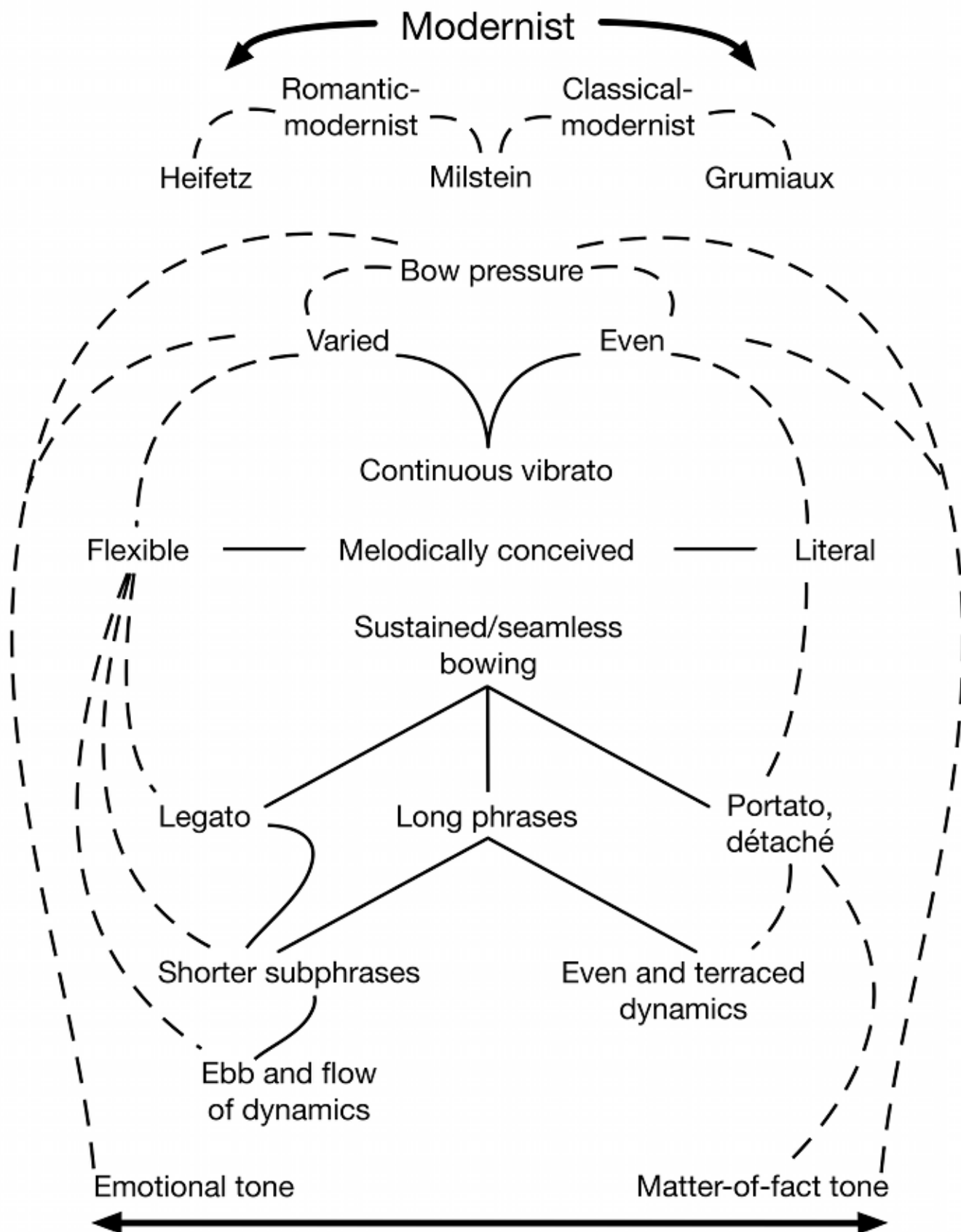
<http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.fabian.php>

Example 1. Diagram of Strata, Milieus and Territorialized styles of Baroque music performance

The crossing of performance parameters is indicative of the n -dimensional interactions of milieus, including other variables such as instrument, education, culture, history, personal habits, etc. The thickening and thinning of molar and molecular lines and lines of flight extract emergent stylistic territories, such as “Classical-modernist” or “Historically informed” (shown as red and blue shapes), as detailed in the rest of the article. The illustrated “ribbons” may meld into or flow through each-other as the various parameters shift through stylistic territories. There is no true circularity and there are no end points (see Exs. 2-3). The “sphere” is a graphical compromise to visualize the plane of immanence, of which this diagram shows only a frontal segment. Imagining the sphere spinning may reinforce the notion that the process is essentially temporal and manifold.

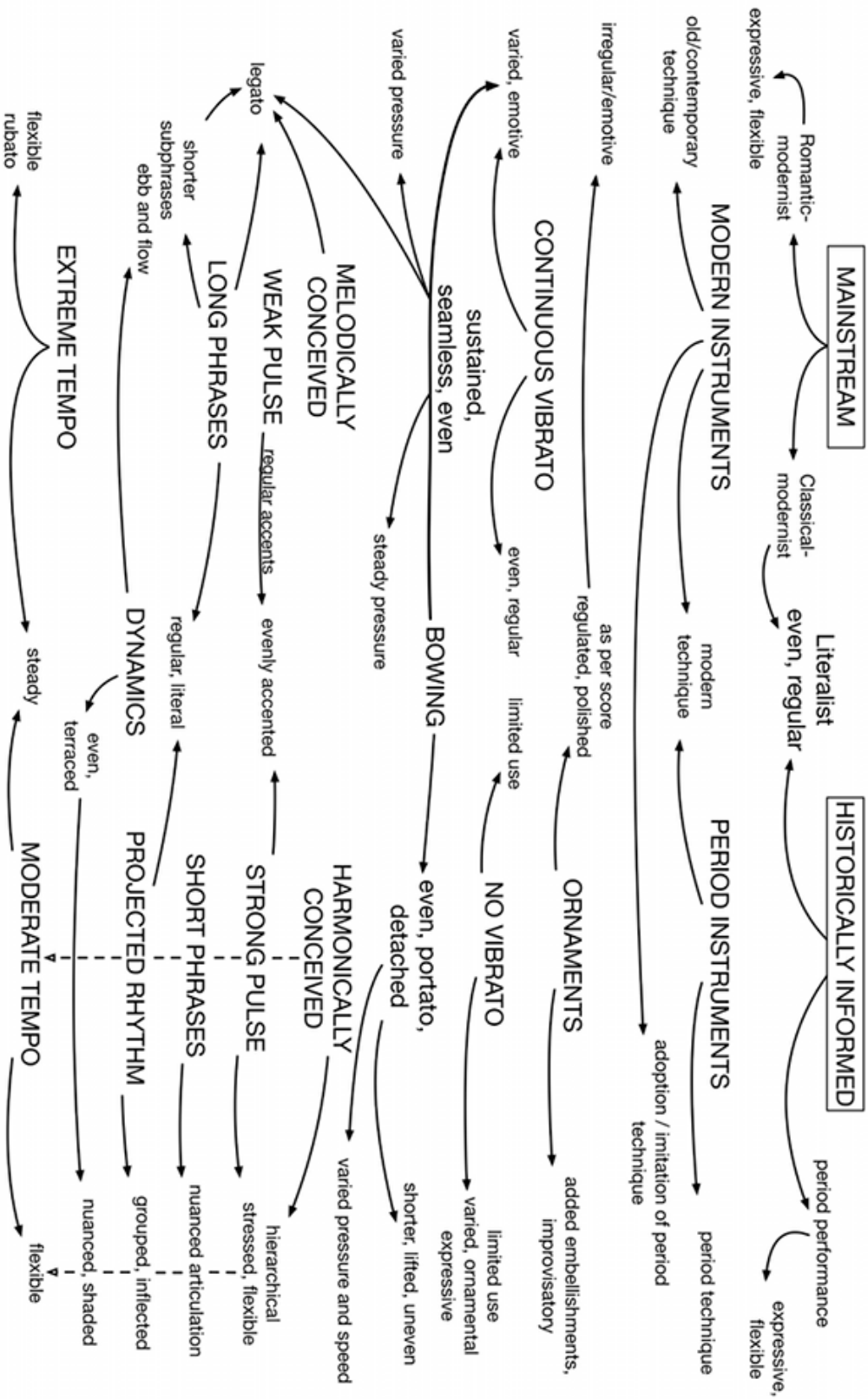


Example 2. Schematic diagram of the modernist performance space and its dimensions

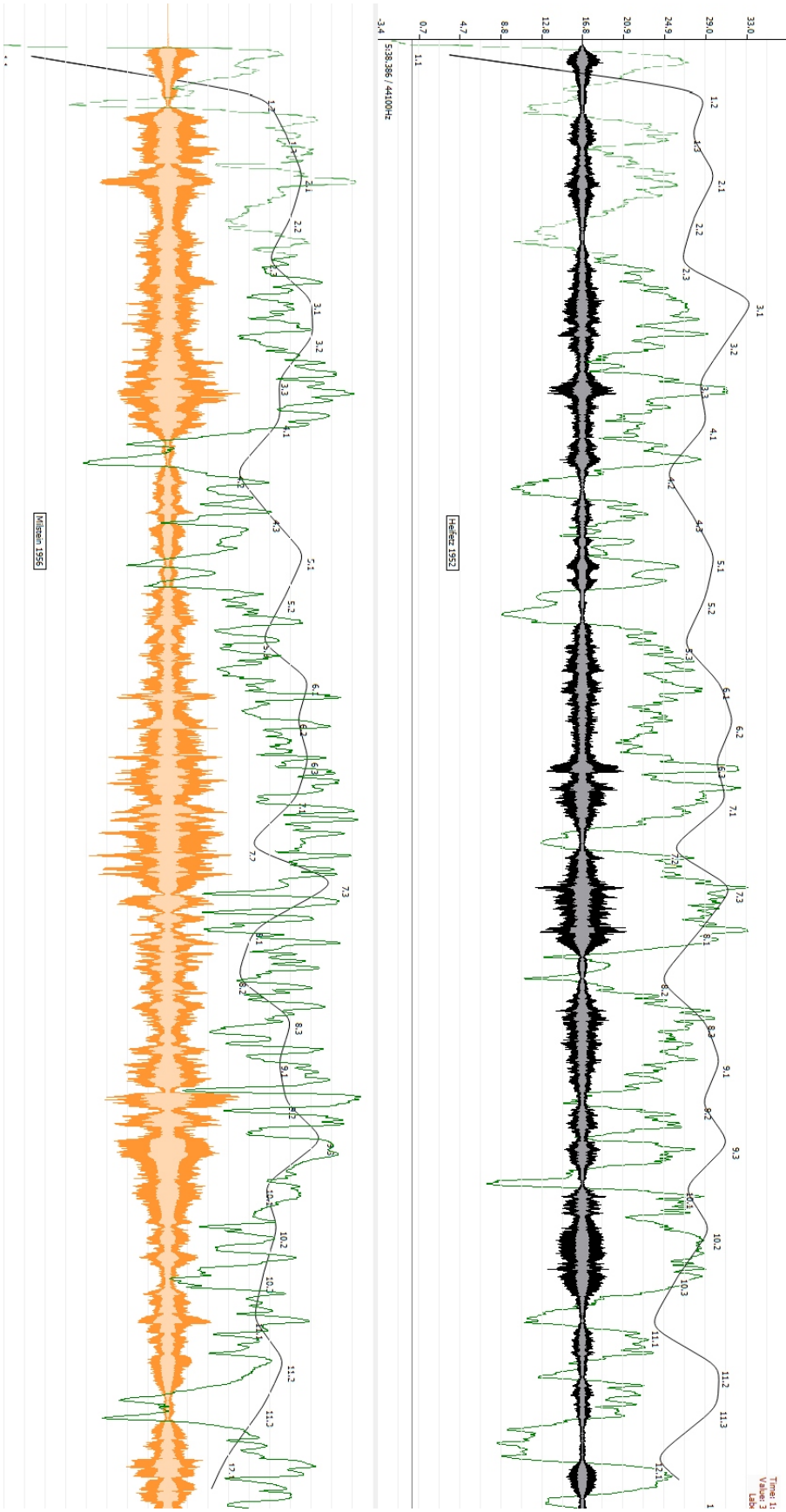


Example 3. A schematic two-dimensional summary of “mainstream” versus “historically informed” performance characteristics (molar lines)

When conceptualized in conjunction with the sphere presented in Example 1 (i.e. non-linear and multi-dimensional with lines and arrows linking features within and across domains, with the possibility of overlaps such as the varied use of vibrato for expression in both RMP and the far right of HIP) the constant flux between molar and molecular sediments is imaginable.

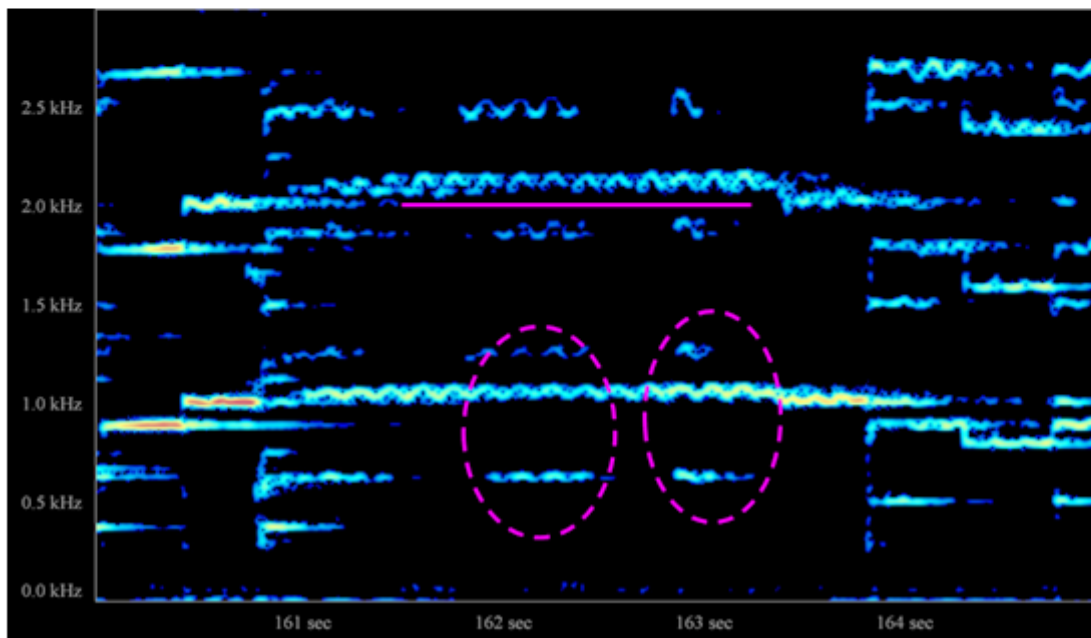
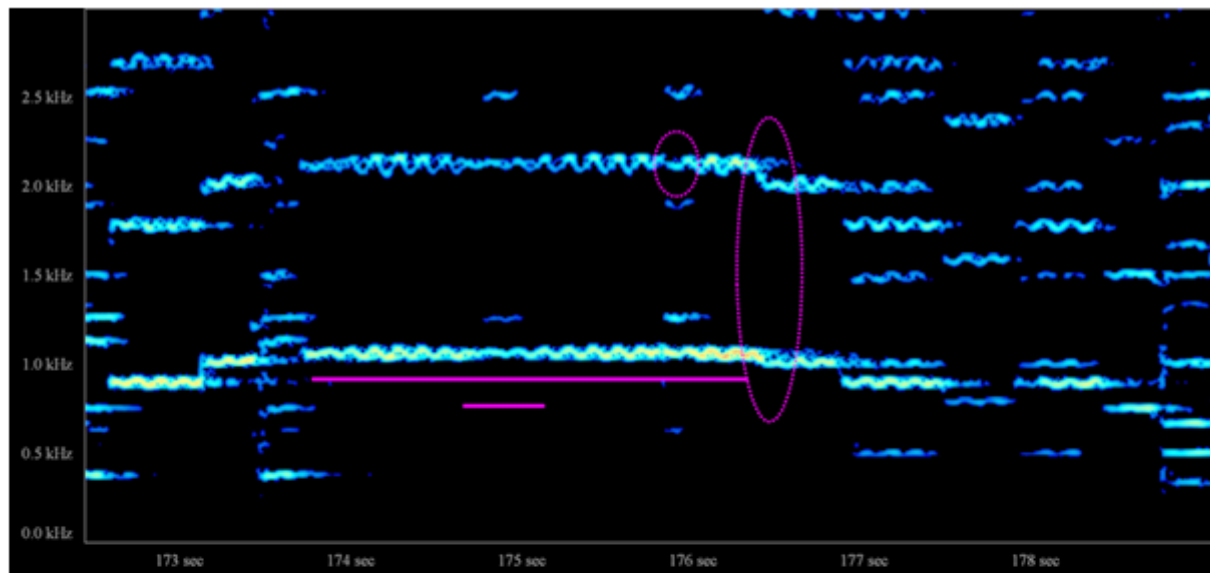


The black line shows tempo fluctuation, the green (more volatile) line indicates changes in dynamics (Vertical [y] axis = volume in dB; Horizontal [x] axis = time [measures and beats])



Example 4. Tempo and dynamic curves in Heifetz 1952 (top panel) and Milstein 1956 (bottom panel) recordings of Bach Sonata in A minor, BWV 1003, Andante, mm. 1–12

Example 5. Spectrogram of Bach Sonata in A minor, Andante, m. 17 in Heifetz's 1952 recording (top) and Milstein's 1956 recording (bottom)



Example 6. Average tempos in Sonata movements

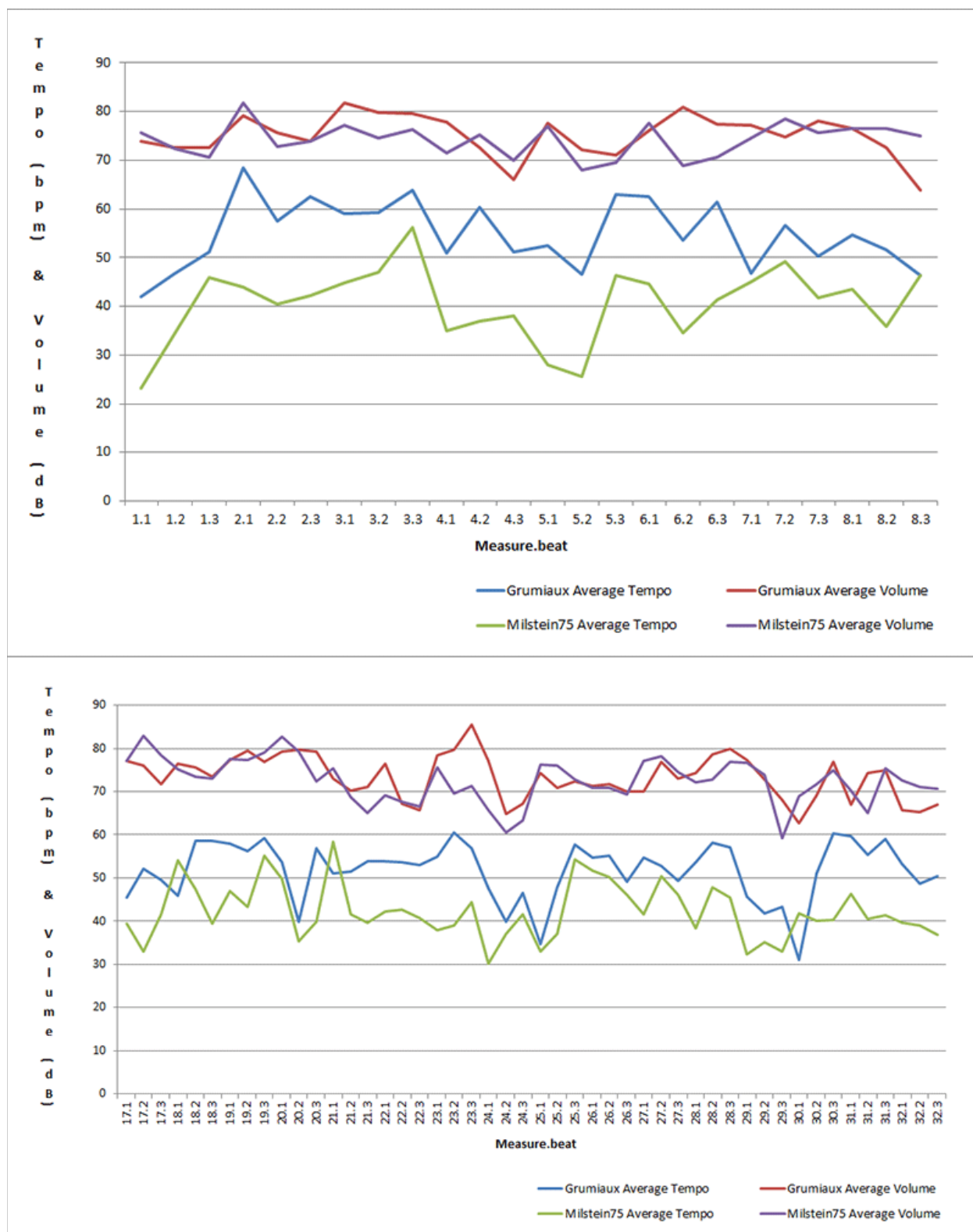
	Gm Adagio	Gm Fuga	Gm Siciliano	Gm Presto	Am Grave	Am Fuga	Am Andante	Am Allegro	CM Adagio	CM Fuga	CM Largo	CM Allo assai
Gruniaux 1962	24	73	35	73	25	79	32	42	35	67	29	118
Millstein 1973-5	23	76	26	73	23	80	35	39	33	73	27	123
Millstein 1955	21	79	24	86	22	82	29	43	29	77	23	142

Example 7. Average tempos in Partita movements

	Bm Allemande	Bm Courante	Bm Sarabande	Bm Borea	Dm Allemanda	Dm Corrente	Dm Sarabanda	Dm Giga	Dm Ciaconna	EM Preludio	EM Loure	EM Gavotte	EM Menuet	EM Bourée	EM Gigue
Gruniaux 1962	33	115	60	72	62	120	51	78	58	112	26	75	111	43	67
Millstein 1973-5	35	111	57	87	64	93	40	78	55	118	23	71	107	48	68
Millstein 1955	34	130	56	79	66	108	36	91	56	131	20	75	117	49	81

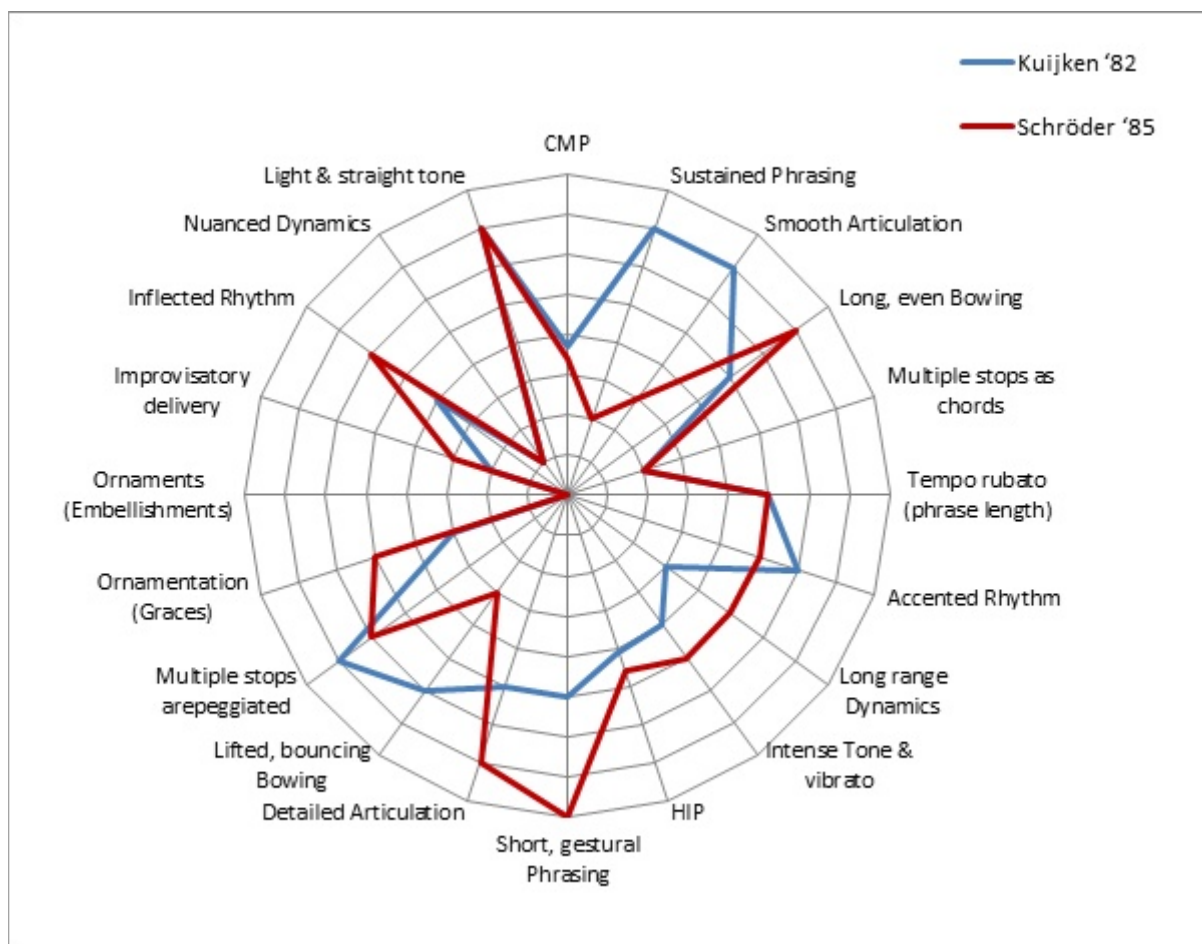
Example 8a-b. Variation in tempo and dynamics in Grumiaux's 1962 and Milstein's 1975 recordings of the Sarabanda movement from Bach Partita in D minor, BWV 1004

Measured values were averaged across the first playing and repeat of mm. 1–8 and 9–24 (i.e. 17–32)



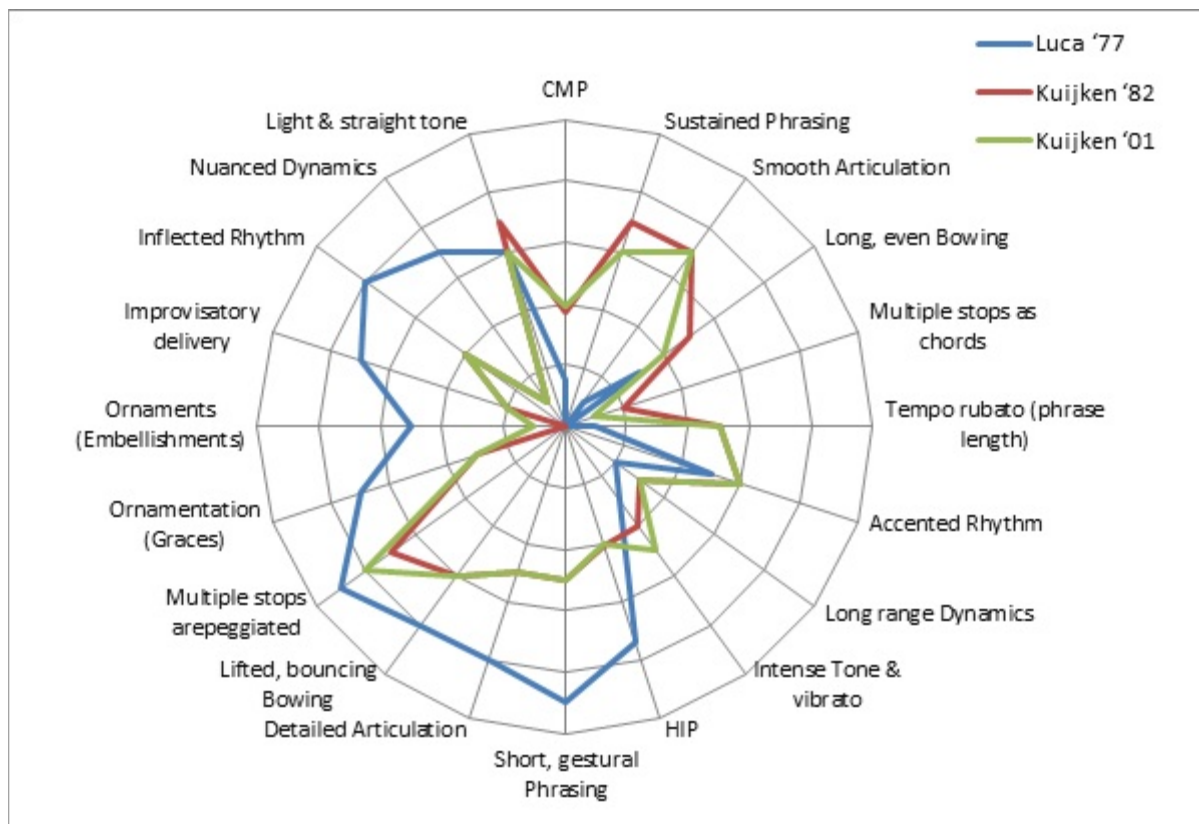
Example 9. Diagram showing the relative contribution of HIP (left side) and CMP (right side) features to the overall style of Kuijken's and Schröder's recordings of the Solos

Performance parameters were rated subjectively based on multiple listenings to the entire set, and then each movement's scores were averaged for an overall rating. Numeric values have been removed to highlight transience.



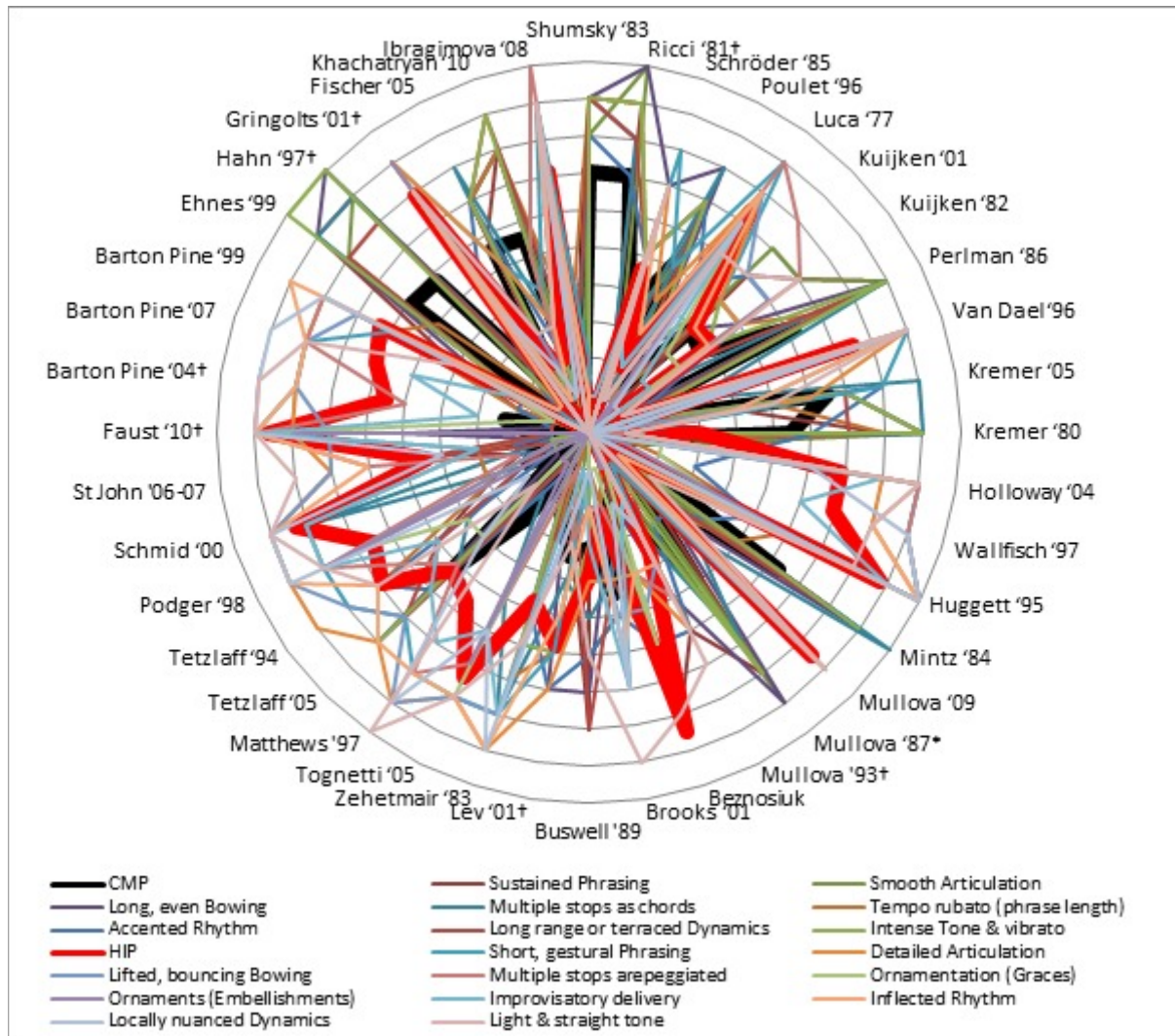
Example 10. Diagram showing the relative strength of CMP (right side) and HIP (left side) features in Luca's 1977 recording of the Solos, overlaid by the ratings for Kuijken's two recordings for comparison

Performance parameters were rated subjectively based on multiple listenings to the entire set, and then each movement's scores were averaged for an overall rating. Numerical values are omitted to foster the perception of transience and to avoid implying precision and stability.



Example 11. The rhizome of performance style as observed in recordings of Bach's solos made between 1977 and 2010 by violinists born between 1917 and 1985 (listed clockwise in order of DOB from Shumsky to Ibragimova)

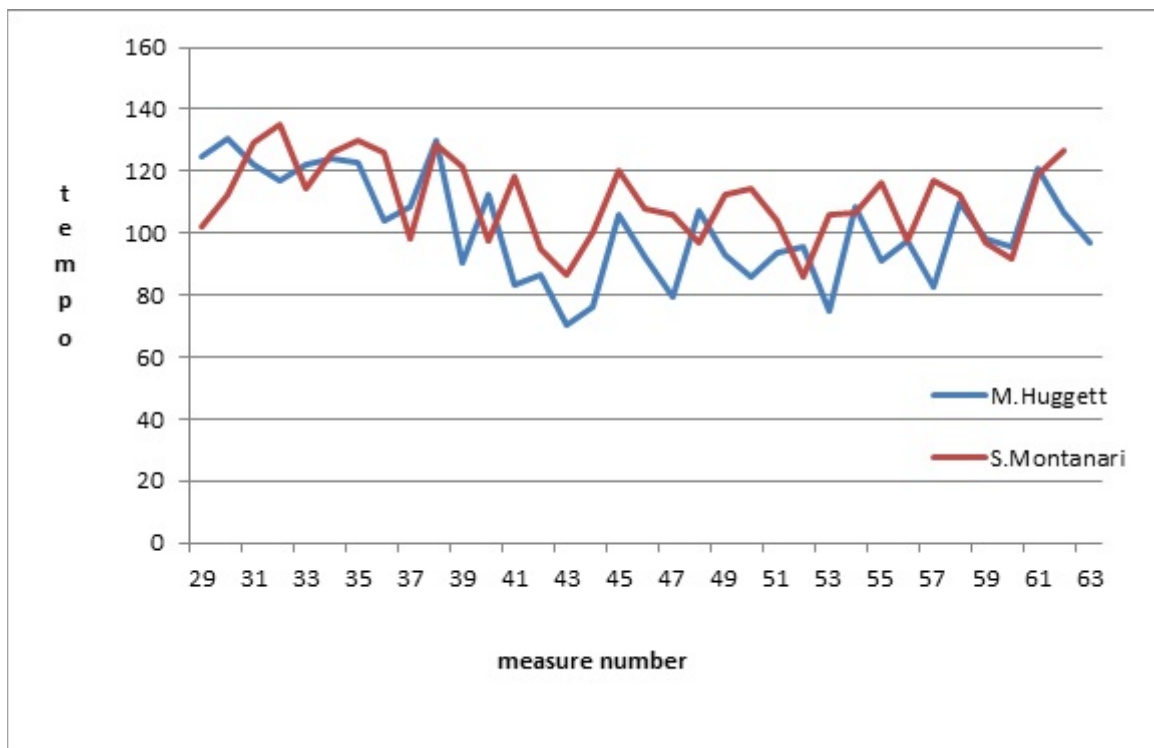
The thick black and red lines show the overlap of overall CMP and HIP scores



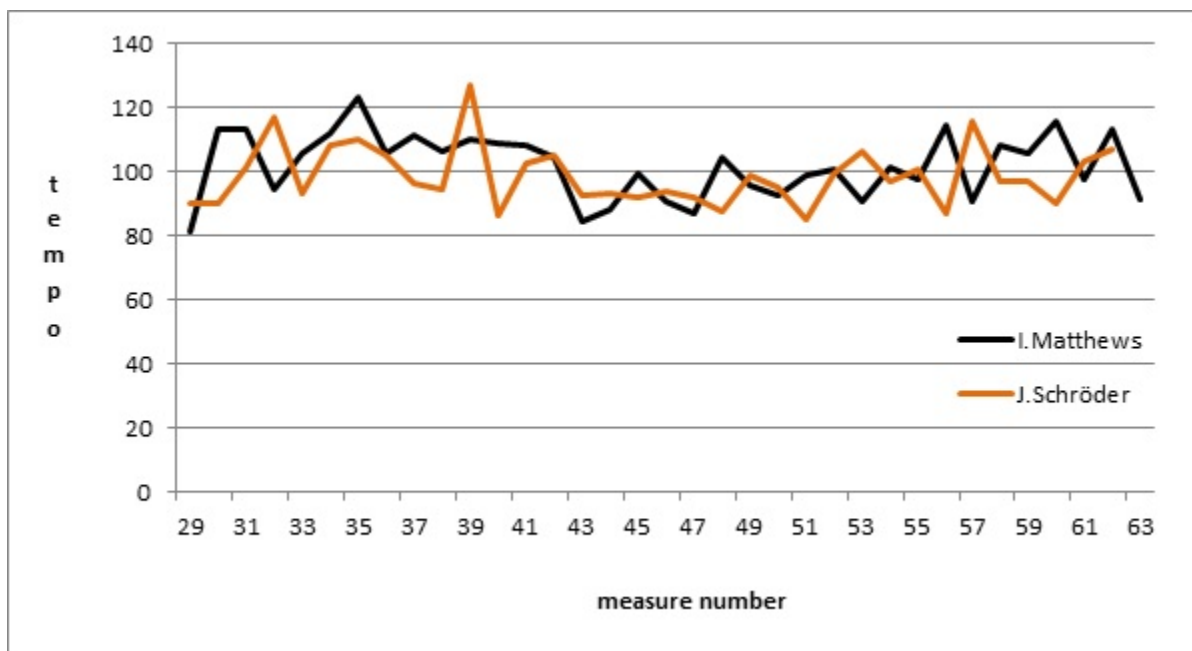
Example 12. Tempos of HIP Violinists in Bach E major Partita, Preludio

<i>Violinist</i>	<i>Recording date / CD release</i>	<i>Label</i>	<i>Tempo (MM)</i>
Luca, Sergiu	1976 / 1977	Nonesuch	110
Kuijken, Sigiswald	1981 / 1983	Deutsche Harmonia Mundi	120
Kuijken, Sigiswald	2001	Deutsche Harmonia Mundi	109
Schröder, Jaap	1985 / 1990	Smithsonian / Naxos	99
Huggett, Monica	1995	Virgin Classic	101
Van Dael, Lucy	1996	Naxos	105
Wallfisch, Elizabeth	1997	Hyperion	140
Matthews, Ingrid	1997 / 2001	Centaur	102
Podger, Rachel	1998 / 1999	Channel Classics	118
Brooks, Brian	2001	Arts Music	141
Holloway, John	2004 / 2006	ECM	118
Beznosiuk, Pavlo	2007 / 2011	Linn Records	98
Ibragimova, Alina	2009 / 2010	Hyperion	134
Montanari, Stefano	2011	Amadeus Elite Paragon	113
Busch, Christine	2012	Outhere	101

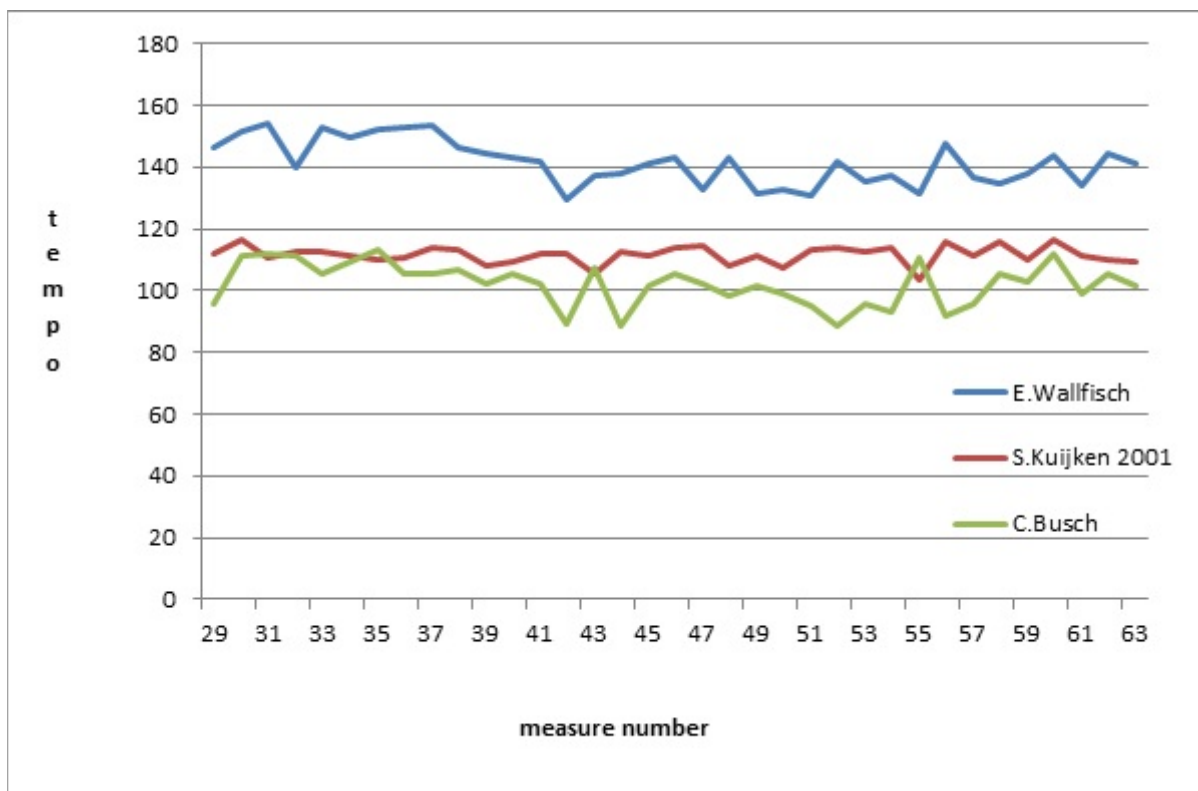
Example 13. Tempo flexibility in two “fantasia-like” performances of the E major Preludio, mm. 29–63



Example 14. Tempo flexibility in two “expressive” performances of the E major Preludio, mm. 29–63



Example 15. Tempo flexibility in three “literalist” performances of the E major Preludio, mm. 29–63



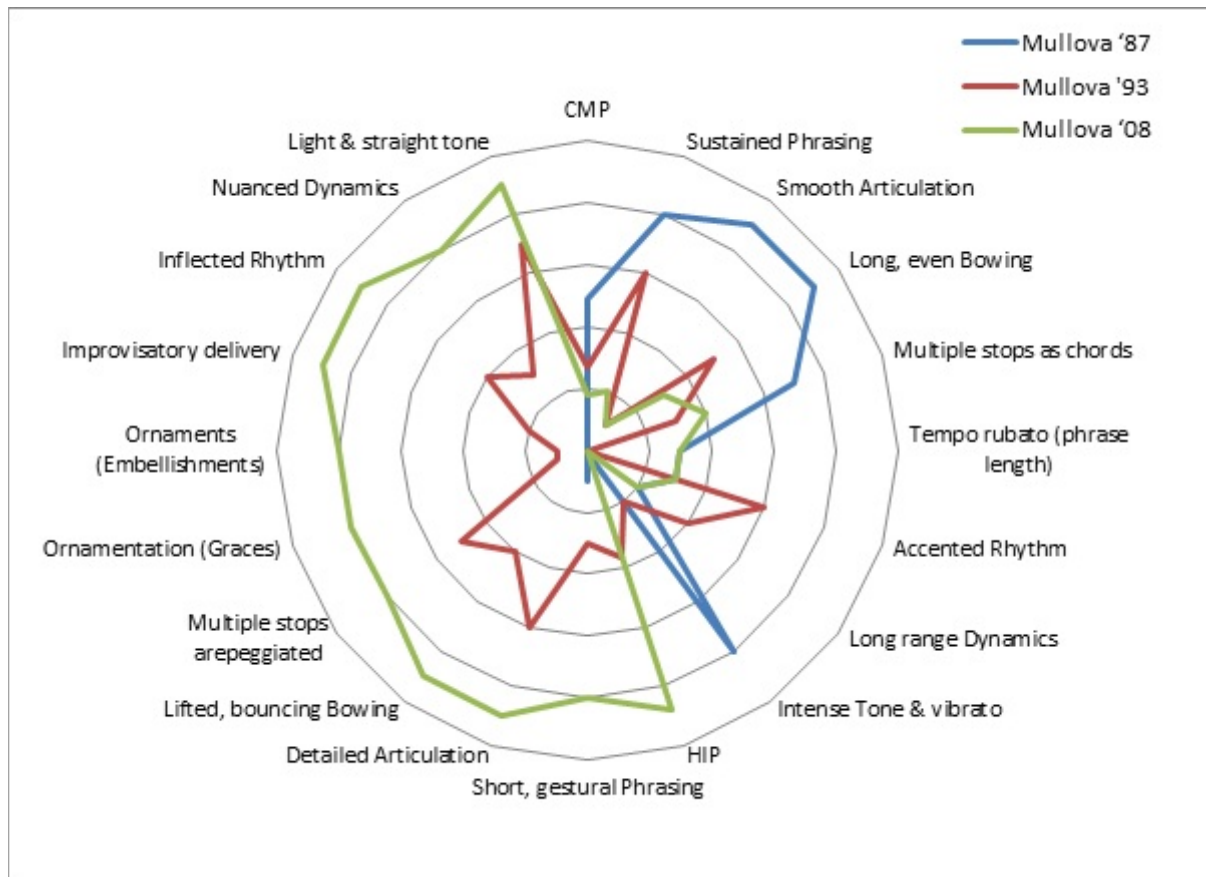
Example 16. Bach Partita in E major, Preludio, mm. 29–63, with some annotations indicating various possibilities of accenting and grouping as observed in the recordings

Vertical arrows and dashes indicate accent or stress (tenuto), horizontal arrows and brackets indicate alternative groupings of figurations that shift away from downbeats

The image displays a musical score for the Preludio from the Partita in E major, BWV 829, by Johann Sebastian Bach, measures 29 through 63. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). Annotations are present throughout the score, including vertical blue arrows pointing to specific notes, horizontal blue arrows and brackets indicating alternative groupings of figurations, and horizontal black arrows indicating phrasing. Dynamic markings include 'p' (piano) and 'f' (forte). The score is divided into measures 29, 33, 37, 41, 45, 49, 53, 57, and 61.

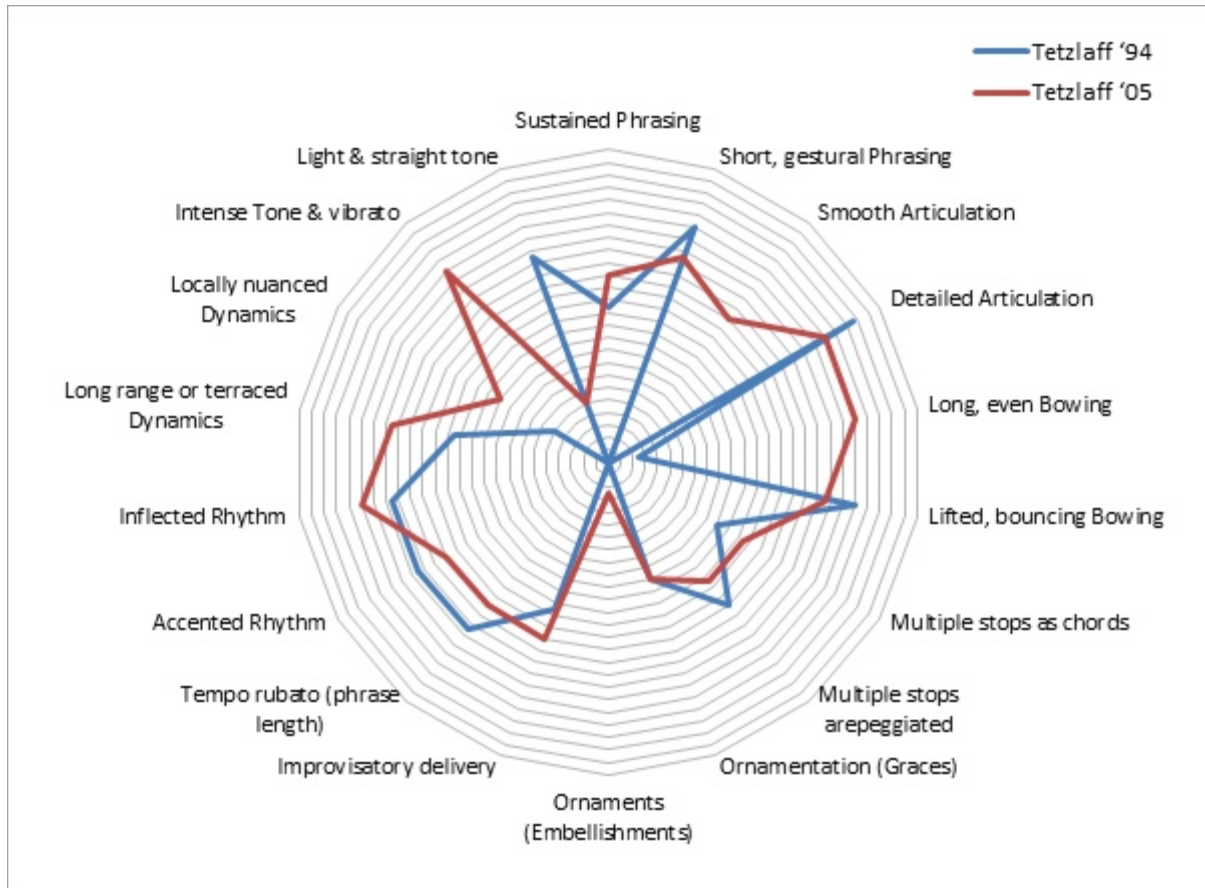
Example 17. Stylistic characteristics in Viktoria Mullova's 3 recordings of Bach Partita in B minor, BWV 1002

During repeated close listenings, performance elements were subjectively rated along the vectors of HIP (left side) and CMP (right side) characteristics, resulting in overall CMP and HIP scores. Numerical scores have been removed to emphasize quality and transience.



Example 18. Stylistic characteristics in Christian Tetzlaff's two recordings of the Solos

Performance elements were subjectively rated along the vectors of HIP and CMP characteristics based on repeated close listenings. The numeric values have been removed and the descriptors are arranged clockwise in pairs of CMP/HIP to foster focus on the qualitative and transient. The radar shows outward and inward flows from the center to the periphery. The two versions map onto each other, illustrating differentiation rather than difference.



Example 19. Stylistic characteristics in Thomas Zehetmair's 1983 recording of the Solos

Performance elements were subjectively rated along HIP and CMP characteristics (listed clockwise in pairs of CMP/HIP), based on repeated close listenings.

