

2020 VivaViola

Hsin-Yun Huang International ViolaFest

黃心芸國際中提琴音樂節



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Misha Amory



Misha Amory 是 1991 年 Naumburg 中提琴大獎的獲得者，曾在美國和歐洲與樂團合作演出，並在紐約、洛杉磯、費城、波士頓、休斯敦和華盛頓特區舉行獨奏音樂會。他曾在萬寶路(Marlboro)音樂節上演出。溫哥華和西雅圖室內音樂節，以及林肯中心室內音樂協會和波士頓室內音樂協會。於 1993 年在 Musical Heritage Society 唱片公司發行了 Hindemith 奏鳴曲的唱片。Amory 為 Brentano String Quartet 的創始成員，曾獲得首屆 Cleveland Quartet 獎和 1995 年 Naumburg 室內樂獎。耶魯大學和茱莉亞音樂學院的學位，曾師事 Heidi Castelman、Caroline Levine 和 Samuel Rhodes。

目前任教於柯蒂斯音樂學院 (Curtis Institute of Music) 及茱莉亞音樂學院 (Juilliard School)。

VivaViola 巴哈講座

尋找屬於你自己的巴哈 *In Search of Your Own Bach*

Why do we need to know --

When we want to connect with great artistic output cross time and space, so many possibilities come into play in the way it influences our choices. Staying informed and intelligent in order to make the most authentically your own story is critical.

Showing of art cross time -- portraits of Mother and Child (Mary and Jesus) the most symbolic image.

1340



Giotto-Madonna-and-Child-Detail-faces ...

1514



Sistine Madonna is one of Raphael's ...

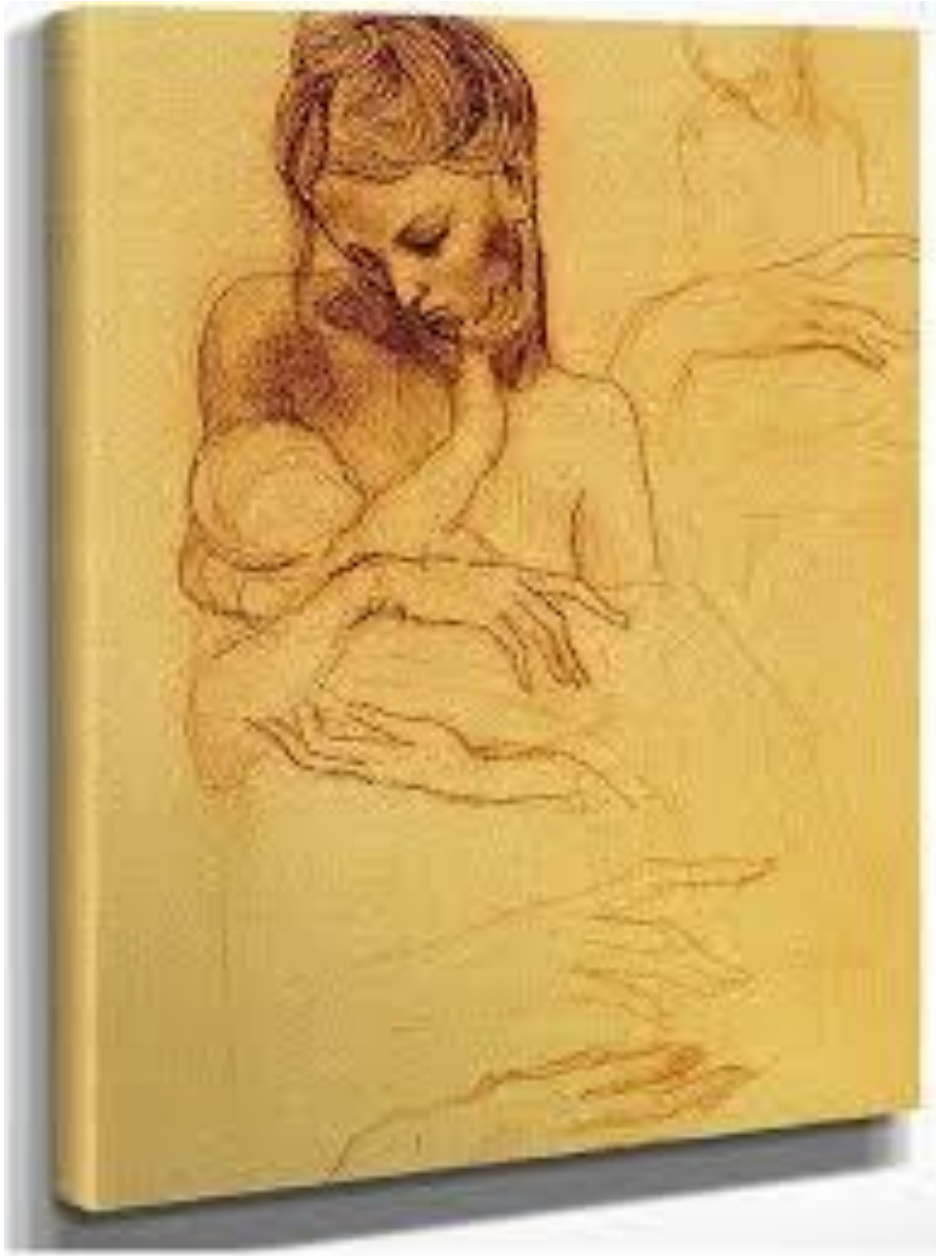
1499



Pietà (Michelangelo) - Wikipedia



Painting of the Madonna and Child by an anonymous Italian,
first half of 19th century



1905 By Pablo Picasso Art Reproduction ...



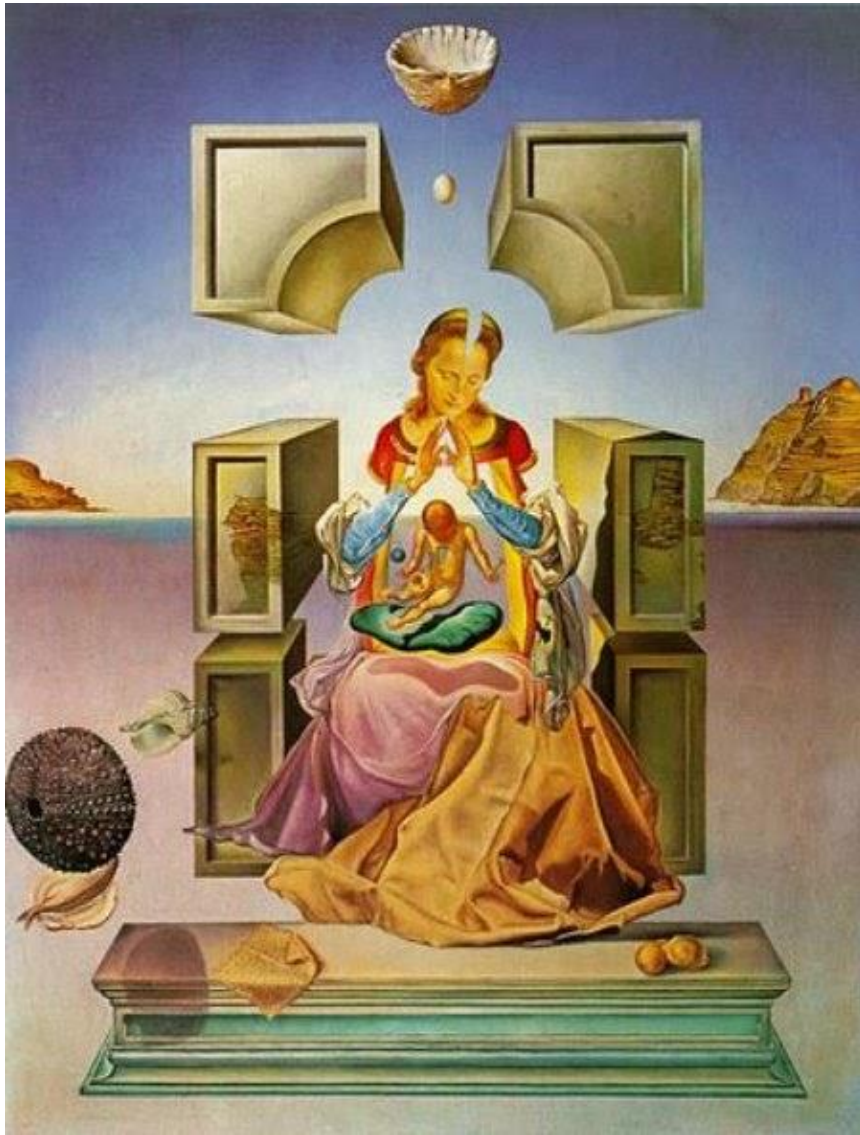


Mother and Child, 1901 by Pablo Picasso



Mother and Child by Pablo Picasso

Salvador Dali, 1949



How to begin --

Building an audio library in your head

Monteverdi

Claudio Giovanni Antonio Monteverdi was an Italian composer, string player and choirmaster. A composer of both secular and sacred music, and a pioneer in the development of opera, he is considered a crucial transitional figure between the Renaissance and the Baroque periods of music history. [Wikipedia](#)

Born: May 15, 1567, Cremona, Italy

<https://www.youtube.com/watch?v=RajAq0Yd-s4>

Play till 2:28

Bach's Cantata 200 years later

<https://www.youtube.com/watch?v=zQgOMC1bGfc>

“For the Glory of God”

Music for unaccompanied instruments was not unusual in the 18th Century, here are some examples of works Bach might have heard during his life time.

Domenico Gabrielli (15 April 1651 or 19 October 1659 – 10 July 1690) was an Italian **Baroque** composer and one of the earliest known virtuoso **cello** players. Born in **Bologna**, he worked in the orchestra of the church of **San Petronio** and was also a member and for some time president (*principe*) of the **Accademia Filarmonica of Bologna**. During the 1680s he also worked as a musician at the court of Duke **Francesco II d'Este of Modena**.

Gabrielli wrote several operas as well as instrumental and vocal church works. He is especially notable as the composer of some of the earliest attested works for solo cello (two sonatas for cello and **basso continuo**, a group of seven *ricercari* for unaccompanied cello, and a **canon** for two cellos). Among his contemporaries, his own virtuoso performances on this instrument earned him the nickname *Mingain* (or *Minghino*) *dal viulunzeel*, a dialect form meaning "Dominic of the cello."

<https://www.youtube.com/watch?v=akvSHGd5RpU>

Heinrich Ignaz Franz Biber (12 August 1644 (baptised) – 3 May 1704)^[1] was a **Bohemian-Austrian composer** and **violinist**. Born in the small Bohemian town of **Wartenberg** (now Stráž pod Ralskem), Biber worked in **Graz** and **Kremsier** (now Kroměříž) before he illegally left his Kremsier employer, Prince-Bishop **Carl Liechtenstein-Kastelkorn**, and settled in **Salzburg**.^[1] He remained there for the rest of his life, publishing much of his music but apparently seldom, if ever, giving concert tours.

Biber was one of the most important composers for the violin in the history of the instrument. His technique allowed him to easily reach the 6th and 7th **positions**, employ **multiple stops** in intricate polyphonic passages, and explore the various possibilities of **scordatura** tuning.^{[2][3][4]} He also wrote one of the earliest known pieces for solo violin, the monumental **passacaglia** of the *Mystery Sonatas*.^[5] During Biber's lifetime, his music was known and imitated throughout Europe. In the late 18th century he was named the best violin composer of the 17th century by music historian **Charles Burney**.^[6] In the late 20th century Biber's music, especially the *Mystery Sonatas*, enjoyed a renaissance.

<https://www.youtube.com/watch?v=H3jIX45bQDk>

Finding connections within Bach's instrumental music, how can we look for clues? Perhaps getting to know as many partitas and sonatas as we can? Keyboard music is essential in our learning the suites.

<https://www.youtube.com/watch?v=Z1fZ54Ho1nw> (Schiff French Suite #4, E flat)

Similar to Cello suite E flat Allemande

<https://www.youtube.com/watch?v=aTnN5rPpdwE> (Schiff French Suite #1, Prelude)

Similar to Violin Partita in D minor

Partita #1 Bflat, Allemande might share similar motivic elements with Courante of d minor suite?

<https://www.youtube.com/watch?v=Ry44Kvr39eE> (Maria Juan Pires Gigue of 1st Partita B flat, might be similar to gigue of E flat suite #4)

1. 清唱劇，BWV 1-224
2. 經文歌，BWV 225-231
3. 彌撒及其他宗教合唱作品，BWV 232-243
4. 受難曲及神劇，BWV 244-249
5. 四聲部聖詠，BWV 250-438
6. 歌曲及詠歎調，BWV 439-524
7. 管風琴曲，BWV 525-771
8. 鍵盤樂曲，BWV 772-994
9. 魯特琴曲，BWV 995-1000
10. 室內樂，BWV 1001-1040
11. 管弦樂，BWV 1041-1071
12. 卡農，BWV 1072-1078
13. 晚期複調作品，BWV 1079-1080

- 1.1
- **Childhood (1685–1703)**
- 1.2
- **Weimar, Arnstadt, and Mühlhausen (1703–1708)**
- 1.3
- **Return to Weimar (1708–1717)**
- 1.4
- **Köthen (1717–1723)**
- 1.5
- **Leipzig (1723–1750)**

What makes up a suite?

Overview of the 6 suites 1717-23

There are six suites in all, each with six movements, each of which acts like a musical conversation – high passages are echoed by reflective low playing, and dense chords accompany delicate ornamental flourishes. The most famous movement, the 'Prelude' from Suite No. 1 in G, is a great example of Bach's genius; there's no accompaniment, but the harmony plays out note-by-note like a musical journey, as chords are implied over the course of a bar rather than played.

Architecture based on harmony.

- 1 G major
- 2 d minor
- 3 C major
- 4 E flat major
- 5 c minor (scordatura)
- 6 D major (5 strings)

Might there be thought behind developing the player? Perhaps some functions of etudes? Mindful of the instrument and their performers?

Might the experience be a two way street? Other than bringing forward your very best thoughts and interpretation, there is a lot assumed in how the listener would make up the rest.

What does his music express?

Both Bach's music and his Calov notations put powerful stress upon: (1) contempt for human reason, along with the exalting of biblical revelation as the proper arbiter of truth; (2) disparagement of notions of human autonomy and achievement, along with the exalting of dependence on God, including for one's position in the social hierarchy; (3) contempt — explicit or implicit — for Judaism, Catholicism and Islam, along with the exalting of orthodox Lutheranism; (4) disdain for foreigners, along with the exalting of German faithfulness and goodness; and (5) the emphatic exalting of monarchical power, as authorized not by the people but by God. Nowhere in Bach's music or Calov notations are these sentiments contradicted.

巴赫的音樂和他的加洛夫（Calov）表示法都著重強調：

- (1) 出於人為的理由蔑視，高舉聖經的啟示作為真理的適當仲裁者
- (2) 貶低人類的自主權和成就觀念，以及崇高對上帝的依賴，包括在社會階層中的地位；
- (3) —視猶太教，天主教和伊斯蘭教，或者明揚或暗含的，同時崇高東正教路德教；
- (4) 對外國人不屑一顧，同時崇高德國的忠誠和善良；
- (5) 強調高尚的君主制權力，不是由人民而是由上帝授權的。這些情感在巴赫的音樂或加洛夫（Calov）音符中沒有矛盾之處。

Finally some comparisons of playing styles

Listening --

Casals <https://www.youtube.com/watch?v=KX1YtvFZOj0> (5:36-8:07)

Anner Bylsma <https://www.youtube.com/watch?v=qTVqjD4Yigg&t=9s> (10:08 - 13:03)

Peter Wispelwey <https://www.youtube.com/watch?v=5X9tssE7h6E> (7:17-9:57)

Swarts https://www.youtube.com/watch?v=cGnZHIY_hoQ (6:24-9:11)

Yo Yo Ma <https://www.youtube.com/watch?v=ObSD2fXWU0I> (6:45-)

Questions hovering --

1. How has our equipments changed?
2. How does it impact our sense of sound priorities? What determines Baroque priorities? Harmony, rhythm, beat hierarchy, dance character,
3. What constitute good ideas? Good instrumental playing? Do we need to question or compromise?
4. Were the dances actually paired with Bach's music? Which dances were still popular?
5. Arriving at our own decision respecting time and our own journey. You can't hurry, nor copy. But you can take an idea and believe in it. Making it your own. While fully embrace in future years you will change your mind and play differently. Be open to possibilities.