

# **Bach and Beyond: Baroque-Style Performance Practice Applications for String Orchestra**

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## **Baroque Style Sound Production**

- Convex bow arch produces a tapered sound (messa di voce)
  - Sound shape: square vs oval
- Let's dance!: Faster bow speed, lighter weight
- Music as speech: Uneven bow distribution (slurs; Z bowing)

## **Corelli Christmas Concerto (op. 6 no. 8)**

### *#1: Vivace*

- Music as speech/rhetoric (“We love Corelli...”)
- Inflection informed by harmony
- Bowings

### *#2: Grave (m. 1-4)*

- Bowings: retakes, separate vs. slurred
- Messa di voce: brings attention to suspensions & dissonance
- Bow distribution supports musical line

### *#3: Allegro (m.1-8)*

- Baroque style staccato
- Bow lifts support musical line
- Z bow/hemiola
- Cadential diminuendo through bow lift

### *#4: Adagio (m. 1-3)*

- Smaller shapes on sixteenth notes (concertino) within a longer musical line
- Bowings: 4 vs 2 note slurs (supports harmonic changes); up bow retake (supports phrasing)
- Portato stroke: right-hand index finger as articulator
- Accents on harmonic changes (ripieno)

### *#5: Vivace*

- Meter/beat hierarchy...bigger gesture/fewer impulses
- Bow speed on *sf* for harmonic emphasis
- Less emphasis on down bows (measure 5)

### **Bach Brandenburg Concerto No. 3**

- Score markings to communicate phrasing and musical line (and to lessen common tendencies)
- Fewer impulses via conversation (“yes it is, no it’s not”)
- Emphasize harmonic events and cadences
- Emphasis and direction on scales (skeleton)
- Cadential diminuendo through bow lift (elegant endings)
- Diminuendo on 3 note slurs
- m. 29 - conductor role: show the overall architecture (old news vs headline news)
- m. 54-58 – C natural delay, uniform placement, back to tempo

#### *University of Colorado Symphony Orchestra – Clinic Participants*

##### Violin 1

Karen Van Acker  
Autumn Pepper  
Benjamin Ehrmantraut

##### Cello

Roberto Arundale  
Charles Barnard

##### Violin 2

Lindsie Katz  
Michael Miller  
Jessica Chen

##### Bass

Conner Hollingsworth

##### Viola

Erin Napier  
Dragana Loncar  
Abigail Dreher

#### References

- Gómez Guillén, Alejandro (2016). *Selected movements from Johann Sebastian Bach’s Orchestral Suites: A guide to interpretation for high school orchestra conductors*. Unpublished Lecture Recital document.
- Gwilt, R. & Schaller, I. (2011). *Traditions of baroque violin playing*. Retrieved from: <http://www.baroque-violin.info/trad.html>