

"Aus der Seele muss man spielen" - the digital online concert from Vienna

The online-concert dedicated to J.Seb. Bach and the musical rhetoric

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/EINPresswire.com/ -- "Aus der Seele muss man spielen"
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What effect has the affect?

We are today so used to hear some of Bachs music played in a meditative character that it became a "tradition" to play f.ex. the Adagio of BWV 1001, the first piece in this cycle, very calm. But look at these fast notes, these modulations and strong dissonances. Sei Solo - translated into English - Be Solo, could also mean -- that he used these works to process the loss of his beloved wife Barbara Bach. Imagine hearing this Adagio played by an organ, Bachs favourite instrument. Calm?

Dr. Dagmar Glüxam, Professor at the University of Music and Performing Arts in Vienna published a very much recommendable edition of the Sonatas and Partitas by Johann Sebastian Bach in 2009 with the Wiener Urtext Edition, UT 50255. In this edition she adds as a source to the original manuscript (A) also a manuscript copy by Anna Magdalena Bach (B), a manuscript copy by two copyists from the middle of the 18th century, possibly Bach's pupil Georg Gottfried Wagner (BWV1001-1005) and another copyist from the end of the 18th century (BWV1006) (C), another incomplete manuscript copy from the collection of Johann Peter Kellner (1726) (D). Using these extra sources (of course just if in the A source something is not completely clear) she can add suggestions for bowings in places where it doesn't end up correctly.

"Although a different sound is naturally produced when performing the Sei Solo â Violino senza Basso accompagnato, Johann Sebastian Bach's Sonatas and Partitas, on the Baroque violin



Austrian Violinist Daniel Auner



Musicologist Dagmar Glüxam and Violinist Daniel Auner

customarily used in the 17th and 18th centuries, with its lower and somewhat flatter bridge, smaller bass bar, somewhat shorter neck and fingerboard, gut strings, different bow shape, weaker hairs etc., there is no reason why Bach's solo violin works should not also be performed on the modern violin. The question of instrumentation and of holding the violin and bow is only one aspect of interpretation; the so-called "proper" performance of this work is no less important.

The exceptional popularity of the Sei Solo and the continual recurrence of certain interpretational questions has given rise to numerous, sometimes contradictory solutions. However, it is astonishing to note that the individual problems have to date mainly been tackled from the perspective of playing technique, while the elements of Baroque compositional theory - musical rhetoric and affective theory - have so far barely been considered in connection with this work."

Quote: Preface of UT 50255, Prof. Dr. Dagmar Glüxam

The recording was made in University Mozarteum Salzburg and will be hopefully published still 2020.

Saturday, April 11th 2020 at 14.30 | 7 days

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You can expect

Einführung in die musikalische Rhetorik, Prof. Dr. Dagmar Glüxam (GERMAN)

Einführung in die Partita in h-moll, Prof. Dr. Dagmar Glüxam (GERMAN)

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Live-Concert J.Seb. Bach: Sonata Nr. 1 in g minor, Daniel Auner

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The violinist Daniel Auner has toured the stages of the world for many years and is today one of the most sought-after Viennese violinists of his generation. The "master violinist" (Die Presse), winner of the KlassikPreis Österreich and Eugène Ysaÿe competition, is a regular guest of renowned orchestras and important music festivals worldwide; often also as the "Primarius" of his string quartet, the "Auner Quartett". The international press describes his playing with: "... agility, looseness, definitely in the sense of capricious Vienneseism, but on the basis of a thought off as well as technically ordered performance (klassik.com) ... Playing with a light touch and an engaging tone, with nicely judged vibrato giving genial warmth .. impeccable intonation ... (The Strad). "With his impressive stylistic assurance and musical flexibility, he imbues his interpretations of works from diverse periods with a captivating stamp of authenticity. "(Radio Ö1).

Auner is filled with musical curiosity, regularly leading him to the Viennese National Library and the Mozarteum Foundation in Salzburg. As a former student of Christian Altenburger, Igor Ozim and Boris Kuschner, he additionally studied three years with musicologist Dagmar Glüxam the theory of affects in the 17th and 18th centuries. Learning the rhetorical rules used from all composers - Bach to Brahms - as well as rediscovering certain performance methods, concluded in a complete recording of the Sonatas and Partitas by Johann Sebastian Bach. This project, supported by the University Mozarteum Salzburg, with a revolutionarily different approach - namely based on the rules of musical rhetoric, will be published in 2020.

Musical collaboration with well-known conductors such as Andres Orozco-Estrada, Theodor Guschlbauer, Josep Caballé-Domenech, Lee Mills, Peter Kuhn, Marin Alsop, Ben Palmer, Peter Guth, Marta Gardolinska, performing with orchestras such as the Tonkünstler Orchestra Niederösterreich, Bergische Symphoniker, Russian Philharmony, Orchestra Philharmonique de Strasbourg, Saint Paul Chamber Orchestra, Bournemouth Symphony Orchestra, Orquestra

Sinfónica Portuguesa, Orquestra Sinfónica Brasileira, Bergische Symphoniker, Bruno Walter Chamber Orchestra, Deutsche Kammerakademie Neuss am Rhein led him to some of the biggest stages worldwide such as Wiener Konzerthaus, Wiener Musikverein, Suntory Hall, Tokyo Opera City Hall, Dom Musiki Moscow, Philharmonie St. Petersburg, Palais des Beaux Arts Brussels, Teatro Nacional de Sao Carlos Lisbon amongst others

Daniel Auner founded the "Auner Quartet" in Vienna in 2015. With this string quartet and the "Vienna Mozart Trio" he performs regularly in many of the major European concert halls. As a passionate chamber musician, he regularly performs also with partners such as Emmanuel Tjeknavorian, Julia Hagen, Patrick Demenga, Jan Vogler, Dennis Russell Davies, Cristian Budu, Ingrid Fujiko-Hemming, Pavel Gililov, Robin Green, Hannfried Lucke, Cristian Budu, Ingrid Fujiko-Hemming amongst others.

Daniel Auner teaches violin at the renowned Prayner Conservatory in Vienna since 2018. 2020 he was invited to the board of the renowned Fritz Kreisler society Vienna, organising e.g. the Fritz Kreisler competition.

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