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This document contains an analysis of the recreated Richard Luby Edition of two contrasting movements, the *Adagio* and *Fuga*, from J. S. Bach's Sonata in G Minor for Solo Violin. Dr. Richard Luby was a professor of violin and chamber music at the University of North Carolina at Chapel Hill from 1979 until his unexpected death in 2013. He mentored students who now play with orchestras and teach at universities around the world. He also maintained an international reputation as a teacher and performer, particularly in the area of Baroque performance practice.

J. S. Bach's *Sei Solo a violino senza Basso Accompagnatare* are central to the violin repertoire and were among Luby's favorite pieces to teach and perform. These sonatas and partitas were a regular part of his students' study and he performed the entire cycle twice in Chapel Hill. After his passing, the score with his bowings and fingerings for these pieces was not found.

Luby's technical markings for the *Adagio* and *Fuga* from the G-Minor Sonata have been reconstructed from a video of a 2012 public performance he gave and from markings from scores of students who studied with him. Analysis of these fingerings and bowings in comparison with Bach's 1720 manuscript and twenty-one published editions of the sonatas and partitas—the bulk of what is available today—shows that the Richard Luby Edition of Bach's *Sonatas and Partitas for Solo Violin* is unique yet within the bounds of common practice violin playing. His edition emphasizes faithfulness to Bach's original score and long musical phrases.

PREPARATION OF THE RICHARD LUBY EDITION OF THE *ADAGIO* AND *FUGA*
FROM J. S. BACH'S SONATA IN G MINOR FOR SOLO VIOLIN

by

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For Dr. Luby

APPROVAL PAGE

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PREFACE

When violinist and pedagogue Dr. Richard Luby passed away unexpectedly in early 2013, he left behind family, friends, a thriving violin studio at the University of North Carolina at Chapel Hill (UNC), and no sign of his well-loved score of J. S. Bach's *Sei Solo a Violino senza Basso Accompagnatore*, the Six Sonatas and Partitas for Solo Violin. Luby was known for his interpretation and teaching of Bach's six solo-violin works, but his students also knew him as joyfully disorganized. After his passing, colleagues and former students categorized his library, and many pieces of sheet music with his annotations are now in the Richard Luby Collection at the UNC-Chapel Hill music library. However, his much-marked Bach score was never found.

This document contains a recreation and analysis of Luby's technical markings for two contrasting movements of one of Bach's solo-violin works, the *Adagio* and *Fuga* from the Sonata in G Minor for Solo Violin, BWV 1001. Working from student scores that Luby marked and a video of a performance that he gave in 2012, I assembled a complete set of fingerings and bowings for these two movements. I prepared them for publication and they are presented in Appendix C as the beginning of the Richard Luby Edition of Bach's Sonatas and Partitas for Solo Violin.

Chapter I of this document is a brief biography of Richard Luby, the purpose of which is to establish Luby's credentials as an internationally-known performer and pedagogue. It also contains reflections on my time as his student. Chapter II is an introduction to the pieces for which Luby was best known, J. S. Bach's Sonatas and

Partitas for Solo Violin. Chapter III explores Luby's connection to Bach's solo-violin works and explains the process of creating the Richard Luby Edition of the *Adagio* and *Fuga* from the G-Minor Sonata. It includes excerpts from an essay Luby wrote in 2012 about Bach's solo-violin works. Chapters IV and V are a comparison of the Richard Luby Edition's fingerings and bowings to those of twenty-one published editions and Bach's hand-written manuscript. This comparison demonstrates that the Richard Luby Edition is distinct from other editions, and that the qualities that make it unique are useful to violin performers and teachers. Chapter VI contains a summary of this document and reflections on the current form and possible future of the Richard Luby Edition of Bach's Sonatas and Partitas for Solo Violin. Appendix A is a list of the editions of Bach's solo-violin works that I consulted for this project, ordered by editor. Appendix B is the *Adagio* and *Fuga* from Bach's 1720 autograph, appended for comparison purposes. Appendix C is the Richard Luby Edition of the *Adagio* and *Fuga*.

I hope the portrait of Richard Luby in Chapter I and the notes on Bach's solo-violin works in Chapter II are accessible to anybody interested in these subjects, and particularly to those interested in Luby's legacy at UNC-Chapel Hill. Chapters III and IV are presented in technical terms most easily understood by a string player. I write to other string players, both performers and teachers, in hopes that they might be persuaded to explore the unique richness of the Richard Luby Edition of the *Adagio* and *Fuga* from J. S. Bach's Sonata in G Minor.

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CHAPTER I

A BRIEF BIOGRAPHY OF RICHARD LUBY

Richard Luby had a varied career that included world-class training, international performances, half a decade as a principal player in a well-known orchestra, involvement in chamber music programs as both performer and director, and almost 25 years as a university professor. He was born in Detroit in 1944 and as a young man studied under Detroit Symphony concertmaster Mischa Mischakoff. Luby held a Doctor of Musical Arts degree from the Yale School of Music, a Master of Music degree from the Juilliard School, and a Bachelor of Music degree from the Curtis Institute of Music, where he studied with Ivan Galamian. He also studied overseas as a Fulbright Scholar, with Nadia Boulanger in Paris and with Joseph Szigeti in Switzerland.¹

At age 13, Luby gave his first public recital, launching a performing career that included solo performances with the Philadelphia Orchestra, the Detroit Symphony, and the National Symphony.² He gave recitals at internationally-known venues including Wigmore Hall in London and Merkin Hall in New York, where he presented Bach's solo-violin works in 1986 on baroque violin.³

¹ "Dr. Richard Elliot Luby," *News and Observer*, Raleigh NC, February 18, 2013, accessed March 11, 2017, <https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=105405690>

² Ibid.

³ "Music and Dance Directory," *New York Magazine*, Sept 22, 1986, accessed March 13, 2017, <https://books.google.com/books?id=t-cAAAAMBAJ&lpg=PA191&ots=2jehA2RsWg&dq=richard%20luby%20violin%2013%20recital&pg=PA191#v=onepage&q&f=false>

Luby's orchestral experience included international touring with the Orchestra of the Eighteenth Century and five years as the principal second violinist of the Rochester Philharmonic Orchestra, 1974-1979.⁴ During his time in Rochester, he co-founded the Society for Chamber Music in Rochester, for which he served as music director and frequent soloist.⁵

In 1979, Luby was appointed professor of violin and chamber music at UNC-Chapel Hill, a position he held until his death from a heart attack in 2013.⁶ In Chapel Hill, he co-founded the period practice group Ensemble Courant and was a member of the modern music ensemble "27514," named for the Chapel Hill zip code.⁷ Luby regularly performed solos with the UNC Symphony Orchestra, and he performed all six of Bach's Sonatas and Partitas for Solo Violin in Chapel Hill in 1985 and in 2012.

Luby held a guest professorship at the Universidad Veracruzana in Xalapa, Mexico, and in 1991 he was a visiting professor at the New England Conservatory.⁸ However, Luby spent the second half of his life focused on teaching in Chapel Hill, where he maintained a studio of undergraduates at UNC and a private studio of gifted younger players. His students have gone on to attend schools including the Juilliard School and the Curtis Institute of Music and have won university professorships and orchestra jobs. In 2008, Luby founded the UNC Violin Symposium, now named the

⁴ *News and Observer*.

⁵ David Raymond, "Classical | Society for Chamber music in Rochester," *Rochester City Newspaper*, October 9, 2013, accessed March 14, 2017, <http://www.rochestercitynewspaper.com/rochester/classical-society-for-chamber-music-in-rochester/Content?oid=2281727>.

⁶ *News and Observer*.

⁷ "Violinist and University of North Carolina teacher Richard Luby dies," *The Strad*, January 30, 2013, accessed March 11, 2017, <http://www.thestrad.com/violinist-and-university-of-north-carolina-teacher-richard-luby-dies/>.

⁸ *News and Observer*.

Richard Luby Violin Symposium in his honor, a week-long musical immersion program for high school and collegiate violinists that brings internationally-known teachers and performers to Chapel Hill every summer. In 2012, he became co-artistic director of the Mallarmé Youth Chamber Orchestra.

At UNC-Chapel Hill, Luby is remembered both for the strong violin studio he built and for his willingness to share his time.⁹ I studied with him as an undergraduate from 2002 to 2006, and he was a mentor and teacher eager to see me flourish. He gladly gave me and my peers extra lessons and coachings, and he remained a guide and supporter to me through my graduate studies. I regret that he did not live to see me finish my schooling.

Luby loved to bring his students to his home to spend time with his wife Susan Klebanow, Director of Choral Activities at UNC, and son Nicholas, a pianist. Generations of Luby students took part in joyful and frightening impromptu chamber music readings in his living room, to his immense satisfaction. To the other students and me, his international accolades were invisible. He rarely spoke about himself, and we only saw hints of the stature of his career when he accompanied studio class concerti performances with memorized orchestral parts on the violin, or when he was unavailable for lessons because he was adjudicating a competition in China.

What Luby talked about instead was music. Sound and phrasing were the centerpieces of any musical endeavor to him. We teased him about the way he danced on tiptoes and drew enormous rainbows in the air as he was trying to communicate the shape

⁹Megan Cassell, "Music professor, violinist dies," *Daily Tarheel*, January 29 2013, accessed March 10, 2017, <http://www.dailytarheel.com/article/2013/01/music-professorpviolinist-dies>

of a musical line, but he was unashamed; teaching and playing were, for Luby, wholehearted activities. He demanded the same full commitment from his students.

Luby was not a flawless performer, but his dedication to the communicative nature of music—to the goal of the sound and the line of the phrase—was never obscured. I trusted him and he guided me, and my appreciation for his unwavering focus on making music has, in the years since I studied with him, only grown.

CHAPTER II

THE BACH SONATAS AND PARTITAS

Bach's Sonatas and Partitas for Solo Violin are what Peter Wollny, director of the Bach Archive Leipzig, calls "an uncontested point of culmination in western music for the violin."¹⁰ The set consists of three sonatas and three partitas. Bach did not give numbers to the titles of each work, but they are colloquially known by the position they occupy in the autograph: Sonata no. 1 in G Minor, Partita no. 1 in B Minor, etc. Each of the sonatas opens with the common Baroque pairing of prelude and fugue. As Joel Lester notes, this pairing serves many purposes: the movements act as foils for one another, they are part of a Baroque understanding of rhetorical structure, and they show off the expressive range of the composer and performer.¹¹ "The prelude-plus-fugue pair forms an entity far greater in expressive and structural power than either movement by itself."¹² A slow third movement and a fast finale complete each sonata.

The partitas each follow a sonata and have from five to eight movements, "following rather loosely the pattern of the baroque dance suite."¹³ The partita movements range in scope and character from short dances to the D-Minor Partita's monumental *Ciaccona*.

¹⁰ Peter Wollny, Forward to *Drei Sonaten und drei Partiten für Violine solo*, by J. S. Bach (Kassel: Barenreiter, 2001), VII

¹¹ Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 26

¹² Ibid.

¹³ Paul Affelder, Preface to *6 Sonatas and Partitas S. 1001- S. 1006 for Solo Violin*, by J. S. Bach, edited by Ivan Galamian (New York: International Music Company)

Bach's solo-violin works have been popular with violinists since the mid-nineteenth century and there is evidence that they have been in pedagogical use since the eighteenth century.¹⁴ They have also been played on other instruments, both in the modern era and before. An arrangement of the *Ciaccona* for guitar was popularized by Andres Segovia in the 1940s,¹⁵ but Bach himself made arrangements of some movements, including transcriptions of the G-Minor *Fuga* for organ (BWV 539/2) and lute (BWV 1000).¹⁶ Other instruments on which the sonatas and partitas have been played include keyboard, string instruments other than the violin, and, as was the fashion in the nineteenth century, violin with added accompaniment.¹⁷

Thirteen manuscripts are extant, including the 1720-dated autograph, and as many are assumed lost.¹⁸ This wealth of documents continues to stimulate discussions among historians, editors, and performers. According to Robin Stowell, "Few musical works have undergone as much alteration and misrepresentation as Bach's sonatas and partitas," and he estimates that more than fifty editions of the sonatas and partitas have been published.¹⁹

Debates over aspects of the sonatas and partitas continue. Scholars question whether the forebear of Bach's solo-violin works is the keyboard or the plucked

¹⁴ Lester, *Bach's Works for Solo Violin*, vi.

¹⁵ Albert Goldberg, "Segovia Plays Bach Chaconne on His Guitar," *Chicago Tribune*, March 10, 1947, accessed March 24th, 2017, <http://archives.chicagotribune.com/1947/03/10/page/23/article/segovia-plays-bach-chaconne-on-his-guitar>

¹⁶ Wollny, Forward to *Drei Sonaten und drei Partiten für Violine solo*, IX

¹⁷ Dagmar Glüxam, Preface to *Sonaten und Partiten für Violine solo*, by J. S. Bach (Wien: Wiener Urtext, Schott/Universal, 2009), XI

¹⁸ Wollny, Forward to *Drei Sonaten und drei Partiten für Violine solo*, XI

¹⁹ Robin Stowell, *Cambridge Handbooks to the Historical Performance of Music: The Early Violin and Viola: A Practical Guide* (Cambridge, GB: Cambridge University Press, 2001), 117

instrument,²⁰ editors discuss various manuscript sources and ambiguous bow markings,²¹ and, in an example elaborated below, performers disagree over how to use the bow on Bach's contrapuntal triple and quadruple stops. Bach often placed melody notes low in chords, sometimes in more than one voice, presenting a technical hurdle to the player seeking to emphasize the melody. This has given rise to multiple bowing techniques, some which have proved more successful than others. Violinist Jean-Marie Leclair (1697-1794) popularized playing the top notes of such a chord first in order to conclude the chord on the low melody notes.²² Some violinists prefer to use rhythm and agogic accents to highlight the melody voice while still concluding the chord with the highest pitches. Others use a hybrid of both techniques by starting with the lowest strings, moving to the top notes, and then returning to the low melody note or notes. Perhaps the most clever and least Bach-like solution came from some innovative violinists in the early 20th century who, by inventing an enormously curved bow with adjustable hair tension, provided themselves with the capability to play all four notes of Bach's chords at once.²³

Today, Bach's solo-violin works are central to the repertoire of both the aspiring student and the seasoned performer. Students may first encounter an arrangement of the *Largo* from Sonata no. 3 in C Major in the eighth book of the Suzuki Violin School, or they may be given the *Preludio* from Partita no. 3 in E Major as a small mountain of

²⁰ Wollny, Forward to *Drei Sonaten und drei Partiten für Violine solo*, IX

²¹ Klaus Rönna. Forward to *Sechs Sonaten und Partiten für Violine solo*, by J. S. Bach (München: G. Henle)

²² Jan Hambourg, Introductory note to *Sonatas and Partitas for Solo Violin*, by J. S. Bach (London: Oxford University Press)

²³ Stowell, *Cambridge Handbooks*, 117

sixteenth notes to climb in pursuit of bow control and accurate intonation. Bach's solo-violin works are required for most college-level violin auditions, and international competitions that discover the next generation of talent—the Menuhin Competition, the International Violin Competition of Indianapolis, the Michael Hill International Violin Competition, and others—require their competitors to play these works. Likewise, one would be hard-pressed to find a famous violinist who has not recorded Bach's solo-violin works at least once, and when a violin soloist returns to stage for an encore after a successful concerto performance, a special hush falls over the audience when the announcement comes that the encore will be by Bach.

CHAPTER III

THE RICHARD LUBY EDITION

In November of 1985, Richard Luby told the *Daily Tar Heel*, UNC-Chapel Hill's campus newspaper, that Baroque music was best reproduced on original instruments. "The sound is much more spirited," he said. "It has a real raw energy to it."²⁴ A few weeks later, he performed all six of Bach's solo-violin works on a recital in Chapel Hill, using a Baroque bow and a period instrument equipped with gut strings.²⁵

No recording exists of Luby's 1985 performance, but we know his priorities: energy and spirit. "It seemed boring to me to make a career as a conventional player," Luby told the *Detroit Free Press* in 1989, speaking of his choice to become a Baroque specialist. "Specializing in authentic performances seemed the liveliest new thing I could do to grow as a musician, and it's been lively ever since."²⁶

Were the Richard Luby Edition a recreation of a young and spirited Baroque violinist's Bach markings, it would no doubt be a fascinating document. In decades since the 1980s, though, Luby's perspective changed. In the mid-2000s, he and I attended a masterclass by a noted period ensemble. The focus was on Baroque techniques, not on musicality. Afterward, he said to me with frustration that the group was "stuck in the

²⁴ Ian Williams, "Group recreating music 18th-century style," *Daily Tarheel*, November 1, 1985, accessed Mar 12, 2017, <https://www.newspapers.com/image/67933113>

²⁵ Richard Luby, "Bach's Two Worlds - Spiritual and Secular?" *Classical Voice of North Carolina*, January 5th, 2012, accessed March 5, 2017, <http://cvnc.org/article.cfm?articleId=5279>

²⁶ John Guinn, "A Few Words With . . . Richard Luby," *Detroit Free Press*, January 25, 1989, <https://www.newspapers.com/image/99770141/>, accessed March 22, 2017

1980s.”²⁷ Later, Luby told me that his early performance practice had been centered on original instruments, but that he had concluded after years of experimentation that he could achieve his musical goals on modern equipment.²⁸

In early 2012, Luby again performed Bach’s complete Sonatas and Partitas for Solo Violin in Chapel Hill, this time on modern violin. He wrote an essay entitled “Bach’s Two Worlds - Spiritual and Secular?” to accompany the performance. The only reference in it to period practice is a wry mention of the multiple gut E strings that snapped in his performance nearly thirty years earlier.

Anybody who saw performances Luby gave or watched him stomp and clap as he coaxed (and frightened) musical expression out of students knew that he was indeed “lively” in 1985, in 2012, and in the years in between. Other aspects of Luby’s musical life, though, matured in the three decades between his Chapel Hill performances of Bach’s solo-violin works. “Some ideas,” he wrote in the essay that accompanied his 2012 performance, “have come to mind in the interim.”²⁹

I will perform the works in order as I did in 1985, an order that I now consider inevitable, given a view that the cycle constitutes a continuum and progression from spiritual struggle and crisis to quiet joy and depiction of worldly contentment. Inner relationships between each Sonata and Partita, as well as the overall trajectory of the cycle itself, create a vast musical, spiritual/secular journey that I feel truly distinguishes and characterizes these unique works.³⁰

²⁷ Luby, personal communication.

²⁸ Ibid.

²⁹ Luby, “Bach’s Two Worlds.”

³⁰ Ibid.

Calling to mind Bach's long association with the church, Luby then wrote this:

In Bach's hands, the Sonatas seem to become the service itself, the "sermon" contained in the *Fugas*, introduced by a first movement *Adagio*, in quasi-improvisational style, as a church organist might supply (if he were an incredible genius). Each Sonata third movement constitutes an individual reaction to, and internalization of, the content of the sermon/*Fuga*, and each final movement, an exit from the spiritual space created by this interaction of individual and institution.

Bach's Sonatas and Partitas for Solo Violin were, wrote Luby, a "miraculous self-contained small universe" created for Bach's "spiritual, philosophical, and artistic" purposes. Ultimately, Luby saw in these pieces a "symbolic use of the single violin as the individual's sacred right and opportunity to contemplate the deity."³¹

When Luby and I worked on Bach's solo-violin works in my lessons in the mid-2000s, he would turn to his ragged Galamian edition of the *6 Sonatas and Partitas for Violin Solo*, often already open on his music stand. Hunched, with his glasses lifted to his forehead, Luby would peer intently at the facsimile of Bach's 1720 autograph as together we searched for avenues to technical and musical growth. I believe that the vision of the Bach solo-violin works that came to Luby "in the interim," his conviction that these extraordinary works were a contemplation of the divine, came from deep scrutiny of the manuscript.

Luby knew the textual criticism of the Bach solo-violin works; I recall his familiarity with many editions. He loved Bach's handwritten manuscript, though, so much that in his 2012 performance he passionately played a note he knew was "wrong":

³¹ Ibid.

an E-natural in the autograph that, scholars and editors agree, Bach simply forgot mark with a flat.³² Luby was convinced that what Bach wrote in the 1720 autograph could and should be played faithfully. The fingerings and bowings Luby used were conceived in the conviction that the sound and phrasing evident on Bach's hand-written page could be realized simply and accurately, and that such an approach best served the music.

I recorded Luby's fingerings and bowings for the G-Minor Sonata's *Adagio* and *Fuga* as I found them in UNC-Chapel Hill's video of his 2012 performance. These markings form the basis of the Richard Luby Edition. At times when, even in slow motion, the video is unclear, I turned to a set of scores I collected from Luby's former students. Luby put pencil to paper with a boldness that left dark, unmistakable strokes, recognizable under several layers of markings. As noted in the analysis that follows, I also used my judgement to make changes to Luby's fingerings, though these instances are rare.

As part of the process of understanding and preparing Luby's technical markings, I compared them with markings in Bach's 1720 autograph and in twenty-one modern editions representative of what violinists may find in a library or at an online vendor. These include currently popular *urtext* editions published by Henle, Barenreiter, Dover, and Schott (Wiener Urtext), the ubiquitous Galamian edition, and sixteen other edited editions, including those of Auer, Szerying, Moser/Joachim, Hermann, Maglioni, Hambourg, and Schneiderhan. This list, available in Appendix A, covers nearly all editions easily available to players in North America.

³² Lester, *Bach's Works for Solo Violin*, 15.

The amount of fingerings, bowings, and dynamics in these editions of Bach's solo-violin works varies. Bach's autograph is bowed with slurs that both indicate phrasing and, indicative of the fact that Bach was an accomplished violinist, are nearly ideal for playing, requiring only occasional changes from the editor or performer.³³ In contrast, Bach wrote only a single instance of finger numerals in the autograph, occurring in the *Gavotte en Rondeau* movement of the Partita no. 3 in E Major.

Urtext editions attempt to transfer only what Bach wrote to the published page. They are a relatively recent development in editions of Bach's solo-violin works. Although Joachim's 1908 edition was prepared with access to the manuscript, the first facsimile of the manuscript was not published until 1950, by Bärenreiter-Verlag.³⁴ The *Neue Ausgabe Sämtlicher Werke*, published in 1958, was the first truly accurate printed edition.³⁵ Most modern editions, urtext or otherwise, distinguish between Bach's original bowings and editorial markings, but a number of publishers, including Peters, Henle, and Polskie Wydawnictwo Muzyczne, have released editions containing separate staves or even separate copies to distinguish editorial performance markings from what Bach wrote. The International Music Company's Galamian-edited edition, which contains a full facsimile of the autograph, was Luby's edition of choice.

The most florid editions surveyed in this project come from the early to mid-twentieth century, an era prior to either the wide-spread availability of Bach's autograph or the advent of the performance practice movement. Editions such as that of Leopold

³³ Glüxam, Preface to *Drei Sonaten und Drei Partiten*, VIII.

³⁴ Tadeusz Wronski, Preface to *Sei Solo a Violino senza Basso Accompagnato*, by J. S. Bach (Cracow: Polskie Wydawnictwo Muzyczne), V.

³⁵ *Ibid.*

Auer lack something of the reverence shown today for the autograph and contain not only fingerings and bowings that aid the player, but also articulations, substantial bowing changes, and added dynamics. There is an implicit line between these historic editions and their more modern descendants. Bach included dynamics sparingly—there are none in the autograph of the G-Minor Sonata—as it was understood that the player would supply his own, a fashion followed in most modern editions. The performers and editors of yesteryear, though, felt free not only to aid the player but to embellish the music as well.

The Richard Luby Edition tends toward simplicity. There are no added dynamics and the only added articulations are those indicating an extension to an original slur. Fingerings in the edition are biased toward first position and separation of voices by string. The changes that Luby made to Bach's bowings draw out long musical phrases. Some of his choices prove surprising, as noted in the analysis. Through the marriage of modern equipment and Baroque liveliness, Luby achieved a way of playing Bach that feels fresh. Judging by the 1989 interview quoted earlier, Luby's younger self would have been pleased: "It's really a kind of contemporary music when you play these well-known masterworks in a way that nobody has heard for many hundreds of years."³⁶

Though these are Luby's marking, we cannot be sure that the Richard Luby Edition contains exactly what Luby would have put in an edition with his name on it. The performance from which I collected his bowings and fingerings was given not long before his passing, and multiple student scores corroborate the stylistic characteristics and

³⁶ John Guinn, "A Few Words With . . . Richard Luby."

most of the specifics that define this edition. However, each student score varies at least slightly, as one would expect from a part tailored to a student's individual needs, and there is the chance that some fingerings and bowings I collected were improvisations, mistakes, or choices Luby later changed. It is possible as well that he made certain technical choices because of his own technical limitations, choices he would not ask of other players. However, the analysis that follows establishes that this edition is stylistically coherent and has musical and pedagogical value, and the ideas that make it unique came from Richard Luby. No edition of Bach's solo-violin works is authoritative, but each has value as a lens through which to contemplate Bach's masterpieces. As such, the following comparison between this edition and others is not meant to establish historical genesis or to elevate one edition above another. Rather, it establishes Luby's contribution in a spectrum of varied approaches to J. S. Bach's Sonatas and Partitas for Solo Violin.

A note prior to the analysis portion of this document: I refer to the anonymous violin performer or teacher as "he" for convenience, with no desire to dismiss the skill or artistry of the many women who have been part of my musical journey. I refer to editions by the name of the editor or performer rather than the publisher, and I do so in present tense because, through their enduring work, we continue to interact with these scholars and artists.

CHAPTER IV

**PREPARATION AND ANALYSIS OF THE RICHARD LUBY EDITION:
*ADAGIO***

Lester calls the four-note G-minor chord that opens the G-Minor Sonata's *Adagio* “an icon” that resounds on three levels: as a sonority that heralds the four-movement sonata that it begins, as an allusion to the sonatas and partitas that follow, and, most broadly, as a representation of all violin music, because of both the centrality of Bach's solo-violin works to violin repertoire and the essential violin-ness of the resonant sound.³⁷

This opening chord and the subsequent two measures seem tailor-made for the seventeenth and eighteenth-century violin trope the “Rule of the Downbow.”³⁸ Strong beats fall on down bows on beats one and three in accordance with Baroque and Classical ideals of bow use, while weaker beats—two and four—contain improvisatory melismas (Figure 1).



Figure 1. Autograph, *Adagio*, mm. 1-2.

³⁷ Lester, *Bach's Works for Solo Violin*, 3.

³⁸ *Ibid.*, 19.

When performed with the bowings in the autograph, however, beat three of measure 1 introduces a complication. The unslurred eighth notes reverse the bow direction, leading to a down bow on the fourth beat and an up bow on the downbeat of measure 2 if a correction is not made.

Galamian's edition presents the solution employed by every edited edition surveyed for this project: the two eighth notes in the third beat of measure 1 are slurred together (Figure 2).



Figure 2. Galamian Edition, *Adagio*, mm. 1-2.

The Richard Luby Edition moves the added slur a note later, instead connecting the second eighth note of the third beat to the melismatic fourth beat (Figure 3). This departure from common practice creates asymmetry between down bow use and up bow use, making it difficult for the violinist to maintain an even volume and quality of sound.

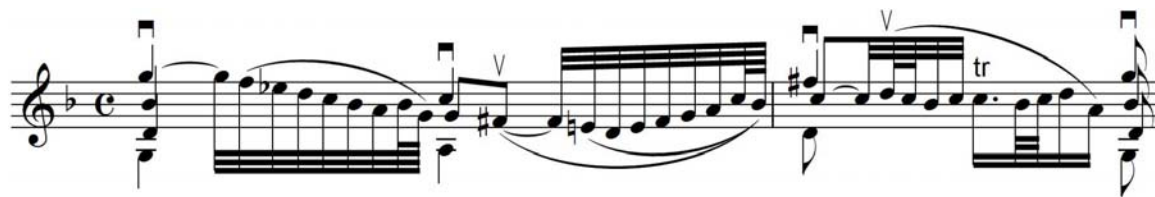


Figure 3. Luby Edition, *Adagio*, mm. 1-2.

Why do it this way? From a performance perspective, this bowing eschews the twentieth-century ideal of unvarying intensity of sound in favor of significant stress upon

the strong-beat chords. This signals a prioritization of the chord-based harmonic underpinnings of the movement, appropriate given the Baroque emphasis on constructing music over a bass line.³⁹ This bowing also encourages the performer not to languish; the performer will run out of bow if he takes a slow tempo.

From a pedagogical point of view, this bowing presents a significant challenge. The technical ability required to quickly spend the down bow on the chord and then to move the bow more slowly on the up bow is greater than that which is required to execute the traditional solution (Figure 2 above). The traditional solution also has the benefit of teaching a student about following the musical line (G to F-sharp) that is slurred in the middle voice. Luby was surely aware of this, as available student scores do not use his bowing. Bach did, though, write the two eighth notes separately. The presence of the quarter notes in the chord may imply a slur, but the chord on the downbeat of measure 2 displays a similar bow change within longer chordal values, implying the shorter notes in the chord are not assumed to be slurred. This bowing, the first added marking in the Richard Luby Edition, is a valid reading of the autograph. I chose to include it in this edition because it is an unusual solution with unique musical benefits and challenges.

The next departure from traditional practice comes in the third measure (Figure 4). The E-natural that is written in the bass voice on the third beat of measure 3 in Bach's autograph lacks the flat that the ear expects. This E-natural is the "wrong" note that Luby played with gusto in his 2012 performance.

³⁹ Lester, *Bach's Works for Solo Violin*, 38.



Figure 4. Autograph, *Adagio*, m. 3.

Both E-natural and E-flat result in acceptable harmonic progressions, but the corresponding note from the parallel passage later in the movement (m. 16) is flatted. Scholarly and traditional consensus is that Bach simply forgot to notate the flat.⁴⁰ As with the unique bowing in the first measure, student scores do not portray a commitment on Luby's part to this E-natural. Ultimately, I chose to mark the flat in parentheses in the Richard Luby Edition. Even if played traditionally, this may provide students with an entrance into the world of textual criticism, perhaps encouraging them to explore the history of the music they play.

If the player follows the autograph's bowing in measure 3, another question of strong beats and down bows arises. Assuming a down bow on beat three of measure 3 (Figure 5), the performer who plays Bach's slurs as written ends up playing an up bow on the downbeat of measure 4. This downbeat is a strong-beat chord that follows a weak-beat written-out trill, so every surveyed edition changes the manuscript bowing to allow this chord to arrive on a down bow.

⁴⁰ Glüxam, *Critical Notes to Sonaten und Partiten für Violine solo*, 72.

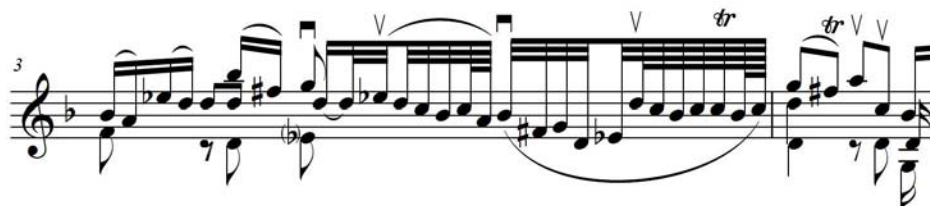


Figure 5. Galamian Edition, *Adagio*, mm. 3-4.

Two common bowings accomplish this. Some editions split the up bow in the final beat of measure 3 as shown above. Other editions slur the chord on beat three of measure 3 into the following thirty-second notes. Both of these methods achieve a down bow on the downbeat of measure 4 and necessitate a second up bow in beat two of measure 4.

What the Richard Luby Edition does seems counterintuitive at first. It follows the autograph as written, resulting in a violation of the “Rule of the Downbow” by arriving up-bow on the chord that begins measure 4 (Figure 6).



Figure 6. Luby Edition, *Adagio*, mm. 3-4.

For some players, this is problematic. Playing the chord on the downbeat of measure 4 on a down bow facilitates security and fullness of sound. The Richard Luby Edition, though, avoids the changes to the autograph that the other editions make, needing neither an extended bow in the third beat of measure 3 nor two up bows in the second beat of

measure 4. Instead, the Richard Luby Edition's bowing perfectly renders Bach's phrasing, and it serves the harmony in a way that eludes other editions.

Chords played with an up bow more easily emphasize top notes than bottom notes, so the up bow on the downbeat of measure 4 makes Bach's long phrase easier to follow. The E-flat in the bass of measure 3 resolves down to a D on the downbeat of measure 4, implying a G chord on the downbeat of measure 4. When played down bow, this arrival encourages players to phrase if they had arrived at a weighty tonic chord. In fact, the arrival on the downbeat of measure 4 is neither a tonic chord, as it lacks the third scale degree, nor a resolution. It is a suspension waiting to resolve to the dominant, D major, in the second half of beat one. The true arrival point (from which the music quickly departs) does not occur until the root-position G-minor triad in the third beat of measure 4. By placing the suspended dominant chord in beat one of measure 4 on an up bow—the very thing other editions change bowings in order to avoid—the Richard Luby Edition harnesses the imbalance of the bow to serve the phrase.

This bowing is consistently found in Luby's students' scores. As the fingering for the arrival chord is relatively simple, this bowing could provide a student with a comfortable introduction to up-bow chords. The unusual balance of chords played up-bow also serves as a teaching tool for students learning to voice polyphonic music, as this chord takes place at the point at which the moving line returns to the top voice. The other two notes in this chord are also important to students learning about multiple voices: the low voice is the bass arrival and the middle voice is the end of the melisma.

After breaking with editorial precedent in measure 4, the Richard Luby Edition rejoins the majority of editions for the interpretation of the autograph's bowing at the start of measure 5 (Figure 7).

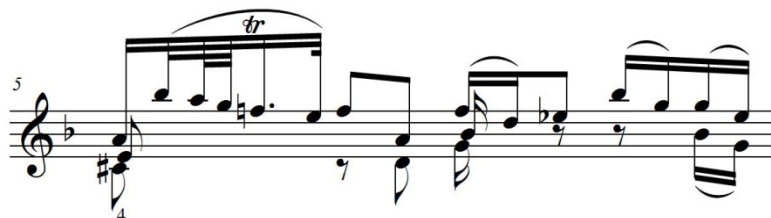


Figure 7. Luby Edition, *Adagio*, m. 5.

Bach's 1720 autograph is unclear at this point; the slur he wrote may or may not include the first chord. The Henle urtext includes the chord in the slur, while the Wiener and Peters urtexts separate the chord from the following notes. Henle and other editions that interpret the chord as part of the slur nevertheless suggest a down bow on the initial chord followed by an editorial up bow, as in Figure 7. (One exception is Leopold Auer's edition, Figure 8).



Figure 8. Auer Edition, *Adagio*, m. 5.

Beats two through four of measure 6 and the first beat of measure 7 constitute a portion of a descending phrase with two or perhaps three voices (Figure 9).



Figure 9. Urtext, *Adagio*, mm. 6-7.

Violin strings have unique timbres, such that notes played on the A string sound different from notes played on the D string, etc. The E string can particularly stand out, and these differing timbres can disrupt the line of a phrase. As musical lines in Bach's solo-violin works often lay naturally on one string, evidence of Bach's mastery of the instrument, fingering choices have a significant impact on voicing and phrasing.

Different editions finger the phrase in Figure 9 in different ways. Some, like the Auer edition (Figure 10), treat the jump to the E string in beat two of measure 6—the beginning of the phrase—as an anomalous departure from the A string, shifting for the rest of measure 6 to keep the upper voice or voices on the A string. Also common (and again illustrated by Auer) is shifting to third position to play the downbeat of measure 7 on the G string, either for a stronger tonic downbeat or because the line continues down on the G string later in the measure.

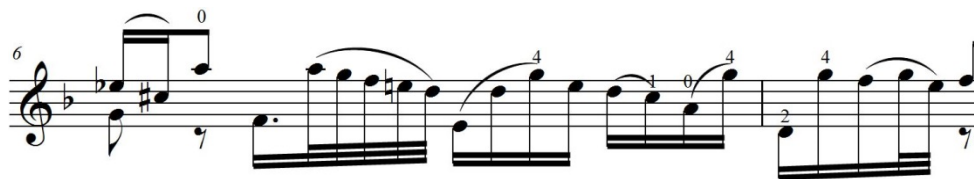


Figure 10. Auer Edition, *Adagio*, mm. 6-7.

Others editions, such as that of Wronski (Figure 11), also prioritize keeping the passage on the A string and D string, but by using extensions instead of shifts.



Figure 11. Wronski Edition, *Adagio*, mm. 6-7.

The Richard Luby Edition keeps the lowest voice on the D string until the open D on the downbeat of measure 7 (Figure 12), and it places the top voice on the E string whenever possible. This includes using the open E string, avoided by many other editions. This division of voices among the D string, A string, and E string allows the notes of the A string to be heard as a middle voice.

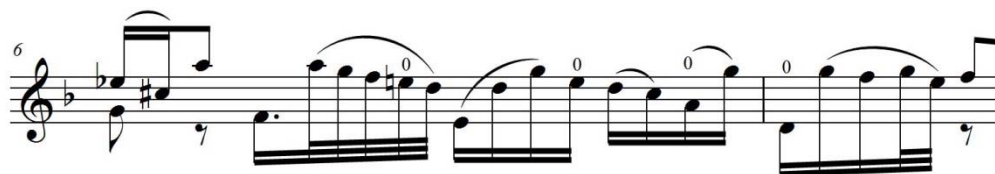


Figure 12. Luby Edition, *Adagio*, mm. 6-7.

Using first position and open strings—even open E—to separate lower, upper, and middle voices is a pattern that the Richard Luby Edition continues throughout the *Adagio* and *Fuga*.

When faced with sequential notes separated by a wide interval, violinists often choose to shift rather than to move the bow to a non-neighboring string. The first two notes of measure 7 are an example of a pair of notes that can be played either on

notes (Figure 14). Particularly when not already in third position (as in some editions not shown), this solution is not ideal.

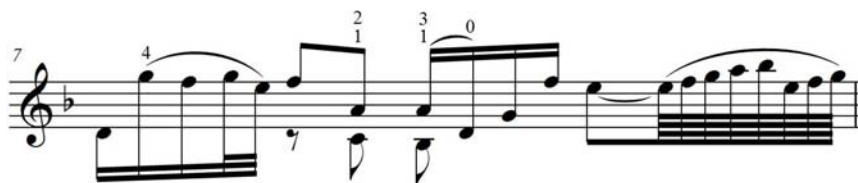


Figure 14. *Adagio*, m. 7, Partial Fingering of Maglioni and Others.

In 2012, Luby used first position for both double stops, as in in Polo's edition (Figure 15), one of the few editions I found to suggest this. He then shifted to second position for the second half of beat three.

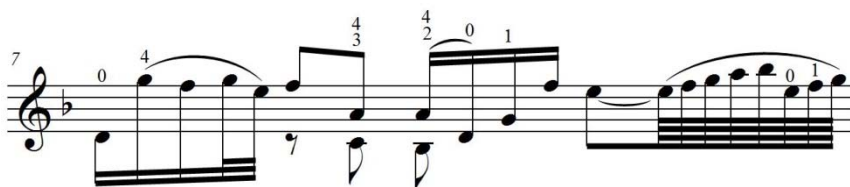


Figure 15. Polo Edition, *Adagio*, m. 7.

Because of the wide finger spacing necessary to play the major sixth and the extreme left-arm rotation required to reach the G string—the string farthest from the hand—these double stops can be physically difficult to reach in first position. In his performance, Luby was out of tune in the manner one might expect from having to widely separate the ring finger and the pinky: the major sixth was too narrow.

Many players use second position for both the sixth in beat two and the following major seventh in beat three, and I chose this fingering for the Richard Luby Edition (Figure 16).

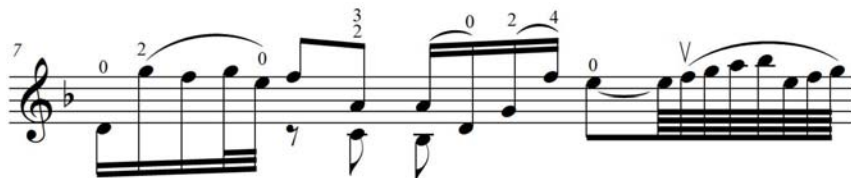


Figure 16. Luby Edition, *Adagio*, m. 7.

There was precedent for this choice, as the second position fingering is in some of Luby's students' scores. Also, Luby moved to second position for the second half of beat three in his 2012 performance. However, the primary consideration in my choice to differ from Luby's performance fingering was its inordinate difficulty. Second position, while presenting its own challenges and potentially more frightening to students, is easier to play in tune, and it prepares the player for the notes that follow.

At the end of measure 7, beat four is a fingering puzzle. The eighth-note E and the thirty-second notes that follow fit nicely in the left hand in first position, but the phrase becomes difficult to play smoothly if the E is not played open. While many violinists allow an occasional open E in passing, this E, if played open, is unmistakable.

Of the editions I surveyed, only those of Eduard Hermann and Richard Luby suggest playing the long E open (Figure 16 above). When using this fingering, the player cannot add vibrato to heighten the tension of the implied chord, but the line of the phrase is easily maintained. Other fingering solutions for this beat include transitioning from a

even longer—but only thrice is a long slur from the autograph split: in beat four of measure 7, in beat four of measure 13, and in beat two of measure 18.

A comparison between the urtext in Figure 13 and the Richard Luby Edition in Figure 16 indicates that the two bowings changed in the Richard Luby Edition of measure 7 effectively cancel one another out. The autograph’s bowing results in the same bow direction at the completion of the measure as does the Richard Luby Edition bowing. I double-checked student scores in case Luby’s bowing in his 2012 performance was a mistake, but scores show the same extra slur in beat three and broken slur in beat four. Perhaps Luby changed the bowing so that it would be more evenly distributed. This is a possible but unsatisfying answer, as uniform bow distribution is not a criterion otherwise found to be particularly important in the Richard Luby Edition. More likely, Luby was treating the open E and the following notes as a microcosm of the “Rule of the Downbow” that necessitated the added slur in beat three.

Measure 9 functions smoothly if played with the autograph’s bowings starting down bow, giving the player a good reason to complete measure 8 on an up bow (Figure 19).



Figure 19. Luby Edition, *Adagio*, mm. 8-9.

The autograph’s bowing in measure 8—Figure 20 without the added up bow and down bow symbols—finishes in the desired direction if started down bow, but beat three would

be an up bow with only half the bow remaining. The slurs in measure 8 are therefore often adjusted to include the final sixteenth notes of beats two and four in the previous bows. This is the Richard Luby Edition's approach. Many other editions break the long slur in beat three in order to allow separate down and up bows in the final beat (Figure 20).



Figure 20. Rostal Edition, *Adagio*, mm. 8-9, Bowings Only.

As the autograph's bowings in measure 9 work perfectly, none of the editions examined for this paper offer alternatives. Measure 10, though, contains a mixture of technical and interpretive challenges. The Richard Luby Edition's bowings for the measure work well (Figure 21), but the slur that encompasses the final beat is a change from the autograph and is at odds with half of the surveyed editions. As marked in the lower slur, the autograph separates the chord at the start of beat four from the rest of the beat. This break between the chord and melisma implies that the initial bow direction of beat four should be down.



Figure 21. Luby Edition, *Adagio*, m. 10.

One reason for the long slur in beat four of the Richard Luby Edition might be general continuity. Long bows and unbroken slurs are a tenet of this edition. Another possible reason is phrasing. The melisma in beat four extends the dominant seventh chord from the beginning of beat four through the rest of the beat, so the connected bowing helps the phrase flow to the expected (though not achieved) resolution at the downbeat of measure 11.

Neither of these reasons is convincing. As established earlier, it is a feature of this movement that up-bow melismas follow down-bow chords. However, if the performer arrives at beat four of measure 10 on an up bow, the Richard Luby Edition's bowing makes more sense. Working backward, we find the root of the bowing issue: the chord on beat one and the note that immediately follows. Unslurred in the autograph, the A in the alto voice of the downbeat chord immediately resolves up to a B-flat (Figure 22). All twenty-one editions surveyed for this paper agree that the B-flat should be slurred into the chord, as in Figure 21.



Figure 22. Autograph, *Adagio*, m. 10, Beats 1-2.

The performer is then faced with a choice. To continue from the B-flat to the G with an up bow (after the down-bow chord slurred into the B-flat) is technically playable, but the performer must save bow on the chord and then spend bow unevenly in order to

reach the frog for the long down bow in beat two. As an alternative, the performer can use a small down bow on the G—a variation on hooked bowing, in feel at least—to easily travel to the tip of the bow. This is the bowing found in the Richard Luby Edition. Beat two then proceeds up bow. Some of the editions that use this bowing for beat one insert a bowing break later in the measure, in the middle of beats two or three, in order to turn the bow back around. For the Richard Luby Edition, though, the principles of unbroken slurs and long phrases lead to a break in the “Rule of the Downbow.”

Measures 11 and 12 contain no bowing changes from the autograph; Bach’s original bowings work well. The fingerings, too, thrive in simplicity: first position brings out the different voices on different strings (Figure 23 and Figure 24).



Figure 23. Luby Edition, *Adagio*, m. 11.



Figure 24. Luby Edition, *Adagio*, m. 12-13.

On violin, the diminished triad presented as two stacked major sixths in measure 13 (Figure 24) is easily played over three strings with first, second, and third fingers, anticipated in the Richard Luby Edition by the third finger at the end of measure 12. As

noted in the analysis of measure 6, Luby played a major sixth interval with third and fourth fingers, an unnecessary challenge in the context. I overruled him. In measures 11 and 12, there are cases where, as in measure 6, other editions move to second position to avoid the fourth finger. Figure 25 contains two fingerings from editions by Hambourg and Maglioni that demonstrate this fourth finger avoidance.

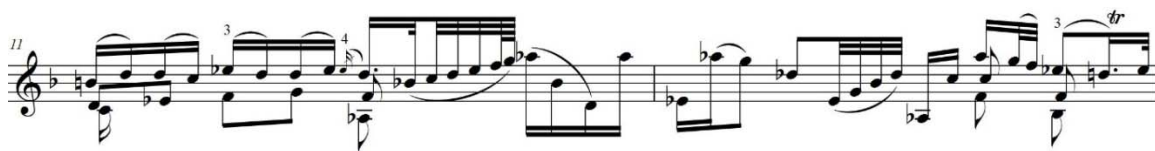


Figure 25. *Adagio*, mm. 11-12, Fingerings from Hambourg and Maglioni.

The fourth finger is weaker than the others—though not so weak as to be unable to apply the small force necessary to stop a violin string—and as a result, chords involving the fourth finger may feel less stable than those re-fingered to avoid the fourth finger. In some cases, the choice to use the fourth finger falls to player preference and pedagogical purpose. Often its use is unavoidable, though, and in these cases the argument for using the fourth finger more regularly to strengthen it is most apparent.

The Richard Luby Edition remains in first position throughout this passage, most noticeably in beat four of measure 12, where the strong arrival on the fourth finger and the following fourth-finger trill is unusual (Figure 24). Of the surveyed editions, only that of Moeser/Joachim does not contain a second position shift as found in Figure 25. Yet Luby's version is playable, and unlike the overruled example from measure 6, it does not handicap the player for what follows. The fourth-finger trill in measure 12 may be

The Richard Luby Edition also contains a change to the autograph's bowing in the first beat of measure 14, connecting the usually-unslurred first note to the following run (Figure 28).

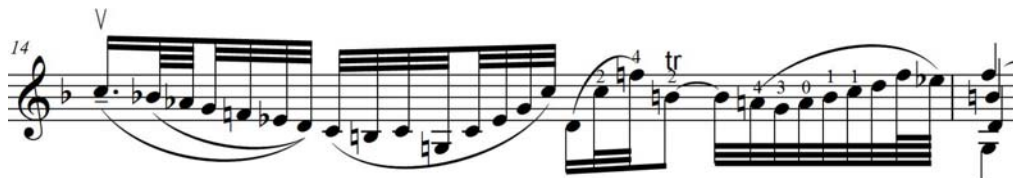


Figure 28. Luby Edition, *Adagio*, m. 14.

It is valuable at times to include the autograph's bowing along with the edited one. A violinist who looks at beat one of measure 14 without knowledge that the first note was originally separated from the next six may miss the musical significance of the arrival on the downbeat. Not only is the C harmonically important, but it is also the return of the opening theme, albeit in C minor instead of G minor. In performance, Luby treated the phrase as an up bow followed by a nearly-separate up-bow slur. This would be an appropriate alternative marking. Interestingly, nearly half of surveyed editions, primarily those from the first half of the twentieth century, include this same lengthened slur.

Pedagogical challenges and riches can be found in measure 14. Beats three and four contain an extension and a shift to second position, both for the sake of keeping the line on one string. The extension in beat three is challenging to a student and many editions substitute a shift to second position instead. However, student scores and Luby's performance both indicate that the B to C trill should start on the upper note, a second finger. In this case, the second finger can act as an anchor from which the fourth finger is

extended. The extension, the nature of Baroque trills, the use of the fourth finger to avoid a one-note string change (in beat four), and the half-step shift (also in beat four) are all important topics a teacher may address with a student.

The next measure, measure 15 (Figure 29), contains another instance of fourth fingers in chords.

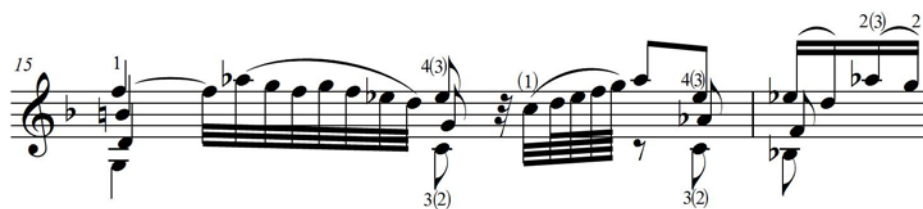


Figure 29. Luby Edition, *Adagio*, mm. 15-16.

The chords in beats three and four of measure 15 and in beat one of measure 16 are possible to play in second position to avoid the fourth finger. If a shift is made to second position in between the two eighth notes in beat four of measure 15, the player avoids needing to move the third finger from the E string directly to the G string at the end of the measure. Second position is also significantly easier, as the interval of a fifth from A-flat to E-flat is challenging to play with the fourth finger. Despite this, Luby performed this entire segment in first position. His first-position fingerings can challenge a student to listen and think in a Baroque idiom, as beat four requires stylistic separation between eighth notes to successfully execute. However, these fingerings are so unnecessarily difficult—no published edition I surveyed includes them and student scores are split—that I added alternative fingerings to the Richard Luby Edition as well.

The brash open E in measure 7 (Figure 16) is the Richard Luby Edition's solution to one of two fingering puzzles in the *Adagio*. As noted earlier, it is striking. The other passage that lacks an obvious fingering solution occurs in measure 16 (Figure 30), and the Richard Luby Edition's answer is again unusual.



Figure 30. Urtext *Adagio*, m. 16.

Beat four of measure 16 looks innocuous on the page, simply a written-out improvisation based on a trill between F and G. However, first position is not an option, because dipping the bow to the fourth finger on the A string for a single sixty-fourth note at the end of the measure is not feasible. Neither are usual solutions such as second or third position viable. Second position requires a trill across strings and third position requires using the fourth finger in the trill. Unlike the fourth-finger trill in measure 12, the context necessitates that this trill be fast, as it needs to generate enough musical energy to complete and move beyond the sixty-fourth-note turn at the end of the measure. By process of elimination, then, fourth position becomes the solution to beat four. All editions I looked at place the final beat in fourth position, with the exception that one begins the beat in third position and then shifts to fourth position for the trill.

The evident solution to beat four of measure 16, fourth position, has three obvious downsides. First, the violinist must get to fourth position. There are a number of options

for this, the simplest of which is shifting from first to fourth position at the beginning of the fourth beat. Variations add complexity in order to hide such a non-Baroque shift, but in these cases the shifting remains and the complexity rises. Second, the top voice is on the E string for all of the preceding beats in measure 16, and it arrives on the E string in measure 17; even with clever shifting to hide slides, the timbre change of playing beat four in fourth position on the A string is noticeable and makes sustaining the top-voice phrase more challenging. Third, the violinist must jump from fourth position to first position in the span of a barline in order to continue to the chord on the downbeat of measure 17, a challenge admittedly ameliorated by being able to play the open G and D of the downbeat chord as the player shifts back down. Overall, the usual solution (Figure 31) has challenges but is manageable.



Figure 31. *Adagio*, mm. 16-17, with Example Fingering.

With atypical bow use and a clever extension, the Richard Luby Edition gives the player another option (Figure 32). Not surprisingly, it takes place largely in first position.



Figure 32. Luby Edition, *Adagio*, mm. 16-17.

A dip to the A string for the fourth finger E-flat in the first half of beat four is unusual, but it is playable. As established, that same dip in the second half of the beat would be too fast to be playable. Instead, the Richard Luby Edition directs the player to use something between an extension and a small shift to play the final two notes of measure 16 on the A string with the third and fourth fingers. This does mean a brief timbre change, but the bulk of beat four, and most importantly the trill, happens on the E string.

Is this a better solution? Not necessarily. It prioritizes the phrase by placing more of the line on the E string. The price the player must pay, though, is a potential disruption from the single-note dip to the A string and possible intonation issues in the extended third and fourth fingers.

The Richard Luby Edition's changes to the autograph of the *Adagio* are, from this point on, few and unsurprising. The second and third disruptions to long slurs occur, in the fourth beat of measure 16 (Figure 32 above) and in the second beat of measure 18 (Figure 33), the latter slurred in the autograph across the entirety of beat two.



Figure 33. Luby Edition, *Adagio*, mm. 17-18.

The change in measure 16 is in every edition save one. Perhaps a more Luby-esque bowing would be to slur all of beat three in preparation for slurring all of beat four, but the added difficulty would be unwelcome given the challenge of the fourth beat's

fingering. The slur break in measure 18 is reasonable, as it imitates the beat before, fulfills the “Rule of the Downbow,” and facilitates the bowing in rest of the measure. It is also found in every surveyed edition. In between these two bars, the Richard Luby Edition contains one lengthened slur (beat three of measure 17) and the final set of chords that could be played in second position (the end of measure 17 and the beginning of measure 18). These remain in first position, this time technically viable enough to be left unchanged.

Despite the asymmetry of a single sixty-fourth-note up bow preceding the final chord, the Richard Luby Edition concludes the movement with bowings from Bach’s autograph (Figure 34).



Figure 34. Luby Edition, *Adagio*, mm. 21-22.

CHAPTER V

PREPARATION AND ANALYSIS OF THE RICHARD LUBY EDITION: *FUGA*

The G-Minor Sonata's *Fuga* forms a powerful pair with the preceding *Adagio*. To Luby, the *Fugas* of Bach's solo-violin works represented sermons that followed improvisatory introductions from an "incredible genius."⁴¹ Together, these two movements clearly demonstrate the technical and musical depths of Bach's solo-violin works.

The fugue theme in Bach's autograph (Figure 35) contains no written bowings.



Figure 35. Urtext, *Fuga*, Fugue Theme, mm. 1-3 (Two Theme Statements).

The fugue theme in the first measure, when played with the original lack of bowings, finishes with the same bow direction as with which it began. The subsequent theme statement then begins on the second eighth note of measure 2 in the opposite bow direction. For a performer seeking to find a common sound for each statement of the theme, this difference in bow direction is undesirable. A modification to the fugue theme bowing is necessary in order to allow each statement to be bowed the same way.

⁴¹ Luby, "Bach's Two Worlds."

From the editions surveyed for this paper, there are two ways to bow the theme. One is to use two up bows (or “up-up”) on the two sixteenth notes. Popular editions such as those of Auer, Rostal, and Schneiderhan (Figure 36) use this bowing.

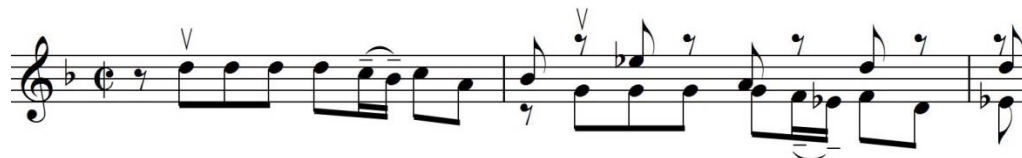


Figure 36. Schneiderhan Edition Bowings, *Fuga*, mm. 1-3.

Up-up sixteenth notes have the advantage of consistency, clarity, and symmetry. By a quarter of the way into the movement, nearly all editions with added bowings are using up-up on the sixteenth notes to place strong beat chords on down bows (Figure 37), so bowing the theme in this manner from the start maintains a consistency throughout the movement.



Figure 37. Golan Edition Bowings, *Fuga*, mm. 20-21.

In order to distinguish the up-up bowing from a slur, the player either stops the bow briefly between the first and second up bow or uses a bounced stroke. Both of these methods provide clarity to the beginnings of the notes that might remind the listener of Bach’s beloved organ (or his favorite plucked instrument, depending on which side of the historical genesis debate the listener is on). This bowing maintains the connection

between down bows and strong beats throughout the measure, preserving symmetry and simplicity.

Despite these arguments and pedigree, two problems are evident with this bowing. First, in measures 83 and 84, Bach's autograph contains slurred sixteenths in a difficult-to-decipher departure from the previous unconnected sixteenths (Figure 38).



Figure 38. Autograph, *Fuga*, mm. 83-84.

The presence of written slurs near the end of the piece may imply that the absence of slurs earlier was purposeful. This is not definitive, as one could rightly point to the slurs to argue that Bach considered this a valid bowing that he was simply making explicit when necessary, so the second problem with this bowing may be more relevant to the player making a musical decision: playing the two sixteenth notes up-up sounds very distinctive. Notes bowed “naturally”—down-up or up-down—make a violin speak differently than do notes bowed in the same direction with a bow stop or bounce. Sixteenth notes played up-up in the theme limit the player's stylistic choices.

The second typical way to bow the theme avoids the up-up bowing at first. As demonstrated by the Hamburg edition, some editions present the theme as written in the autograph and then add an up bow for the next statement (Figure 39).



Figure 39. Hambourg Edition, *Fuga*, mm. 1-3.

Wronski's edition uses a variation of this, following the down bow at the end of the measure with another down bow on the downbeat (Figure 40).



Figure 40. Wronski Edition, *Fuga*, mm. 1-3.

These alternate bowings give the player freedom to shape the line as desired, allowing the two sixteenth notes to be gentler or more directional. The minor amounts of asymmetry introduced by the bowings—strong notes on weaker up bows such as the C in beat four of measure 1—can add shape and flow to a line that otherwise might easily be played like repetitive hammer blows.

The Richard Luby Edition's bowing, Figure 41, is different. It attempts to solve problems with all of the bowings described above, and it presents a different set of challenges.



Figure 41. Luby Edition, *Fuga*, mm. 1-3.

The Richard Luby Edition's bowing avoids the rigid up-up sixteenth notes, leaving the player free to shape the sixteenths as he wishes. However, the bow turnaround must come at some point, and rather than restarting the theme in measure 2 with a second up bow, the Richard Luby Edition employs two up bows on the final two eighth notes of each theme statement. Is this a better solution than the solutions above? Not necessarily. When done well, this bowing gains the player an extra bit of phrasing control by avoiding an accidental stress on the final eighth note. However, the player must use a bow stroke for the theme's eighth notes that sounds the same up-down-up (the first three notes of the measure) and up-up (the final two notes of the measure). If the player does not, the final two eighth notes of the theme sound different from the initial three, causing the theme to sound less coherent.

As in the *Adagio*, the Richard Luby Edition's bowings can free the player from some common pitfalls, but in return they demand some stylistic choices. In the *Adagio*, adherence to the long slurs means tempo constraints, while in the *Fuga*, the Richard Luby Edition's bowings work best with a bow stroke that can sound the same on up-up eighth notes and naturally-bowed eighth notes. This limits the player to bow strokes that produce space between notes, such as dropped or bounced.

Another consideration for the fugue theme bowings is phrasing. The most common danger is, as noted above, “hammer blows” on each down bow. The last note of the theme is particularly vulnerable to an undesirable accent, as it falls on the downbeat of each new bar. Editions that conclude the phrase with an up bow have an advantage in this matter, as an up bow is less likely to be accidentally played too strongly. The Richard Luby Edition contains the vulnerable down bow, but the nature of the controlled bow strokes necessary to succeed at the Richard Luby Edition’s bowing means the player should already be using the care necessary to phrase properly.

In measure 3 (Figure 42), the Richard Luby Edition joins all surveyed editions save that of Hambourg in using up-up sixteenth notes to facilitate down-bow chords. The Hambourg edition avoids the up-up sixteenths throughout the entire *Fuga*, requiring instead a variety of bowing acrobatics from the player.



Figure 42. Luby Edition. *Fuga*, m. 3.

In measure 4, the Richard Luby Edition utilizes first position (Figure 43) while all but one of the other editions suggest that the player shift to third position (Figure 44).



Figure 43. Luby Edition, *Fuga*, mm. 4-5.



Figure 44. Galamian Edition, *Fuga*, mm. 4-5.

The Richard Luby Edition’s fingering in this bar gives the performer another hint that this edition assumes space between bow strokes, as the performer must move his second finger from the C-natural on the A string (a “low 2”) to the F-sharp on the D string (a “high 2”) between the end of beat two and the start of beat three, with no written space or rest.

Once the question of how to bow the theme has been answered, the first thirteen measures present few opportunities to diverge from standard bowings and fingerings. Exceptions exist, though. Jan Hambourg’s edition does not prioritize placing chords on down bows, and thus differs from other surveyed editions substantially (Figure 45).



Figure 45. Hambourg Edition, *Fuga*, mm. 11-12, Starts Down Bow.

These opening bars also contain shifts to avoid fourth fingers in some editions, though not in the Richard Luby Edition.

In measure 14, the first and second *Fugal* voices from the opening return, this time an octave higher (Figure 46).



Figure 46. Luby Edition, *Fuga*, mm. 14-15.

A new dimension of difficulty emerges in the movement, as the player follows Bach's counterpoint through second, third, and fourth positions. Bach stretched the violin to the edge of possible technique, so finger choice is usually limited. (There is often only one sensible way to finger difficult multi-stops). The question of when to move to the necessary fingering, though, provides some possibility of variation. Shifting on beats and strong notes allows the physical rhythm of the arrival of a shift to aid musical rhythm, and most performers and teachers use this strong-beat momentum to find and place challenging left-hand shapes. In nearly all survey editions, this technique is present throughout the movement, as in Figure 47.



Figure 47. Galamian Edition, *Fuga*, m. 15; a Shift Comes on Strong Beat Three.

However, the Richard Luby Edition offers an unusual alternative, replacing strong-beat shifting with fingerings that emphasize a different violinistic priority: preparation.

Every edition surveyed starts measure 15 with a shift to fourth position, a move that is both preparatory and on the strong first beat (Figure 46 and Figure 47 above). The player must then shift to third position later in the bar, and most editors place this shift on the strong third beat, as in Figure 47. Wronski's edition and the Richard Luby Edition begin with the shift to fourth position, but the shift from fourth to third position (to the marked fourth finger in measure 15, Figure 46) comes on the second eighth note of the second beat, a subdivision of a weak beat. This shift, half a beat earlier than expected, gives the player an extra moment to prepare for the double stop.

When I learned this piece, I used the traditional shifting method. I shifted to double-stopped chords on strong beats, combining the shifting motion, a new hand shape, and the left-hand arrival at multiple strings into the same motion. Successful violin playing is achieved by stringing together many small, simple motions, and successful execution of a Bach fugue is a high-level example of this. The corollary to this, though, is that successful violinists know how to break complex motions into sequences of simple ones. By directing the player to shift a note early, the Richard Luby Edition affords the player the luxury of doing one less thing as he prepares the left hand for double stops and chords. This pattern persists throughout the movement. While a number of editions contain infrequent preparatory shifts, only editions by Luby and Wronski use it regularly.

As with most of the unique aspects of the Richard Luby Edition, there are trade-offs to preparatory shifting. In shifting early, the player must successfully maneuver his

hand twice, once when shifting and once when placing the new hand shape. However, the lowered complexity means there is a higher chance of success, particularly if the player struggles with tension when trying to combine many motions into one.

In measure 16, the sixteenth-note pairs return. Editions that use up-up sixteenth notes from the start continue to do so here. For other editions, measure 16 illustrates the difficulty of finding the perfect bowing. The second eighth note is the beginning of a statement of the theme in the top voice. To play the eighth-note theme with the bowing established in the beginning requires up-ups on the sixteenth notes in the lower voice. This is illustrated in Galamian's edition (Figure 48).



Figure 48. Galamian Edition, *Fuga*, m. 16.

The Richard Luby Edition instead prioritizes the musicality of separate sixteenth notes. This leads to the eighth notes of the fugue theme being bowed up-up-down-down, a departure from the theme bowing established at the start of the movement (Figure 49).



Figure 49. Luby Edition, *Fuga*, m. 16.

Neither of these editions achieves the goal of using the same bowing for each fugue theme statement, as the overlapping thematic elements have bowings that clash. Other options exist as well (such as the Joachim/Moser edition's bowing in Figure 50), but they only move the bowing problems elsewhere. The binary mathematics of up and down bow strokes is one of the many reasons playing a fugue on a string instrument is a challenging undertaking.



Figure 50. Joachim/Moser Edition, *Fuga*, mm. 15-16.

In measure 17 (Figure 51), bowing choices encountered in measure 15 (Figure 46) return, as the material is the same. The early shift in the second half of beat two of measure 17 is preparatory, and the up-up sixteenth notes in the Richard Luby Edition prepare the bow for measure 18's return to separate sixteenths.

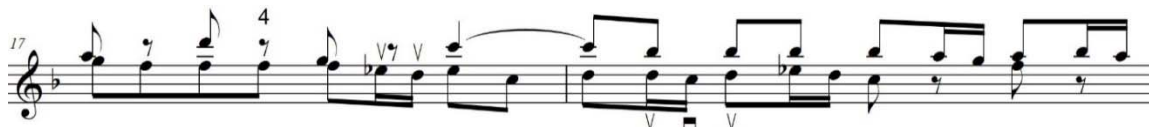


Figure 51. Luby Edition, *Fuga*, mm. 17-18.

In measure 19, the Richard Luby Edition contains a new type of preparatory shift. Figure 52, from Rostal's edition, illustrates the usual method of shifting through this passage.



Figure 52. Rostal Edition, *Fuga*, m. 19; Starts in Second Position.

The Richard Luby Edition (Figure 53) contains the shift from second to third position half a beat earlier than most editions, during the descending line in beat one.

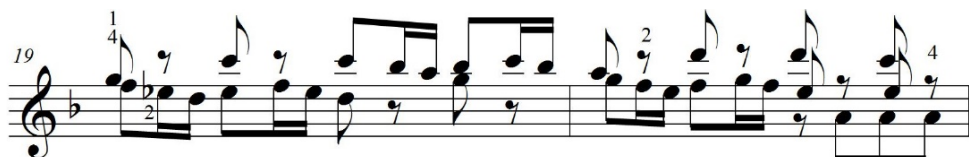


Figure 53. Luby Edition, *Fuga*, mm. 19-20.

The Richard Luby Edition's shift functions, but it rests on the assumption, already established, that eighth notes have space (or time) after them. The shift at the traditional spot, meanwhile, can be played more seamlessly. A technique that would allow a more seamless execution of the Richard Luby Edition's fingering in measure 19 would be to extend the second finger to third position before the rest of the hand follows. Some players excel at this kind of "spidering," but nothing in the Richard Luby Edition suggests this approach to the left-hand frame.

In measure 20 (above), the Richard Luby Edition continues the upward shifting pattern, enabling (or forcing) the violinist to play the top pitches with a third finger instead of a fourth. This choice to shift more than is necessary (and more than is found in

editions by Galamian and others) is unusual for this edition. The final note of the measure is a now-characteristic preparatory shift.

The next two measures in the Richard Luby Edition, mm. 21 and 22 (Figure 54), contain unexpected (and welcome) shifts that ameliorate challenges that would be present in first position.

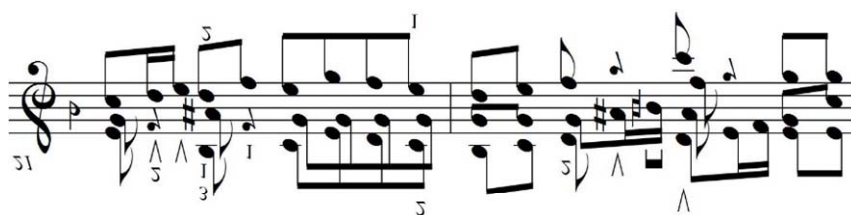


Figure 54. Luby Edition, *Fuga*, mm. 21-22.

Beats one and two of measure 21 could be played in first position, and the final chord of measure 21 and the first beat of measure 22 could as well, but the Richard Luby Edition contains shifts designed to make intonation slightly easier.

Measure 22 also contains the first four-note chord of the movement, marked up bow in the Richard Luby Edition. Up-bow chords are a matter of contention, but in this movement the occasional up-bow chord affords the player more bowing freedom in the notes before and after. In this case, the chord is played up bow because the figure is parallel to the sequential groups of eighth-sixteenth-sixteenth notes in measures 18 and 19 (Figure 51 and Figure 53). The up-bow chord in measure 22 is also less likely to be accented than it would be if it were down bow. This enables the player to more easily phrase from the A dominant chord in beat three to the D-minor tonic chords in beat four.

Measure 23's fingerings and bowings look purely functional (Figure 55). The fourth finger in beat one keeps the descending voice from more string changes than necessary and the up-bow chords prepare for stronger down-bow chords. The up-up figure for the eighth notes is the same as in the opening theme.

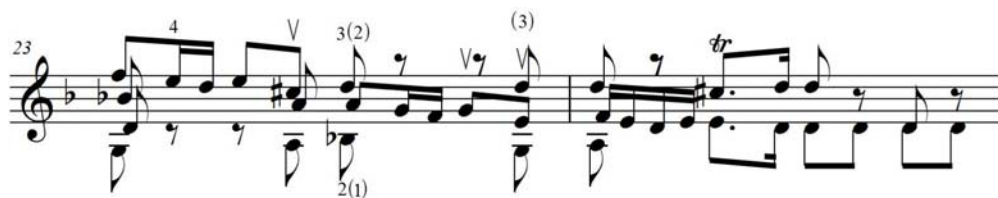


Figure 55. Luby Edition, *Fuga*, mm. 23-24.

However, the first-position fingering in beat three is a challenge. This is a spot where a student might benefit from an alternative: second position. As noted earlier, shifts to second position to avoid tangled fingers are present but not common in this edition. This spot, performed by Luby in first position, has two difficulties that can be avoided by second position. First, the whole step intervals between fingers are easier to manage across strings in second position, using fingers one through three instead of two through four. Second, the second position fingering does not require the second finger to jump from C-sharp (“high 2”) on the A string to B-flat on the G string (“low 2”) between eighth notes. As such, this non-Luby fingering is added as an alternative in the Richard Luby Edition.

In between beats two and three of measure 26 (Figure 56), the Richard Luby Edition contains a lowered third finger. This allows the player to avoid lifting and replacing the second finger.



Figure 56. Luby Edition, *Fuga*, mm. 25-27.

At the end of measure 26, the Richard Luby Edition contains another preparatory shift. This shift allows the player to prepare the hand early for the challenging chord on the downbeat of measure 27. A number of editors suggest this, but Galamian, Schneiderhan, and others do not, preferring that the player find the chordal hand shape on the downbeat of measure 27. Both fingerings are difficult, but the Richard Luby Edition's method increases the chance of success.

Measures 25-29 (above and below in Figure 56 and Figure 57) demonstrate that sixteenth notes played up-up are present in the Richard Luby Edition only by necessity. The Richard Luby Edition returns to the dance-like freedom of separate sixteenth notes in passages like this, turning the bow around when necessary with the up-up eighth-note pair unique to this edition.

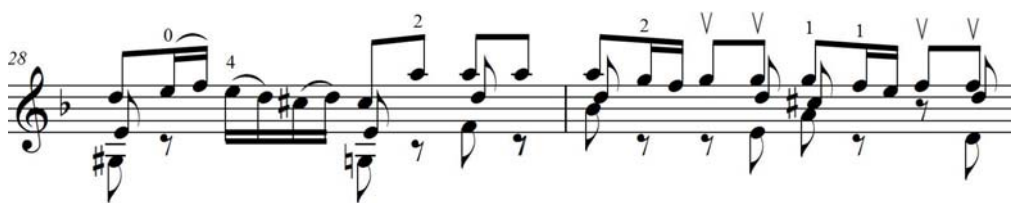


Figure 57. Luby Edition, *Fuga*, mm. 28-29.

The Richard Luby Edition's fingering at the start of measure 28 is puzzling. Some editions direct the player to shift up in order to play the sixteenth notes in beats one and

two on the A string, while others have the player play both Es open. The Richard Luby Edition's fingering, an open E followed by a 4th finger E, is strange but not unique; the Joachim/Moser edition uses it as well. Perhaps a habit common to violinists, using open strings when playing scales upward and covered strings when playing downward, influenced this fingering. Alternately, it may have felt to Luby like too much trouble to shift from half position on the downbeat of 28 to second position in order to play everything covered. Neither possible reason is compelling. The top voice, placed on the E string, does not enter until the second half of the measure, so the open E at the start is an anomaly.

The final statement of the subject in the first half of the movement starts with the last three eighth notes of measure 28 (still Figure 57). Hambourg's edition calls for starting the theme in first position then shifting to third, but the Richard Luby Edition's use of second position, the more common fingering, keeps the player from having to shift in the middle of the theme. The unique theme bowing works well for this statement, leading the player into the extended downward line that eventually culminates in the bariolage of measures 35 and beyond.

The difficult 2-4-3 chord fingering found in measure 23 appears again on the downbeat of measure 32 (Figure 58).



Figure 58. Luby Edition, *Fuga*, m. 32.

This time, the performer is already on the third finger, and the sustained legato of the top line makes shifting for an easier hand shape less desirable. As such, I have left the original fingering in place.

A similar question of how to sustain a legato line arises in measure 33 (Figure 59).



Figure 59. Galamian Edition, *Fuga*, mm. 34-35.

Galamian's edition and others approach the passage with a fingering that makes the top-line slurs truly connected. The second and fourth beats that are printed in the Galamian edition—calling for both a slur and separate bows—are what appear to be written in the autograph (Figure 60), but the bow can only go one direction at a time.



Figure 60. Autograph, *Fuga*, mm. 33-35.

As performers and teachers, we strive to find technical solutions that allow us to best express the music we are playing. In this case, the Galamian edition's fingering appears to allow the player to more perfectly do what is on the page, but the fingering in the

Richard Luby Edition (Figure 61) is simpler to execute. To succeed at the Richard Luby Edition's fingering, the player must avoid an unstylish slide on the final beat of measure 34.

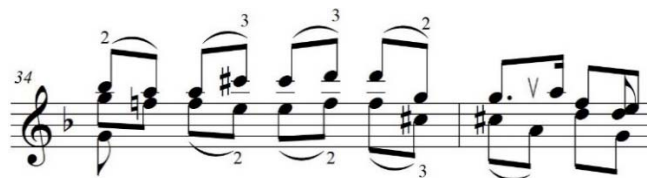


Figure 61. Luby Edition, *Fuga*, mm. 34 -35.

Measures 35 through 41 may contain the greatest variation in published editions. Editions by Galamian (Figure 62) and Hambourg contain transcriptions of what is written in the autograph, but the Galamian edition adds more fingerings. They have footnotes suggesting nearly identical sixteenth-note patterns (Figure 63 and Figure 64).



Figure 62. Galamian Edition, *Fuga*, mm. 35-37.

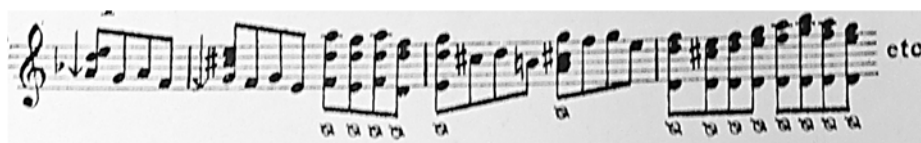


Figure 63. Hambourg Edition, *Fuga*, Footnote to mm. 35-38.



Figure 64. Galamian Edition, *Fuga*, Footnote to mm. 35-38.

Schneiderhan's edition, meanwhile, contains a fully-realized pattern of thirty-second notes (Figure 65).



Figure 65. Schneiderhan Edition, *Fuga*, mm. 35-36.

The edition by Hermann presents a sixteenth-note realization different from that of Galamian, and Lester argues there is motivic strength in playing the eighth notes without any arpeggiation at all.⁴² Other editions contain variations as well.

Presented here are both differences in editing and, perhaps, admissions that Bach's intent is not quite clear. It is traditional to arpeggiate this passage, both as a matter of general period practice and as a parallel to the *Ciaccona* passage in which Bach writes out figuration for a few measures. Luby's 2012 performance opened with thirty-second notes like those found in Schneiderhan's edition and slipped into sixteenth notes different from the Galamian interpretation. Given the number of possibilities, I have chosen to leave the autograph notes intact, with the addition of a note to arpeggiate. This suggests Luby's approach while giving the performer (and the teacher) leeway to explore the

⁴² Lester, *Bach's Works for Solo Violin*, 116.

many possible variations, including, as Lester would suggest, the gravitas of playing the notes exactly as written.⁴³

The episode from measures 42 through 50 is a magnificent passage that, on the page, looks like uninspired arpeggios. Responding to the energy of the bariolage before, the Richard Luby Edition strengthens the arrival at measure 42 (Figure 66) by doubling the stopped D with an open D.



Figure 66. Luby Edition, *Fuga*, mm. 45-46.

Contrary to expectations, the Richard Luby Edition has fewer open strings in this passage than do most editions. The stopped bass notes every two beats strengthen the harmonic roots.

The fugue subject returns in measure 52, fingered and bowed as set in precedent: up-up sixteenth notes; first position when possible (Figure 67).

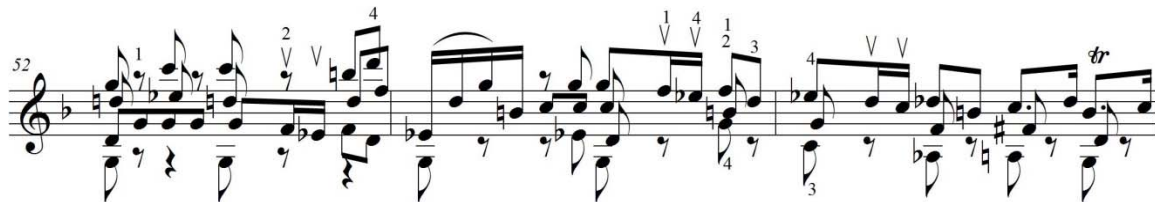


Figure 67. Luby Edition, *Fuga*, mm. 52-54.

⁴³ Ibid., 64.

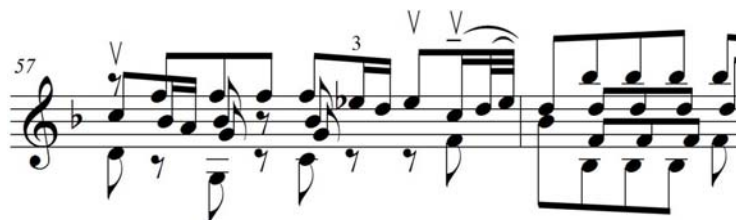


Figure 69. Luby Edition, *Fuga*, mm. 57-58.

The second bowing change is found in about half of surveyed editions. In the autograph, the final beat of measure 63 consists of one separately-bowed sixteenth note followed by three slurred sixteenth notes. By changing the fourth-beat bowing to four slurred sixteenth notes, the Richard Luby Edition allows the player to take a down bow on the second half of beat three (Figure 70). The asymmetry of this bowing prompts the player to take extra time in beats three and four, a musically appropriate interpretation.

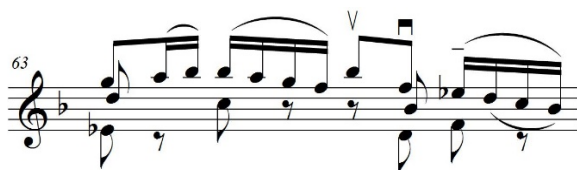


Figure 70. Luby Edition, *Fuga*, m. 63.

The second magnificent sixteenth note episode begins in measure 64 (Figure 71). As in the first, the harmonies in this episode are horizontal instead of vertical, allowing the chords to be woven by the performer over the course of beats and bars. Bowings and fingerings from different editions have different technical and musical outcomes. From measures 64 to 68, the Richard Luby Edition uses first position. The fourth fingers in measures 64 and 65 allow the player to distinguish the descending voice from the drone D above.



Figure 71. Luby Edition, *Fuga*, mm. 64-67.

More significantly, the Richard Luby Edition's fingerings that direct the player to jump from the D string to the E string (over the A string) in measure 66 and from the G string to the A string (over the D string) in measure 67 require extra dexterity, lest the performer sound the string in between by mistake.

All the compared editions suggest fingerings different from those of the Richard Luby Edition in measure 66, and several do in measure 67, but fingerings from Devich's edition (Figure 72) may be the most unique.

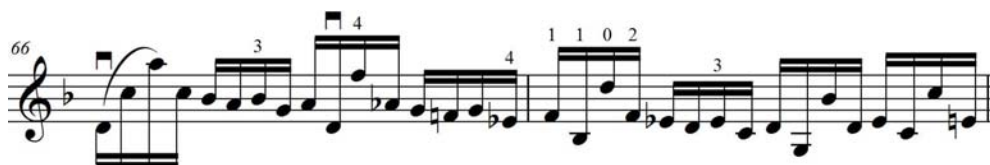


Figure 72. Devich Edition, *Fuga*, mm. 66-67.

The merit of the fingerings in the Richard Luby Edition becomes clear when the performer gives himself time to make the string leaps. By putting aural space around the F on the E string in measure 66 and the D on the A string in measure 67 (Figure 71), the player not only gains time to play these notes cleanly but emphasizes the descending line begun on the A in the first beat of measure 66. Similarly, the time needed to clearly sound the B-flat and the C in the second half of measure 67 gives these notes and the line they form an appropriately musical demarcation. Recalling aspects of the Richard Luby

Edition's *Adagio*, these markings that initially seem awkward both keep musical lines on one string and encourage the player to play them thoughtfully.

Davisson's edition gives the player the option of changing the autograph's bowings in measures 69 through 72 from three slurred sixteenth notes at the beginning of every figure to two, allowing each pair of beats to form complementary bowings (Figure 73).



Figure 73. Davisson Edition, *Fuga*, mm. 69-70.

What is potentially lost, though, is the musical line through the slurred sixteenth notes that, every two beats, defines the three-voice chord being spun by the player. Golan's edition, meanwhile, keeps the original bowing (Figure 74) but misses the opportunity implied by Bach's writing to place the three voices on their own strings.



Figure 74. Golan Edition, *Fuga*, mm. 71-72.

The Richard Luby Edition keeps the autograph's bowing intact and, when possible, places the three voices on separate strings from measure 69 through measure 73 (Figure 75).



Figure 75. Luby Edition, *Fuga*, mm. 68-71.

This bowing requires an extra up bow in measure 69 to return the downbeat to a down bow. The three-string voicing requires fourth finger extensions in measure 71. What is gained by these minor challenges, though, is a sense that these figures are an elongation of violinistic chords, the open strings and string crossings allowing the notes and instrument to ring freely.

The development of the fugue theme in measures 74 through 79 contains familiar bowing and fingering elements. As usual, the Richard Luby Edition favors the autograph's bowings, low positions, and separate sixteenth note pairs (Figure 76).

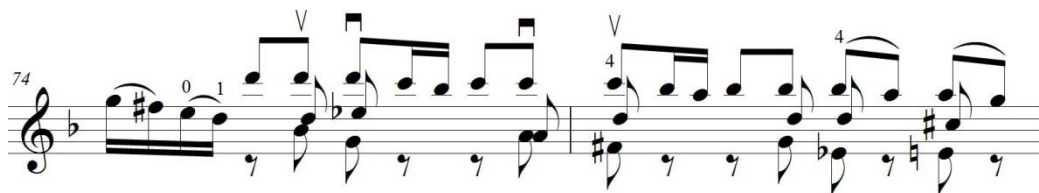


Figure 76. Luby Edition, *Fuga*, mm. 74-75.

In this case, the back-to-back pairing of the thematic fragments in measures 74 and 75 allows the player to play the sixteenth notes separately by playing one set of chords down-up instead of up-down.

In measure 79, the Richard Luby Edition twice indicates a lowered third finger to play an F-sharp, usually played by the second finger on the D string (Figure 77).



Figure 77. Luby Edition, *Fuga*, mm. 78-80.

A similar technical device appears in measure 80. By moving the second finger from the C to the B then back in the third and fourth beats, the player frees his first finger to play the lower notes of the double stops. The unconnected nature of the up-up sixteenth notes gives the player time to move the second finger without any audible slide but is an unfortunate departure from the bowing ideals of the Richard Luby Edition. An alternate bowing is offered, explained below.

The other fingering choices in measures 80 through 82 are standard (Figure 78). While the player could diverge by, for instance, playing the beginning of beat three of measure 80 with a third finger on the bottom before moving the third finger to the top D, the fingerings found in the Richard Luby Edition are common because they give the performer the best chance at succeeding.

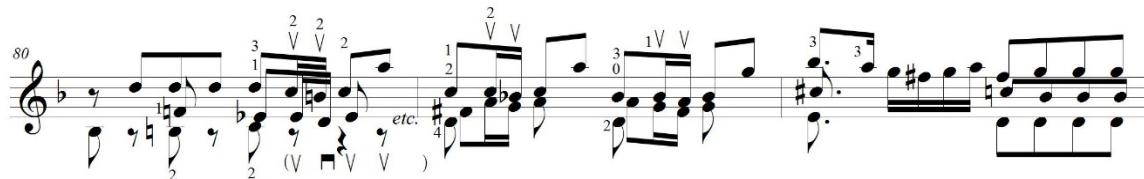


Figure 78. Luby Edition, *Fuga*, mm. 80-82.

The only fingering with much leeway occurs on the downbeat of 82. While the top note could be played with a fourth finger instead of a third, this is ultimately a choice of preference and either should work.

The bowing in measures 79-81 has more flexibility. The Richard Luby Edition's bowing is consistent, and as noted above it enables clarity in the fingering of measure 79. Most of the other editions use it as well, but Hambourg's edition provides an alternative (Figure 79).



Figure 79. Hambourg Edition, *Fuga*, mm. 80-81.

The natural bowing of the sixteenth notes, here achieved by retaking the bow after each eighth note chord, is a musical gesture Luby clearly desired. The retake, though, is a bowing route unexplored in the Richard Luby Edition. An appealing alternative is to play the chord and sixteenths as they come and then to take a second up bow on each eighth-note leap to the E string. Not only does this allow the player the freedom of natural bowing on the sixteenths, but it also is the theme bowing from the beginning. Student scores corroborate the up-up sixteenths (as seen in Figure 78), so both options are given; the non-Luby bowing is available as an alternate in the part.

In the final statement of the fugue, beginning in measure 82 and concluding at the downbeat of measure 87, Bach places the *Fugal* theme in the bottom of three and four-

voice chords. As noted earlier, such chords often have few possible fingering variations; when a composer writes for all four left-hand fingers to be on the fingerboard at the same time, there are no possible substitutions. There are still observations to be made about this section, though. As noted in earlier, some performers will, when playing chords with the melody on the bottom, reverse the direction of the chord by striking the top strings and notes first. This is the most likely passage of the *Fuga* for this approach, advocated by Hambourg and others. Luby was not convinced either by this method or by the practice of going from the bottom of the chord to the top and then back again. Instead, he emphasized melodic notes low in chords by placing them on the beat. I have chosen to print the Richard Luby Edition without reference to different chord-playing maneuvers, thus implying Luby's stylistic choices but leaving the performer free to do as he wishes.

A single slur that connects the two sixteenth notes in beat one of measure 83 (Figure 80) is the only bowing addition to this final theme statement. The other slurred sixteenths are in the autograph, as referred to at the beginning of this chapter.



Figure 80. Luby Edition, *Fuga*, mm. 82-84.

The final two beats of 86, easily played with hooked bowings, are instead left unchanged in the Richard Luby Edition (Figure 81).

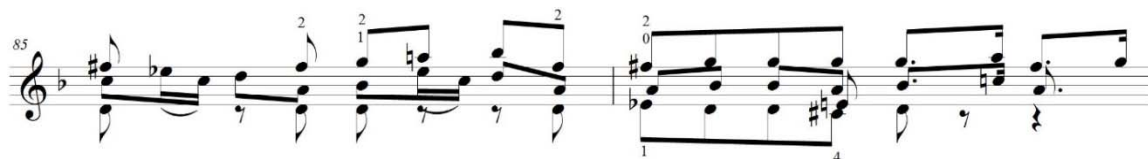


Figure 81. Luby Edition, *Fuga*, mm. 85-86.

Measure 85 contains two examples of a D-major chord with a second finger on top where a first finger would usually be. The second example, the final eighth note of the measure, makes elegant sense; the unusual second-finger F-sharp is necessary for the next chord. The chord in beat two of measure 85 also makes sense, but it is an aid rather than a necessity. Measure 85 also contains an example of a difficult fingering in first position could be “aided” and is not. A shift to second position in the third beat of measure 85 might make the tritone between A and E-flat easier to play, but the Richard Luby Edition’s first position is achievable and in character.

In the sixteenth-note passage that brings the *Fuga* toward completion, the Richard Luby Edition contains few shifts and many open strings. Some editions place the top of the dramatic G-minor chord in third position on the A string. The Richard Luby Edition favors the brightness of the E string for the top notes of measure 87 (Figure 82), and the resonance of the open A on the arrival at beat three highlights the change of harmony.

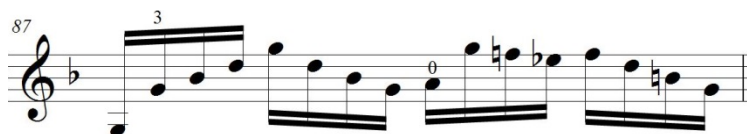


Figure 82. Luby Edition, *Fuga*, m. 87.

As in measure 42, the open-string arrival at measure 91 is once again doubled with a stopped second finger in the Richard Luby Edition (Figure 83).



Figure 83. Luby Edition, *Fuga*, mm. 91-92.

Treating the D that begins measure 91 as if it were a thunderous organ tone is perhaps appropriate for the beginning of two and a half measures of final, drawn-out, dominant figuration. The Richard Luby Edition's fingering for this figuration in measure 91 is optimized for speed. The clever shifts encourage the player to approach measures 91 and 92 as a dramatic melisma.

Bach slurred the third beat of measure 92 into the final beat (Figure 83), but the Richard Luby Edition's bowing prepares the player for a down bow at the beginning of measure 93 (Figure 84).

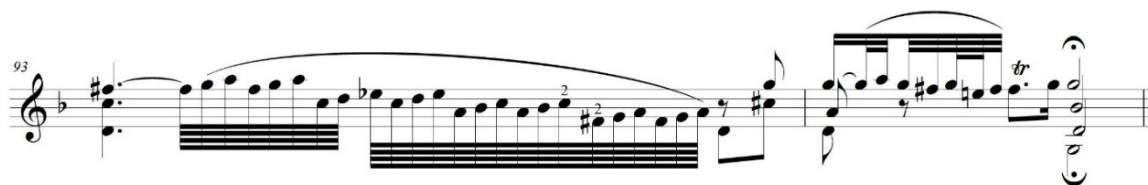


Figure 84. Luby Edition, *Fuga*, mm. 93-94.

The move from the second-finger C to the second-finger F-sharp in the closing sixty-fourth-note passage requires a single-finger string change of a variety encountered several times in this movement: the finger must change both string and placement. At this

spot, a shift to second position—to the first finger instead of the second finger on the F-sharp—might feel more secure. However, the second finger can work, and for the Richard Luby Edition, it does. The final measure of the movement is played as written.

CHAPTER VI

CONCLUSION

When I first conceived this project in the wake of Richard Luby's unexpected passing, I thought it would be a matter of bookkeeping. I imagined myself finding his old score, writing a few words about it, and publishing it in honor of his beloved family and students. The absence of the score made this project into something else, elevating the amount of work necessary and slowing the timeline for completing a portion of one of Bach's solo-violin works, much less all six. Along with the reconstruction came the process of comparing the Richard Luby Edition with other published editions.

What I found in this process was not a surprise: Richard Luby's contribution, even when diminished to a series of fingerings and bowings, is unique. There are editions I was not able to find—chief among them Capet (1915, teacher of Galamian), David (1843), and Hellmesberger (1865)—but each of these is represented in editions by their students or by other violinists in their metaphorical family trees. In comparison with the twenty-one editions I perused, the Richard Luby Edition finds both common ground and distinction. Many of these distinctive characteristics would likely be familiar to the period practice community, yet no published edition that I am aware of encompasses them all. Perhaps more importantly, there are stylistic and technical threads throughout the Richard Luby Edition that make it cohesive as a whole.

Is it worth the time and effort to complete the Richard Luby Edition of Bach's G-Minor Sonata, and potentially the cycle as a whole? My response is a qualified yes. For two reasons, I do not believe the Richard Luby Edition is the definitive edition of Bach's solo-violin works. First, there are choices in this edition that as a player and teacher I would not make. Occasional chords marked first position in the Richard Luby Edition are easier for me to play in second position. The long bows in the *Adagio* may be too challenging for my students. The preparatory shifts throughout the *Fuga* solve some problems but they feel foreign and, as I learned the piece without them, I suspect I will not change my habits.

The second reason I do not think the Richard Luby Edition is the definitive edition of these masterpieces is that I believe no such thing exists, nor should it. As evident from the number of varied editions, playing Bach's solo-violin works is personal. Every violinist has different physiology, different training, and different goals. Bach's Sonatas and Partitas for Solo Violin are a series of journeys to be undertaken again and again, and each of us travels these paths in his own way. Luby's many voyages through these pieces led him from Baroque vitality to a contemplative conception that nevertheless was both modern and bold. I think it likely that any violinist living with these pieces will find his approach to the music changing over time. More broadly, musical fashions change over time, as evident in the trend toward period practice and urtext editions over the last 60 years.

These reasons—the challenge of new ways to approach technique in Bach and the vast interpretive breadth afforded by these masterpieces—are also reasons why I think

this edition should be completed and why it deserves a place in violinists' collections.

The Richard Luby Edition can aid a violinist in his journey and challenge him to explore new paths. In particular, I think it valuable for a student to have as a comparative resource. Guided by a teacher, a student might find new technical ideas and new musical perspectives in the Richard Luby Edition.

Richard Luby book-ended his professional life in Chapel Hill with performances of the Bach solo-violin works, and in the three decades between, he lovingly and joyfully shared these pieces with numerous students. He saw the cycle as Bach's reflection on a life well lived, a progression from "spiritual struggle and crisis to quiet joy and [a] depiction of worldly contentment."⁴⁴ Inspired by the love Dr. Luby had for these pieces, for his students, and for his family, I have brought a portion of the Richard Luby Edition of J. S. Bach's Sonatas and Partitas for Solo Violin to life. I hope it enriches and inspires anybody fortunate enough to play and teach these masterpieces.

⁴⁴ Luby, "Bach's Two Worlds—Spiritual and Secular?"

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APPENDIX A

J. S. BACH SONATAS AND PARTITAS EDITIONS CONSULTED, BY EDITOR

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APPENDIX B

1720 AUTOGRAPH OF ADAGIO AND FUGA FROM J. S. BACH'S SONATA IN G-MINOR FOR SOLO VIOLIN

Sonata G^{mo} a Violino Solo senza Basso di J. S. Bach

Adagio.

J. S. Bach

Fuga.

Allegro

This image shows a page of handwritten musical notation for a fugue. The title "Fuga." is written in a cursive hand at the top left. Below it, the tempo marking "Allegro" is written. The score consists of approximately 12 staves of music, each containing complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings, typical of a fugue's intricate texture. The handwriting is clear and professional, characteristic of a composer's manuscript.

This image shows a page of handwritten musical notation, page 81. The score is written on ten systems of five staves each. The notation is dense and includes various musical symbols such as notes, rests, clefs, and dynamic markings. The handwriting is in black ink on aged paper. The first system begins with a treble clef and a key signature of one sharp (F#). The music is highly rhythmic and complex, with many beamed notes and rests. The page is numbered '81' in the top right corner.

APPENDIX C

THE RICHARD LUBY EDITION OF THE ADAGIO AND *FUGA* FROM J. S. BACH'S SONATA IN G MINOR FOR SOLO VIOLIN

Sonata No. 1 in G Minor for Solo Violin

Johann Sebastian Bach (1685-1750)
Bowings and fingerings by R. Luby
Edited by M. Kiefer

Adagio

3

6

8

10

12

14

16

18

20

Fuga
Allegro

4

7

10

13

16

19

22

25

28

21 31

34 (arp.)

38

42

45

48

51

54

57

60

Detailed description of the musical score: The page contains ten staves of musical notation for guitar, numbered 21 through 60. The music is written in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Several staves feature triplets, marked with a '3' and a bracket. Staves 34, 51, 54, 57, and 60 include arpeggiated chords, marked with a 'V' and the word '(arp.)'. Staves 54, 57, and 60 also feature vibrato markings, indicated by a wavy line and the symbol 'tr'. The piece concludes with a final chord on staff 60.

