

Musical depth, perfect form: Bach's Sonatas and Partitas for Solo Violin – a miracle of timelessness



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Christoph Schickedanz, violin

J. S. Bach: Sei Solo á Violino senza Basso accompagnato

- Sonata No. 1 in G minor, BWV 1001
- Partita No. 1 in B minor, BWV 1002
- Sonata No. 2 in A minor, BWV 1003
- Partita No. 2 in D minor, BWV 1004
- Sonata No. 3 in C major, BWV 1005
- Partita No. 3 in E major, BWV 1006

Musical depth, perfect form: Bach's Sonatas and Partitas for Solo Violin are a miracle of timelessness allowing many interpretations. Christoph Schickedanz presents his own independent reading between the poles of a "traditional" and a "historically informed" view of Bach.

“On one staff, for a small instrument, this man writes an entire world of the deepest thoughts and the most powerful feelings.” These are the words of Johannes Brahms, who venerated Johann Sebastian Bach’s six Sonatas and Partitas for Solo Violin, a miracle of musical timelessness and expressive depth. Violinists approach this music with a sense of awe; they study it for their entire lives and yet never feel absolutely to be able to do it justice. They present the ultimate challenge, a life task. Schickedanz’ understanding of these works has grown out of musical practice – an independent reading between the poles of a “traditional” and a “historically informed” view of Bach. To his mind, the violin is only the medium for which these works were conceived: “There is absolutely no need for this music to be played on certain instruments in order to achieve a ‘correct’ interpretation.”

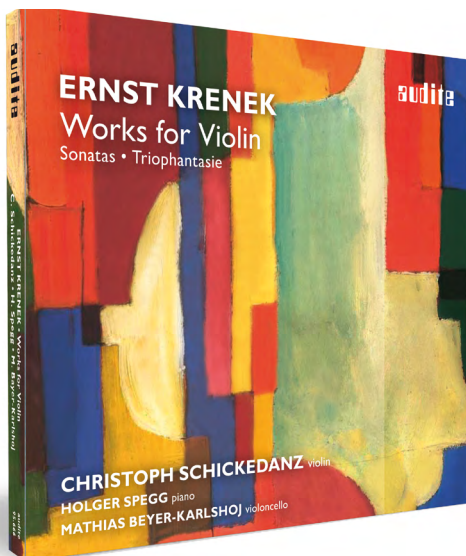
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