



Johann Sebastian Bach: Sei Solo á Violino senza Basso accompagnato

aud 23.434

EAN: 4022143234346



American Record Guide (Joseph Magil - 2019.01.01)

These two performers represent two different schools of baroque performance. Gottfried von der Goltz plays with a violin in baroque set-up and a baroque bow, and Christoph Schickedanz plays with a violin in modern set-up with a modern, post-Tourte bow. Actually, they don't really represent distinct styles; there is some cross-pollination. Schickedanz has taken a cue from period performance practice and has added ornaments to repeated material in the slow movements. He does this to striking effect in the Sarabande of Partita 2. Goltz flashes his PPP credentials briefly in Minuet I by briefly playing notes *inegales*, which is when you play notes written with equal value with the first note slightly longer than the second. The effect is pleasant because he doesn't overdo it, and it lends the music a kind of swagger otherwise unobtainable; but he only does it at the beginning of the movement for some reason.

Between the two, I prefer Schickedanz. He is a more analytical player, and he sounds more involved in the music. The ornaments he plays are more interesting than the ones I have heard before. Both sets are good, but neither makes it onto my short list.

Goltz plays a violin made by the 18th-Century Milanese maker Paolo Antonio Testore around 1720. Schickedanz plays a violin made by Giovanni Antonio Marchi in 1780 with a bow from the Peccatte school around 1860.

BACH: Solo Violin Sonatas & Partitas

Gottfried von der Goltz

Aperte 176 (2CD) 137 minutes

Christoph Schickedanz

Audite 23.434 (2CD) 129 minutes

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