

## **Bach No.3 Partita in E Major: Prelude**

The Partita No. 3 in E Major serves as the final composition in Bach's collection of Sonatas and Partitas. Bach's Three Sonatas and Three Partitas for solo violin stand as an undisputed pinnacle in Western violin music. These compositions establish new benchmarks in both instrumental performance and compositional technique, standards that have retained their significance throughout the years.

This partita comprises six movements. The Prelude, functioning as the initial movement, serves as an introduction to the entire composition. It is renowned for its liberated and unrestrained character. Bach utilizes the Prelude to showcase the extensive technical capabilities of the violin and features a sophisticated harmonic progression, highlighting his unique application of counterpoint and harmonic language.

## **Ysaÿe Violin Solo Sonata No.2**

The Violin Solo Sonata No. 2 was dedicated to violinist Jacques Thibaud, who was Ysaÿe's violinist friend. In this sonata, every movement employs the *Dies Irae* as a foundation for a concise exploration of elements derived from the Prelude of Bach Solo Partita No. 3.

In the first movement, 'Obsession,' the quotations from Bach's Prelude are disrupted by intense entries of Ysaÿe's original material and intermittently occurring *Dies Irae* themes. Ysaÿe utilizes the siciliano rhythm in the second movement, 'Malinconia,' which can be found in Bach's first solo sonata for violin. The third movement, 'Danse des Ombres,' is a sarabande that contains a theme and six variations, all based on the *Dies Irae*. The last movement, 'Les Furies,' features many difficult violin techniques. Ysaÿe also uses the Sul Ponticello to create a special sound effect.

This Violin Solo Sonata No. 2 presents Ysaÿe's dual identity as both a violinist and a composer. The profound understanding of violin technique, coupled with the emotional dedication to musical expression, results in a work that is both challenging and profound.

## **Franck Violin Sonata**

César Franck composed this A Major Violin Sonata in 1886 as a wedding gift for the violinist Eugène Ysaÿe. Ysaÿe and pianist Marie-Léontine Bordes-Pène played the sonata to the other guests at the wedding. This sonata is among the outstanding representatives of French Romantic music of the late 19th century.

The violin unveils the first movement in a steady, intoxicating bow, with the violin and piano responding to each other in a highly poetic image of passionate

love. The second movement is a dramatic conflict often associated with Romanticism. The third movement is labeled 'Recitativo-Fantasia,' a composite of the two styles. In the fourth movement, Franck employs the compositional technique of the canon, in which the violin is delayed four beats to mimic the right hand of the piano.

This sonata, with its profound musical reflection and individualized style, is a monumental work in the field of violin and piano ensemble.