

The Everlasting Folia:  
A Violinist's Guide to Foliias through Context, Catalog, Analysis, and Practice

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**Abstract**

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Arcangelo Corelli's *Follia* was the last of his 12 Violin Sonatas Op. 5, published in 1700. The work is a theme and variations based on the later folia, a musical form from the late 17th century. Corelli's *Follia* was highly regarded in the violin repertoire and created a standard for those to follow. Many composers sought to compose their own folia, many in direct relation to Corelli's masterwork. There are documents citing the array of folia-related works, but there is not a source specifically focusing on the "Violin Folia Family". As the title suggests, this document is organized in four major sections: Contextualizing Relevant Performer-Composers, Violin-Centric Folia Catalog, Comparing the Foliass, and Practice Guide. This multifaceted document serves as a resource for teachers, students and performers on their quest to learn about this everlasting, ever-changing body of work for the violin.

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## **Introduction**

Arcangelo Corelli's *Follia* was the last of his 12 Violin Sonatas Op. 5, published in 1700. The work is a theme and variations based on the later folia, a musical form from the late 17th century. The structure and content of Corelli's work provides a multitude of fundamental techniques for violinists.

This research project initially began with focus on the life and work of violinist-composer Fritz Kreisler. Within his published repertoire, Kreisler includes a romanticized realization of Corelli's *Follia*. In looking at Kreisler's stylistic qualities as both composer and virtuoso violinist, his works prove both teachable for the classroom and effective for the concert stage. Kreisler's folia exemplifies his personal stylistic qualities and provides new technical challenges for the violinist.

Kreisler was not the only violinist or composer who chose to reimagine the folia theme. Since Corelli's publication of his *Follia*, there have been many new conceptions of his work. Catalogs and other published sources exist with information on the multifaceted folia-related repertoire that has been written, but no source exists with an emphasis on cataloging and analyzing the violin-centric folia repertoire.

This document will catalog and explain the stylistic qualities and evolutions from Corelli's *Follia* onward. Focus will be on works for violin and continuo (Corelli's instrumentation), but related small ensemble works of the upper string repertoire will also be cited.<sup>2</sup> La folia (a common title of the work) is performed by violinists during many stages of

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<sup>2</sup> Incorporating large ensemble works would create a massive amount of "violin-related" repertoire because of full orchestral works and chamber orchestral works. This catalog is focused on recital-appropriate repertoire, stemming from Corelli's contribution.

their development, many starting with Shinichi Suzuki's adaptation in his method book series and performing Kreisler's realization as they develop years later as performing artists. This document provides a foundation for the context and breadth of the work throughout centuries of musical history.

As the title suggests, this document is organized in four major sections: Contextualizing Relevant Performer-Composers, Violin-Centric Folia Catalog, Comparing the Foliars, and Practice Guide. This multifaceted document serves as a resource for teachers, students and performers on their quest to learn about this everlasting, ever-changing body of work for the violin.

### **Folia form**

The origins of the so-called early folia are found in 16th-century Portuguese and Spanish sources. This folia was used in dance, characterized as raucous and upbeat.<sup>3</sup> The form "was imported to Italy around 1600 along with Spanish guitar and such forms as the saraband, the passacaglia, and the ciaccona".<sup>4</sup> The later folia has late 17th-century origins and "although related in certain respects to the earlier one, has some different and distinct characteristics".<sup>5</sup>

The later folia theme that Corelli utilizes has two fundamental aspects: a specific bassline with harmonic implications and a specific melody with notable rhythmic characteristics. The

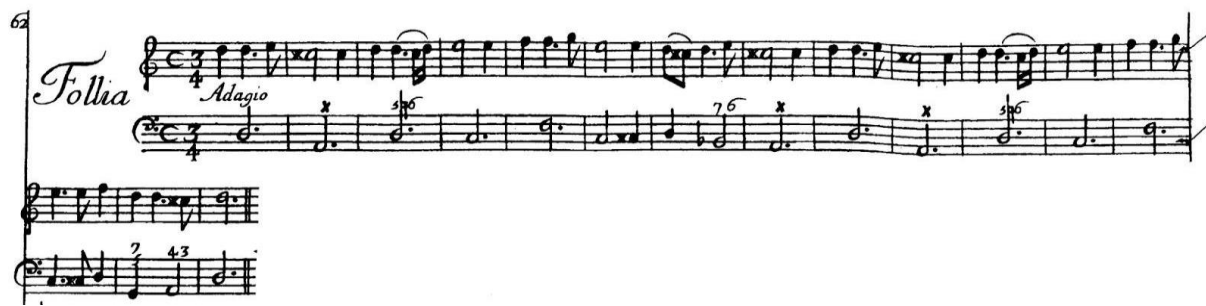
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<sup>3</sup> Giuseppe Gerbino and Alexander Silbiger, "Folia", *Grove Music Online*. 2001. <https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.09929>.

<sup>4</sup> Richard Hudson, "The Folia Melodies", *Acta Musicologica* 45, No. 1, (1973), 98, <https://www.jstor.org/stable/932224>.

<sup>5</sup> Ibid.

bassline is an ostinato, “[a] term used to refer to the repetition of a musical pattern many times in succession while other musical elements are generally changing”.<sup>6</sup> Both the bassline ostinato and the notable melodic structure are introduced in the theme and both are altered throughout the variations. Even with the introduction of novel elements (new rhythmic structures, added melodic shapes, etc.), both the bassline and the melodic foundation are reminiscent throughout the work. Other common features of the later folia are its “slower and more dignified” character.<sup>7</sup> The later folia contains a dotted second beat in the melodic line, a triple meter time signature and a singing, D minor melody in two eight-measure phrases. Example 1 provides a visual of Corelli’s theme from Op. 5 No. 12 *Follia*:



Example 1, Corelli *Follia* theme<sup>8</sup>

Corelli’s excerpt showcases the elements of a later folia-based theme:

- slow tempo marked *Adagio*
- triple meter
- dotted melodic rhythm
- standard bass ostinato in D minor; two eight-measure phrases, the first ending in a half cadence

<sup>6</sup> Laure Schnapper, “Ostinato”, *Grove Music Online*, 2001. <https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.20547>.

<sup>7</sup> Richard Hudson, “The Folia Melodies,” *Acta Musicologica* 45, No. 1 (1973): 116, <https://www.jstor.org/stable/932224>.

<sup>8</sup> Arcangelo Corelli, *Opera Quinta* (Rome: Gasparo Pierre Santa, 1700). [http://imslp.org/wiki/12\\_Violin\\_Sonatas%2C\\_Op.5\\_\(Corelli%2C\\_Arcangelo\)](http://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo)).

## Folia spelling

Because of the many cultural sources of la folia, there are different spellings and titles of the work that are used. Musicologist Richard Hudson compares the various titles and spellings between the works. He writes:

Both folias appear either as single statements of the structure, to be used for a dance or song, or as the subject of a set of instrumental variations. A single statement of either folia may be labeled with a singular or plural title. Either may be called [*La(s)*] *Fol(l)ia(s)*, but the later folia is more often entitled *Folie(s) d'Espagne* or *Farinelli's* (spelled in various ways) *Ground*. Occasionally in Italy the name for the earlier type is spelled *Fulia(s)*, or the plural, *Fol(l)ie* is formed according to Italian rules...<sup>9</sup>

Figure 1 displays the various spellings and titles of la folia that are cataloged in Chapter II. Additionally, the nationality of the composer or main contributor of the work is noted. The folias that will be cataloged in this document begin with Corelli (1700) and all fall into the later folia category. Names are listed in chronological order (as listed in Chapter II catalog).

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<sup>9</sup> Richard Hudson, "The Folia Melodies", *Acta Musicologica* 45, No. 1 (1973): 117, <https://www.jstor.org/stable/932224>.

Figure 1, Folia Name Examples

1. Corelli, Italian, Follia
2. Albicastro, Bavarian (Italian), Folia
3. Cartier, French, Folies Despagne Par Corelli
4. Beauvarlet-Charpentier, French, Les folies d’Espagne
5. Bedard, French, Folies D’Espagne
6. Clarchies, French, La Folie, La Folie D’Espagne
7. Alard, French, Sonata XII (Follia)
8. David, German, Folies d’Espagne
9. Schaffner, Mixed (French), La Folie
10. Léonard, Belgian, La Folia
11. Salesski, Russian, Thema la Folia
12. Spalding, American, La Folia
13. Auer, Hungarian, Folies d’Espagne (La Folia)
14. Kreisler, Austrian, “La folia”
15. Thibaud, French, La Folia
16. Léonard/Marteau, Belgian/French, La Follia Sonata “Folies d’Espagne” Variations on a theme by Farinelli
17. Suzuki, Japanese, La Folia
18. Craton, American, “La Follia”
19. Klaverdal, Swedish, La folia
20. Weiss, American, “La Folia”
21. Knox, Irish, “Folies d’Espagne”

As Figure 1 highlights, names for the work are varied but most often relate to Folia or Folie (d’espagne). Hubert Léonard and Henri Marteau’s score is an interesting example because it incorporates multiple titles: *La Follia Sonata ‘Folies d’Espagne’ Variations on a theme by Farinelli*. *La Follia* refers directly to Corelli’s Italian spelling of la folia. *Folies d’Espagne* refers to the Spanish origins of the theme. Farinelli’s theme refers to the English nickname for the folia progression that will be discussed further in Chapter I. This theme has interrelated origins throughout musical history and this is exemplified through its many title variations.

For this document, the piece will generally be referred to as la folia, or folia(s). Specific spellings of a piece will be cited in italics (e.g. Corelli’s *Follia*).

## **Folia's Merit today**

Andrea Valentino wrote a 2019 article describing the fluid, international history of la folia and addressing why this “enduring tune” as she puts it, is so popular and long lasting. Valentino cites an experiment done by Elizabeth Margulis, pianist and Professor of Music Cognition. Margulis altered a piece, using a computer program to add repetitions to the piece. When playing the two works side by side (the original and the computer-altered), participants preferred the computer-altered. Valentino explains that “artificially adding repetition can make music seem more human, not less”. Further, the article explains La folia’s popularity; not only is there repetition, but the repetitions are ornamented and shaped to create variety while also retaining the qualities of the theme. When Valentino asks Margulis about her thoughts on Folia’s popularity, she finds that “though she hasn’t formally studied the tune, Margulis thinks the repetition inherent in so many Folias could ‘absolutely’ explain their popularity”. Valentino finishes the article, describing the tune with a comforting metaphor: “it has been passed down and used...like a family cookbook where everyone adds their own recipe. The point, though, is that the basic ingredients are always the same”.<sup>10</sup>

In 2020, new recipes continue to be added to the folia cookbook, especially for violinists and string players. This document seeks to amass and discuss these examples of concert works and teaching pieces, all with the same fundamental ingredients. The work has clear pedagogical uses with its repetitive and open-ended formula to include musicians of many levels and styles. The work can utilize baroque performance practice, incorporate romantic passagework and even

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<sup>10</sup>Andrea Valentino, “Could La folia be history’s most enduring tune?”, *BBC Culture*, July 31, 2019, <http://www.bbc.com/culture/story/20190726-could-la-folia-be-historys-most-enduring-tune>.

contain modernized “extended techniques”. This work serves as a vehicle for violinists to pass through musical history with a consistent, everlasting melody.

## **Chapter I. Composer Performers**

This chapter will introduce seminal later folia contributors prior to Arcangelo Corelli's publication of *Follia* as well as many of the contributors that followed his work. These contributors included performers, composers and pedagogues. Many works cited in this chapter will be formally cited in the catalog (Chapter II). Not all contributors in the catalog will be cited individually in this chapter. This historical discussion will be separated into five major categories:

1. Baroque Composers and Later Folia Origins
2. French Influences
3. Large-scale Violin Publications that included La Folia
4. Music Revival Movements
5. 21st-Century Foliass

Figure 2, Timeline of Notable Folia History

<p><b>End of 15th Century:</b> early folia origins found in Portuguese and Spanish folk dances<sup>11</sup></p> <p><b>Early 17th Century:</b> folia gains popularity in Italy</p> <p><b>1672:</b> later folia exemplified in <i>Air des hautbois Les folies d’Espagne</i> by Jean-Baptist Lully<sup>12</sup></p> <p><b>1 January 1700:</b> Corelli publishes 12 Sonatas for Violin, Op. 5 (including No. 12 <i>Follia</i>)</p> <p><b>Late 18th, Early 19th Century:</b> French folia compositions, novel role for violin</p> <p><b>Mid-19th Century:</b> Early music revival movements begin</p> <p><b>1867:</b> Ferdinand David’s exemplary Collection, 17th- and 18th-century Violin Masterworks</p> <p><b>20th Century:</b> Violinist-composers continue to re-adapt folia repertoire for the concert stage</p> <p><b>1914:</b> La Folia: <i>Variations Sérieuses</i> orchestrated for Solo Violin and Orchestra (Reger/Léonard)</p> <p><b>21st Century:</b> Performing artists continue to adapt and perform Folia-related works</p> <p><b>2013:</b> Garth Knox’s viola quartet based on Marin Marais’ <i>Folies D’Espagne</i> published</p>
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### Baroque Composers and Later Folia Origins

Jean-Baptiste Lully (born *Lulli*) was an Italian composer who wrote in the French Baroque style. Lully’s composition *Air des hautbois Les folies d’Espagne* was a marker for the later folia genre, written in 1672. This work fluctuates between *tutti* (theme) sections and variations featuring the oboe (*hautbois* in French), as the title suggests. The string writing is present as a part of the *tutti* ensemble but is not at the forefront of the work.

Another notable source of the later folia is within Farinelli’s (or Farinelli’s) Ground. The Farinelli family was comprised of musicians, notably brothers Michel and Giovanni Battista (or Jean-Baptiste) who were both violinist-composers. Michel published a set of variations for violin

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<sup>11</sup> Giuseppe Gerbino and Alexander Silbiger, “Folia”, *Grove Music Online*. 2001. <https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.09929>.

<sup>12</sup> *Ibid.*

with later folia characteristics in London, 1685. The nickname “Farinelli’s Ground” refers to this work.<sup>13</sup> Michel wrote in his autobiography about his work being conceived prior to Corelli’s.<sup>14</sup> Other sources state Giovanni’s role in popularizing the tune, especially through his work in Hanover as concertmaster beginning in 1680, as well as his supposed connections to Corelli.<sup>15</sup>

Arcangelo Corelli's compositional output is relatively minor, with focus on small ensemble string writing including sonatas, trio-sonatas and concerti-grossi.<sup>16</sup> Corelli’s works gained acclaim due to “the polish of his style and in his sure grasp of satisfying harmony rather than in any great originality”.<sup>17</sup> Corelli’s Op. 5 (*Opera Quinta*) is an exemplary model of this polished style. It is considered his “most celebrated work” and is cited as a model for violinists and composers like Tartini, specifically because of “the extent to which Corelli distinguished between the violin as a solo instrument in its own right...”<sup>18</sup>

After Corelli’s Op. 5 publication, there was an output of folia-related repertoire in the early 18th century. Francesco Geminiani, a pupil of Corelli, composed Concerto Grossi written after all 12 of Corelli’s Op. 5 sonatas for two violins, strings and continuo. Geminiani

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<sup>13</sup> Benoit Marcelle and Erik Kocevar, “Farinelli family”, *Grove Music Online*, 2001, <https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.09311>.

<sup>14</sup> Richard Hudson, “The Folia Melodies”, *Acta Musicologica* 45, No. 1 (1973): 111, <https://www.jstor.org/stable/932224>.

<sup>15</sup> Fr. Niecks, “Les Folies d’Espagne: A Study”, *The Musical Times and Singing Class Circular*, Vol. 29, No. 550 (1888): 719, <https://www.jstor.org/stable/3360152>.

<sup>16</sup> Stewart Deas, “Arcangelo Corelli”, *Music & Letters*, Vol. 34, No. 1 (1953): 5, <https://www.jstor.org/stable/730588>.

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, 8.

additionally composed a 1726 arrangement for solo violin and string orchestra. Antonio Vivaldi's Trio Sonata, Op. 1 No.12 (1705) is nicknamed "La Follia". Even though there was a surge of folia publications post-Corelli, it is important to remember this: "However greatly Corelli may have contributed to the spreading of the popularity of the tune, he certainly was not the first in the field".<sup>19</sup>

Another notable baroque-era folia for violin and continuo was written by Henricus Albicastro (born Johann Heinrich von Weissenburg). His work was published in 1704, the sixth and last sonata in his Op. 5. Born of Dutch and German heritage, Albicastro writes in the Italian style, though is outshined by Corelli in prestige.

### **French Influences**

French contributions to violin-related folia works are unique. Many French folia examples contain altered forms as well as simpler violin writing. Jacques-Marie Beauvarlet-Charpentier was a French Organist and composer in the late 18th and early 19th centuries. It is fitting that his folia includes 12 variations on *Les folies d'Espagne* for piano with "violin ad libitum". While many composers in the catalog are violinist composers with interest and skill in writing virtuosic violin parts, Charpentier's focus is on the keyboard writing. This work is an example of the accompanied keyboard repertoire and suggests a more moderate, amateur level of difficulty for the violinist.

Jean-Baptist Bedard was a French violinist, living in the time of Beauvarlet-Charpentier, who amassed a small but accessible repertoire including many works for violin, small violin-

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<sup>19</sup> Fr. Niecks, "Les Folies d'Espagne: A Study", *The Musical Times and Singing Class Circular*, Vol. 29, No. 550 (1888): 719, <https://www.jstor.org/stable/3360152>.

based ensemble and a method book for violin.<sup>20</sup> His folia contribution, similar to Charpentier's, is for lyre or guitar as primary instrument with the accompaniment of flute or violin. The writing style is simple and accompanimental for less experienced violinists.

Louis-Julien Clarchies, born in Curaçao in the late 18th century, was a violinist and composer of dance music. He provides two examples of Folies in his published sets of Country Dances and Waltzes. Both entries are for two treble instruments and work well on the violin. The writing is simple, with a continuous, danceable melody as well as dance instructions at the end of each piece. Clarchies' use of the folia within dance repertoire is fitting, as it recalls the origin of the genre.

### **Large-Scale Editions**

Many of the catalog entries in Chapter II consist of Corelli's work being cited and/or recomposed within a large-scale publication of violin masterworks.

Jean-Baptiste Cartier published *L'Art Du Violon* in 1798. This work includes many technical exercises for violin as well as provides a catalog of Masterworks, of which Corelli's folia (titled *Folies Despagne Par Corelli*) is entry No. 6. Cartier notes that the entry is the Dalbe Edition of Corelli's work, containing only minor additions to Corelli's first edition. In Marie Stolba's article on Cartier's publication, she describes that Cartier, "...a pupil of Viotti, is credited with being influential in the revival in France of the old Italian school of violin playing. As violinist and composer, Cartier recognized the worth of the compositions of Corelli, Tartini,

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<sup>20</sup> William Foster Apthorp and John Denison Champlin, ed., *Cyclopedia of Music and Musicians*, Vol. 1 (New York, Charles Scribner's Sons, 1899), 140.

and other Italian masters...”<sup>21</sup> It is interesting to note that Belgian violinist Joseph Debroux, who also published a collection of 17th- and 18th-century works for violin, including *la folia*, cites the work as being from the edition of J.B. Cartier <sup>22</sup>.

Delphine Alard was a notable violinist and student of composition. An important pedagogue, he worked at the Paris Conservatoire beginning in 1843. *Les maitres classiques du violin* is his edition of 18th-century seminal works for violin and piano, including Corelli’s *Follia*. Ferdinand David, another important violinist and pedagogue of the 19th century, compiled an edition for important works of the 17th and 18th centuries that included *La folia*. In contrast to Cartier’s inclusion of Corelli’s work, David’s work includes a piano realization as well as significant performer annotations (e.g. fingerings, articulations) and the addition of an original cadenza.

Another important violin pedagogue that included *La Folia* in his method books for violin is Shinichi Suzuki, violinist and creator of the Talent Education Movement, a violin program that was first presented in Japan in 1945 and later brought to America in the 1950’s. This violin method still holds worldwide popularity. Suzuki was greatly influenced by Fritz Kreisler, a violinist composer who arranged and transcribed Corelli’s *folia*. Suzuki most likely had experience studying Kreisler’s *folia* as well as Corelli’s. Suzuki’s method book repertoire was formed while he worked with his students “and recognized what suited their development and

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<sup>21</sup> Marie K Stolba, “J.B. Cartier’s *L’Art Du Violon*”. *American Music Teacher* 22, No. 2 (1972), 22, <https://www.jstor.org/stable/43534126>.

<sup>22</sup> Debroux’s score is titled *La Folia d’apres l’edition de J.B. Cartier*.

what did not”.<sup>23</sup> While Suzuki’s method was published in Japan in 1955, he developed the curriculum and repertoire in the 1920’s and 30’s.<sup>24</sup> As Kreisler’s *folia* was published in 1927, it is likely that Suzuki was highly influenced by him during this period. More proof of Kreisler’s influence on Suzuki can be linked to Craig Timmerman, a teacher and student of Dr. Suzuki’s who published the book *Journey Down the Kreisler Highway*, a compilation of his newsletters to students and parents. Here is an excerpt from a notable letter entitled “Heart Tone”:

On one wall of Suzuki’s studio is a single picture. This is a Japanese way of placing special emphasis on something. The photo is of Fritz Kreisler. A big share of the Suzuki Method of violin playing comes from the study that Suzuki did of Kreisler. Almost all of the advanced literature that Suzuki teachers has been recorded by Kreisler, and he asks all of the students to listen to these recordings...After some months of working on tonalization exercises with Suzuki, I got some extra incentive to listen to Kreisler...suddenly Suzuki jumped out of his chair and said, ‘Ah, so. Now you have one note like Kreisler!’...There is a special inner beauty, a special gentleness, and a special wisdom in Kreisler’s tone. All of these things together, perhaps, make up what Suzuki calls ‘heart tone’.<sup>25</sup>

Timmerman’s words underscore the obvious importance of Kreisler in the writings and musical philosophies of Suzuki. In analyzing Suzuki’s *Folia*, the influence of Kreisler is obvious, and provides a stylistically varied work suited for the needs of students.

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<sup>23</sup> Carolyn M. Barrett, *The Magic of Matsumoto: The Suzuki Method of Education* (Palm Springs, CA, ETC Publications, 1995), 26.

<sup>24</sup> *Ibid.*, 85.

<sup>25</sup> Craig Timmerman, *Journey Down the Kreisler Highway*. Memphis, TN: Ivory Palaces Music, 1987, 99.

## Music Revival Movements

Before discussing 21st-century folia contributions to the violin repertoire, it is important to contextualize the publications of the violin collections of 17th- and 18th-century works (e.g. Cartier, Alard, David, etc.) within the Music Revival Movements that began in the mid-19th century. This deviation will provide information on the beginnings of the so-called “Bach revival” movement, two major schools of thought in the revival movement, as well as how la folia serves as an example of the many works that were highlighted during this period.

J.S. Bach’s death in 1750 marked the end, albeit temporary, of his career and musical imprint. This is quite inconceivable for the 21st-century musician, as Bach has resurfaced completely. The Bach revival movement gained precedence in 1829 with Felix Mendelssohn’s famous performance of *St. Matthew Passion* BWV 244. While Bach was regaining popularity, his works were not only being played, but in many cases, being “modernized”. For example, Bach’s *Chaconne* for solo violin from the D minor partita was one of the only works for violin that was performed. During the revival movement, it was performed with added piano accompaniment in performance, notably by Felix Mendelssohn and Robert Schumann. Violinists like Ferdinand David, his student Joseph Joachim as well as Fritz Kreisler exemplified arrangements of Bach’s unaccompanied partita movements in E major for violin and piano. This was a heightened, romanticized version to suit popular appeal.

Ferdinand David’s publication of 17th- and 18th-century masterworks for the violin was published during this time of revival and gained popularity for composers, performers and audiences. Edmond Thomas Johnson provides a great example in his dissertation “Revival and Antiquation: Modernism's Musical Pasts.” A portion of this dissertation looks at Gustav Mahler’s “Bach Suite” and Fritz Kreisler’s “Classical Manuscripts”. Thomas, in discussing the

works, looks at how the two composers “balanced perceived historicity with a desire for familiar appeal”.<sup>26</sup> Mahler programmed the Bach suite because of the popularity of “historical” works yet performed the “Bach Klavier” music on a Steinway Grand Piano. Utilizing the modern advances in music making created an impressive, relatable musical sound that still had the facade of the past. Fritz Kreisler’s publication of “Classical Manuscripts” began in a 1910-11. This was a publication of thirteen pieces, titled *Klassische Manuskripte in Stile von...* that included Corelli’s la folia.<sup>27</sup> Although most of the works in this publication were in fact Kreisler’s own compositions, ones that he falsely attributed to other composers, la folia was correctly attributed to Corelli.

While many artists like Mendelssohn, David and Kreisler were repurposing earlier music for a modernized audience, some musicians were committed to preserving the exact style of the past. This style of early music revival involved an interest in period instruments, musicology research, and a search for historical accuracy. Two notable musicians in this group were Wanda Landowska, a harpsichordist known for re-popularization of the instrument in the 20th century. Additionally, Arnold Dometsch was an instrument maker and musician who helped to restore and provide access to early music instruments.

It is interesting to note that both Delphine Alard, Ferdinand David and Fritz Kreisler use the term classics or classical to define the body of works in their publication, though their (similar) lists include many baroque-era composers like Bach, Corelli, Handel, Tartini and

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<sup>26</sup> Edmond Thomas Johnson, “Revival and Antiquation: Modernism’s Musical Pasts”, DMA diss., University of California Santa Barbara, (2011): 22.

<sup>27</sup> Gwang-Lin Peng, “A Descriptive Thematic Catalog of the Works of Fritz Kreisler.” DMA diss., City University of New York, (1994): 6.

Leclair. This generalized grouping of a clearly earlier period of music is another example of the “balanced perceived historicity with a desire for familiar appeal”.<sup>28</sup>

Joseph Joachim and Friedrich Chrysander published *Les oeuvres de Arcangelo Corelli* (The works of Arcangelo Corelli) at the end of the 19th century. This is simply a reprint of Corelli’s score, with an unrealized bass part. In some of the sonatas, like Op. 5 No. 1 *Grave*, there is a separate line above the score with “Corelli’s graces” notated. Chrysander writes in the preface about Corelli’s markings, as well as the other “annotations” done of La Folia:

It is known that others subsequently wrote graces and cadences to the pieces, which differed considerably from Corelli’s; and for beginners and inexperienced players the master’s own ornaments were neither intended nor suitable.

At the present day the matter is very different. To us Corelli’s additions are invaluable as typical examples of a practice which has gone completely out of use, but must be recovered if we are to thoroughly grasp the meaning of the music of his age and truly enjoy its rich treasures.<sup>29</sup>

Chrysander seems to be referring to the loss of historically based performance practice and wanted to bring a new perspective of the purpose of learning from, and not losing, the intended style of the work.

The revival movement that began in the 19th century marked an important time in musical history devoted to rediscovering and repopularizing music of the previous centuries. The way that music was revived was and will continue to be debated and varied. Some musicians revive by recreating the past with period instruments and historically informed performance decisions while others seek to revive with modern instruments and techniques. Corelli’s *Follia*

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<sup>28</sup> Edmond Thomas Johnson, “Revival and Antiquation: Modernism’s Musical Pasts”, DMA diss., University of California Santa Barbara, (2011): 22.

<sup>29</sup> Joseph Joachim and Friedrich Chrysander ed., Preface to *Les oeuvres de Arcangelo Corelli*, (London: Augener, 1888).

was consistently drawn upon during this time with both methods of revival. As exemplified, Chrysander's score and preface addresses a more "period-style" performance practice of Corelli's work while David's work is a modernized, virtuosic interpretation.

## **21st-century *Folias***

Garth Knox's *Folies d'Espagne* is a monumental 21st-century development of the folia genre. Although not a part of the violin repertoire, this piece serves as an exemplary addition to the catalog as an upper string work of pedagogical and virtuosic merit.<sup>30</sup>

Knox was born in Ireland in 1956, raised in Scotland and currently resides in Paris, France. He was born in a musical family and has a multitude of interests. He performs on fiddle, viola and viola d'amore and has vast knowledge of performance experience in the baroque style as well as modern styles of the 20th and 21st centuries.<sup>31</sup> In addition to his performance background, Knox is a celebrated composer and pedagogue, specializing in viola repertoire.

Knox composed *Viola Spaces*, a set of works for solo viola as well as viola duo to explore and celebrate extended techniques. In a recent phone interview, Knox addressed the importance of these techniques: "I didn't want them to remain in a kind of 'ghetto' of contemporary music and for people to think that these techniques are only for people who play really far out, avant-garde music."<sup>32</sup> In Knox's experience playing in contemporary ensembles (Like Ensemble InterContemporain and the Arditti String Quartet), he performed avant-garde music, and learned that the "far out" techniques were useful for numerous styles of music.

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<sup>30</sup> There is current discussion regarding a transposed version of Knox's work for violin quartet.

<sup>31</sup> Information found on Garth Knox's official website, [garthknox.org](http://garthknox.org)

<sup>32</sup> Garth Knox, interview by author, February 12, 2020

While working on Marin Marais' *Folies d'Espagne* on Viola d'amore in the baroque style, Knox realized the potential of the work as a vehicle for the extended techniques of his *Viola Spaces*. Knox found the short variations of Marais perfect; each variation would use one of the techniques. When composing the work, Knox decided on the "existing formation" of the viola quartet. As to the benefits of this ensemble, Knox noted that "four players could learn together and make beautiful music". To him, this formation was "not just a pedagogical choice, but also a social and musical choice". Additionally, this piece "is a teaching tool and a concert piece".

*Viola Spaces* is a set of Eight Concert Studies, with eight techniques explored (eight also happens to be Knox's favorite number!). Because of this, Knox's *folies* consist of a theme and eight variations, each utilizing an extended technique. Marais' *folies*, by contrast, consists of 32 variations on the folia-based theme. For Knox, "each technique brings out certain characteristics", thus, the process for where and when to add the certain technique was important. The layout for Knox's work begins simply and little by little things build and grow distant from the original melody.

Knox finishes the interview talking about "the Baroque revolution" that was happening in his lifetime. Knox speaks about people doing research, "having new ideas and experimenting with baroque music and making it alive". Knox continues that "they go together very well actually, older and newer music" citing their shared importance of "creating resonance". Knox's quartet is a perfect example of this, a work of four people creating beautiful sounds that bring the listener in without force or excessive flair.

Knox's work provides evidence that the fundamental aspects of the folia theme still hold merit today. The fact that most of the composers or contributors to this work are instrumentalists,

composers *and* teachers is notable. This work, as Knox confirms, is successful in the concert hall as well as the classroom, for mixed levels and abilities, and will continue to live in the centuries to come.

## **Chapter II: Violin-Centric Folia Catalog**

### **Introduction**

This chapter will focus on the compilation and organization of the Violin-Centric Folia Catalog. This catalog is a guide for violinists and violin educators as a resource exploring the breadth of La Folia's multifaceted, multi-century genre pertaining to the violin.

### **Examining Catalogs and Folia Entries**

Before presenting the catalog, various violin and folia-related catalogs will be examined for structure and content. These resources influenced the creation of the Violin-Centric Folia Catalog.

Jo Nardolillo's book *The Canon of Violin Literature*, subtitled as a "Performers Resource", contains "nearly two hundred works that have earned their place in the hearts of performers and audiences".<sup>33</sup> It has a listing on Corelli's "La Folia", the major sections of which are: Notes, Publishers, Recordings, and Further Readings. Additionally, the entry includes concise information at the top of the page including work type (e.g. sonata, recital piece), musical era, date, key, and length. Nardolillo's catalog is user friendly, with clear descriptions and important stylistic details. In the notes section, Nardolillo describes "La Folia" as meaning madness or folly. She states that the original 15th-century Portuguese dance was a "frenetic dance in which dancers seemed to dance themselves to madness". She also notes that more than 150 composers have written variations for La folia, including Vivaldi, Bach, Liszt and

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<sup>33</sup> Jo Nardolillo, *The Canon of Violin Literature: a performer's resource*, Lanham, Md: Scarecrow Press, (2011): xi.

Rachmaninoff. The examples mentioned include different instrumentations for solo and ensemble realizations of La folia (e.g. Rachmaninoff's solo piano work and Vivaldi's trio sonata for two violins and continuo). Additionally, the violin arrangements and adaptations are specifically mentioned. Nardolillo cites Geminiani's 1726 arrangement for solo violin and string orchestra. Her catalog also credits Schott, an important publisher, of Léonard, Kreisler, and Urtext editions. Although Nardolillo does not provide an exhaustive list of folia works for violin, she does provide evidence that ample works exist in addition (and response) to Corelli's. Nardolillo discusses that she included recordings and publications that were available and in print at the time of her book publication (2011).<sup>34</sup>

This book clearly marks the way the titles are referenced. Arcangelo Corelli is cited in this book with one piece, La folia. The entry is listed as: "Sonata for Violin op. 5 No. 12 'La folia'".<sup>35</sup> Nardolillo uses "La folia" throughout the entry to cite all examples of the work using quotations which seems to acknowledge that this is the generalized title for the work. In other entries when the work is written in its proper form, it is italicized (e.g. Pablo de Sarasate's *Romanza andaluza*). In the preface, Nardolillo acknowledges the difficulty of including all possible languages and forms of the work titles. Her book uses the *New Grove Dictionary* titles for the catalog entries to provide uniformity.<sup>36</sup> She cites "Index of Titles" as containing added titles for reference. In the case of Corelli's entry, she lists "Folia".<sup>37</sup> Because of the specific focus

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<sup>34</sup> Ibid., 52.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid., xiii.

<sup>37</sup> Ibid., 215. The Italian *Folia* is spelled *Follia* and is marked as such on Corelli's manuscript; this could have been an addition to Nardolillo's index. She did not include the 1700 manuscript

in the Violin-Centric Folia Catalog, the full titles of the works will be preserved in their respective languages for each entry to display the breadth of titles. Translations will be provided when necessary.

Jerzy Chwiałkowski's catalog, *The Da Capo Catalog of Classical Music Compositions*, is broader and not violin-specific. The catalog is listed by composer, with works listed in categories. Corelli is included in this catalog, not surprisingly as he had a concise, but impactful repertoire list.

The listing for La Folia is written as two entries, 4.1 and 4.12. Included information is the publication date, instrumentation, and a citation for Geminiani's Concerto Grossi arrangement (also cited in Nardolillo's entry). Additionally, in entry 4.12, the citation includes a full record of the work title and opus as well as a description of the work as "a wild Portuguese dance performed by men dressed as women. Made famous by Corelli."<sup>38</sup>

Nardolillo's folia entry listed a website: "La Folia: a Musical Cathedral", an invaluable and growing resource.<sup>39</sup> This is a massive online resource containing countless folia-related works and information. This resource contains many less publicized la folia works written for violin. This resource provides information about the publication of the work, and often provides a description of the work of varying detail, length and subject matter. Most entries are followed by multiple recording listings. On the homepage of the site, there is a listing of the many

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in her catalog because it is not in print, but Corelli's spelling of *Follia* is included in the Vienna Urtext edition which is mentioned in Nardolillo's entry.

<sup>38</sup> Jerzy Chwiałkowski, *The Da Capo catalog of classical music compositions*, New York: Da Capo Press, (1996): 304-305.

<sup>39</sup> In the "Further Reading" section of Nardolillo's entry the website is listed as: "www.Folias.nl administered by Paul Gabler".

contributors to the site. Due to the collaborative nature, the site is a bit overwhelming, but the amount of resources contained is quite astounding and helpful as an entry point. Additionally, the passionate, painstaking work to create this resource and keep it going (1997-present) is obvious and provides an example of the interest and breadth of this work.

Gwang-Lin Peng's 1994 dissertation titled "A Descriptive Thematic Catalog of the Works of Fritz Kreisler" provides an example of concise, informative entries that include both publication information as well as historical anecdotes and structural elements of the works. Fritz Kreisler's "*La Folia*" is catalog entry No. 62. The entry provides information that the date of the work is after 1893 but before 1908, yet the publication was in 1927 by Carl Fisher. Additionally, he cites an unpublished version of *La Folia* (noted as 62a) with different tempi and musical aspects of the published work (62). Another aspect of Peng's catalog that differs from the previous sources mentioned is his consistent "description" sections. Throughout the catalog these sections include important words (e.g. *Allegro, ma non troppo*), time signature changes as well as movement and variation numbers. The user obtains a clear sense of the structure before opening the score. Entries provide information on where the pieces were performed. In the *La Folia* entry, he notes that "the piece was included in Kreisler's No. 4 recital program at Queen's Hall, London in March, 1907..." This provides some historical context and proves the existence of the work before its 1927 publication.<sup>40</sup>

Another important resource utilized was Leonardo Ottoni do Rosario's 2018 dissertation cataloging violin works by Samuel Coleridge-Taylor. His entries include "Level of Technique" which is a helpful guide to performers and teachers. The catalog contains published work

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<sup>40</sup> Gwang-Lin Peng, "A Descriptive Thematic Catalog of the Works of Fritz Kreisler." DMA diss., City University of New York, (1994): 164.

accessibility as well as public domain (US) information if applicable. Like Peng, he includes score excerpts that provide a visual aid to the catalog.<sup>41</sup>

After exploring varied catalog entries, the following categories and goals were used in building the Violin-Centric Folia Catalog:

1. To provide a condensed folia catalog with a focus on small ensemble violin repertoire, many with a similar instrumentation to Corelli's Op. 5 No. 12 *Follia*.<sup>42</sup>
2. To provide necessary publication-related information of the work including availability and accessibility.<sup>43</sup>
3. To provide information about the contributors of the works.
4. To provide technical notes for performers and teachers to understand the work structure.
5. To aid students and teachers by delineating performance difficulty.

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<sup>41</sup> Leonardo Ottoni do Rosario, "Keep me from sinking down: A thematic catalog of the violin works by Samuel Coleridge-Taylor." DMA diss., The University of North Carolina at Greensboro, 2018.

<sup>42</sup> There are exceptions to this, and they will be discussed in chapter III as "alternative folias".

<sup>43</sup> Unlike Nardolillo's catalog, this dissertation provides as many relevant folias as possible, even if they are out of print. The catalog is an important resource to understand the breadth of the works for violin.

## Components of Violin-Centric Catalog

The following is a sample catalog entry listing the components of the catalog and describing their functions. These components provide necessary information to fulfill the catalog goals mentioned above to aid interested violinists, students and teachers.

1. **Catalog Number:** The catalog numbering is chronological, based on the date of the work.
2. **Title:** This section provides work titles. Translations and abbreviations will be provided as necessary.
3. **Composer:** This section lists the primary composer of work.
4. **Date(s):** This section lists the date of the first publication. If there are alternate dates of significance, these will be notated.
5. **Instrumentation:** This section lists the instruments used within the composition.
6. **Contributor(s):** This category differs by work. In some cases, there is a named arranger, editor, transcriber and/or secondary composer in addition to the primary composer of the work. This section of the catalog will explain how this is notated in the score.
7. **Edition(s) Notes:** This section will provide information on the major edition(s) and publisher(s) of the work. Additionally, this section will provide notes on the style of notation and other important elements of the edition(s).
8. **Accessibility:** This section will notate if the score is widely accessible, and where to obtain it if applicable.
9. **Key Elements:** This section may include but is not limited to the following: number of variations, cadenza inclusion, and variation deviations from theme structure.
10. **Difficulty Rating:** Selected from the following: Beginner-Intermediate, Intermediate, Intermediate-Advanced, Advanced, Highly Advanced. This is a basic grading system used to guide students and teachers towards works suited to their needs. This section will include rationale for the rating with examples of technical qualities of the work.

Figure 3, Abbreviated Contents Table: Guide to Catalog

<b>Catalog Entry, Composer or major Contributor</b>	<b>Page Number</b>	<b>Access (y/n)</b>	<b>Difficulty Rating</b>	<b>Instrumentation</b>
1, Corelli	33	y (online access and for purchase)	Intermediate-Advanced	Violin and Continuo (baroque style)
2, Albicastro	36	y (out of print, online access)	Advanced	Violin and Continuo (baroque style)
3, Cartier (Debroux)	38	y (out of print, online access)	Intermediate-Advanced	Violin and Continuo (Corelli reprint) <sup>44</sup>
4, Beauvarlet-Charpentier	40	n	Unknown	Piano and Violin ad libitum
5, Bedard	41	y (out of print, online access)	Beginner-Intermediate	Lyre or Guitar and Flute or Violin ad libitum
6, Clarchies	42	y (out of print, online access)	Beginner-Intermediate	Two Treble Instruments
7, Alard	44	n	Unknown	Violin and Piano
8, David	45	y (out of print, online access)	Intermediate-Advanced	Violin and Piano
9, Schaffner	46	y (out of print, online access)	Highly Advanced	Solo Violin
10, Léonard	47	y (online access and for purchase)	Advanced	Violin and Piano (or accompanying second violin) <sup>45</sup>
11, Salesski	49	y (out of print, online access)	Advanced	Violin and Cello
12, Spalding	51	y (for purchase, online access)	Advanced	Violin and Piano
13, Auer	52	y (out of print, online access)	Highly Advanced	Violin and Piano
14, Kreisler	54	y (for purchase)	Advanced	Violin and Piano
15, Thibaud	56	y (out of print, select library access)	Advanced	Violin and Piano
16, Suzuki	57	y (for purchase)	Intermediate	Violin and Piano
17, Craton	58	y (for purchase)	Intermediate-Advanced	Violin and Piano
18, Klaverdal	59	y (online access)	Intermediate-Advanced	Electric Violin and Computer
19, Weiss	61	y (for purchase)	Advanced	Two Violins
20, Knox	63	y (for purchase)	Advanced	Four Violas

<sup>44</sup> Debroux's edition contains a modernized realization for piano.

<sup>45</sup> Catalog entry No. 10 also cites a version with orchestral accompaniment.

## Violin-Centric Folia Catalog

**Catalog Number:** 1

**Title:** Sonate a Violino e Violone o Cimbalo, Opera Quinta, Parte Seconda, Follia <sup>46</sup>

**Composer:** Arcangelo Corelli (1653-1713)

**Date:** Corelli dated this work January 1st, 1700, published in Rome. This date is more symbolic than accurate, providing a significant new body of work for the turn of the century.<sup>47</sup>

**Instrumentation:** The title states the instrumentation: “Violino e Violone o Cimbalo” (violin and viol or harpsichord). Violone may include “the use of any large bass instrument”.<sup>48</sup> Although the title suggests using one or the other, using both harpsichord and a basso string instrument forms a typical basso continuo accompaniment.<sup>49</sup>

**Contributors:** N/A

**Edition notes:**

- Corelli’s *Opera Quinta* was republished over 50 times throughout Europe by 1800.<sup>50</sup>
- The existence of these editions will be referenced instead of provided as separate catalog entries. These editions are either reprints or contain only minor edits (added slurs, fingerings, etc.) and/or a realized bass part for keyboard.
- The Wiener Urtext Edition (Schott/Universal Edition) and the Bärenreiter Edition provide a critical commentary, utilize the 1710 Estienne Roger edition and provide a realized basso part.
- Roger’s edition numbers the variations, beginning with the theme (notated as *Adagio 1*).

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<sup>46</sup> This title is abbreviated from the first edition engraving.

<sup>47</sup> See Preface to Wiener Urtext edition of Corelli’s Op. 5 for a more detailed description of this date significance.

<sup>48</sup> Judy Tarling, *Baroque String Playing for ingenious learners*. Corda Music Publications. St. Albans, Hertfordshire, UK, (2000), 240.

<sup>49</sup> *Ibid.*, 212. Tarling offers the possibility of using more than one accompanimental instruments (both bass string instrument and harpsichord, not one or the other). She writes that “the presence of a ’cellist in this type of writing would free the chordal instrument from playing all the notes, in order to play the harmonic structure only...”. Additionally, she addresses the possibility of only using the string player and omitting the “chordal continuo instrument”.

<sup>50</sup> Neal Zaslaw, “Ornaments for Corelli’s Violin Sonatas, op.5”, *Early Music*, Vol. 24, No. 1 (1996), 95.

- Corelli's first edition score does not number the variations but does delineate them with double bar lines.
- Corelli's first edition score does not contain dynamics, trills, articulations, cadenza-like passages, or even the realization of the basso line.

**Accessibility:** The first edition of Corelli's Opus 5 was engraved by Gasparo Pietra Santa. This engraving is part of the public domain (US). Multiple scans can be accessed online.<sup>51</sup> Wiener Urtext and Bärenreiter editions of Corelli's *Opera Quinta* are available for purchase.

**Key Elements:** These descriptions apply to the 1700 first edition.

- Theme and 23 variations.<sup>52</sup>
- Variations separated by a double bar line.<sup>53</sup>
- Notations include time signatures, tempo markings (e.g. *Adagio*, *Allegro*, etc.) and slurs.
- Theme follows standard later folia structure.
- Variations follow theme structure.
- Variation deviations:
  - Embellished, deviated second phrase (e.g. adding subdivisational rhythmic content)
  - Novel second phrase (e.g. novel rhythmic motive, change in register)
  - Repeated second phrase (Variations 20 and 21 have repeat signs instead of written-out second phrases)
  - One phrase variation
  - Altered harmonic progression (e.g. Variation 20 ends on III, F major)
  - Altered time signature
  - Variations with added measures for a cadential purpose (e.g. the final variation has a three measure cadential "coda")

**Difficulty Rating:** Intermediate-Advanced

In the Wiener Urtext Edition, there is a preface by Bernhard Moosbauer (translation abridged by Gemma Ferst). He discusses the Corelli's *Follia* in terms of its rigor:

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<sup>51</sup> [http://imslp.org/wiki/12\\_Violin\\_Sonatas%2C\\_Op.5\\_\(Corelli%2C\\_Arcangelo\)](http://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo)) (complete scores).

<sup>52</sup> Some descriptions of Corelli's work label it as a theme and 22 variations, 23 total sections.

<sup>53</sup> There are 22 distinct double bar lines after the theme, but there is a clear novel variation (No. "10", *Allegro* on page 66 of score). The harmonic rhythm is faster and more disjunct from the theme. The "variation" contains a new time signature, a new tempo marking (*Allegro*) and a new technical element (rapid string crossings); the episodic transitional material works to attach the *Vivace* variation to the *Andante*. For the purposes of this analysis, it will be considered a separate variation, making the total variations 23, 24 total sections including the theme.

Admittedly, documenting the state of virtuoso violin playing of his time was not something which mattered to Corelli, presenting (as it were) a summary of the technical achievements of the violin over the previous decades. The choice of the duo sonata genre would also have been unsuited to this. Rather, with his violin sonatas he was pursuing primarily pedagogical goals, and these had many facets. It is the severe reduction in technical demands for the violin which first catches our attention. Thus in the higher positions playing takes a back seat...Thus the musician is faced with a compendium of the indispensable basics of violin playing at the turn of the 17th/18th century. This becomes particularly clear in the *Follia* at the end of the collection...his self-imposed restrictions in the technical demands on the violin had the secondary effect of widening the circle of those interested in the works.<sup>54</sup>

As stated, this work allows for many violinists of various levels to study it, due to the lack of extreme shifting and virtuosic tricks. The technical aspects of the piece mainly deal with right hand articulations, string crossings and rhythmic maneuvers. The piece works mainly in first and second positions, with only some use of double and triple stopped chordal passages. The reasoning for this rating is due to the unadorned score that Corelli gives the violinist. The freedom to ornament and “annotate” the score is expected but not enforced and leaves a lot of technical challenge and creative music making up to the performer.

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<sup>54</sup> Arcangelo Corelli, Sonatas for Violin and Basso continuo Op. 5, Volume 2, Edited by Bernard Moosbauer, Notes on interpretation by Reinard Goebel/Realisation of the figured bass by Martin Jira, Germany: Wiener Urtext Edition, Schott/Universal Edition, 2003. Preface (XII).

**Catalog Number:** 2

**Title:** Sonate a Violino Solo col Basso Continuo, Opera Quinta, Folia VI

**Composer:** Henrici Albicastro D.B.W. Cavaliero (c. 1660-1730)

**Date:** c. 1703

**Instrumentation:** From title: solo violin with basso continuo

**Contributor:** N/A

**Edition Notes:** Like Corelli (1710 publication of Op. 5), Albicastro's work was published in Amsterdam by Estienne Rogers. The work is similarly published with minimal annotations, and an unrealized basso part.

**Accessibility:** This work is a part of the public domain (US) and can be accessed online.<sup>55</sup> The score is out of print. The unrealized bass part provides an added challenge for the basso player, but this does provide an element of individuality for the performers to craft it to their taste.

**Key Elements:**

- Theme and 19 variations.
- Variations are not notated in score.<sup>56</sup>
- Key words/notations: time signatures, tempo markings (e.g. *Adagio*, *Poco Vivace*), slurs, various "+" markings over notes to indicate trills.<sup>57</sup>
- Theme follows later folia structure (in G minor instead of customary D minor).<sup>58</sup>

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<sup>55</sup> [http://conquest.imslp.info/files/imglnks/usimg/2/21/IMSLP115362-PMLP235242-albicastro\\_6\\_vn\\_sonatas\\_op5\\_347940161.pdf](http://conquest.imslp.info/files/imglnks/usimg/2/21/IMSLP115362-PMLP235242-albicastro_6_vn_sonatas_op5_347940161.pdf) (complete score).

<sup>56</sup> The performer must use shifts in textures, rhythms and affects as signals for new variations. In analysis, a number of variations do not begin on beat one, but in the middle of a measure. Some, but not all variations begin with a descriptive word describing tempo or style.

<sup>57</sup> Variation 13 is marked "Staccato e Allegro", and Variation 17 is marked "Presto e Stacato" (misspelling most likely copy error); these designations are the only means of marking articulations in the score. Because of the fast tempos and subdivisions of the two variations mentioned, the marking is most likely notated so that the performer will not play the variations with long bows or added slurs, but, with a detached, fiery stroke.

<sup>58</sup> Richard Hudson, "The Folia Melodies", *Acta Musicologica* 45, No. 1 (1973), 116. Hudson describes the harmonic tendencies of both the early and later folias: "These harmonic and rhythmic possibilities result in considerable variety among examples of the earlier folia. Although usually in G minor, they may occur also in other keys, both major and minor. The later folia almost always appears in D minor." Albicastro's *Folia* thus becomes almost a hybrid of the

- Variation deviations:
  - Variation 1 already begins to adjust the structure of the theme. After the first phrase, the bass line plays a transitional measure alone (in tonic, G minor); the second phrase is only seven measures, omitting the final tonic measure, eliding into Variation 2.
  - Like Variation 1, at least half of the variations omit the final tonic measure. Having this phrase structure throughout the work, as compared to Corelli's *Follia*, provides more momentum throughout the work. Additionally, the moments of full cadence at the end of variations are notable, for example after Variation 3 (end of page 43, first page of score) as well as after Variation 12 (marked *Adagio* on page 47).
  - Variations 7 through 10<sup>59</sup> contain the folia structure in half the length. This section is in common time with two main harmonies per measure.
  - Variation 13 is an extended episodic variation; it provides a meandering transitional period without exceptional cadences for 29 measures.
  - The final variation omits the final tonic measure, but instead provides a three-measure extended cadential figure oscillating between dominant and tonic harmonies. On the dominant chords there are fermatas, halting the cadence to the tonic and perhaps inviting the soloist to provide ornamented passagework during these holds.
  - Alternative time signatures.
  - G major final cadence.

**Difficulty Rating:** Advanced

Even though the range is similar to Corelli's *Follia*, there are many added double stops, large chordal passages, and fast florid passages with complex string crossings. Additionally, as discussed in the previous section, the variations are less obviously notated with varied structures and phrase lengths that sometimes deviate from the written measure. There are slurs and some trills (+) notated, but there is room to add ornamentation and articulation even when not notated (similar to Corelli).

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new and the old; its theme has the melodic and harmonic qualities of the later folia yet its key area is G minor, with the addition of a G major final cadence.

<sup>59</sup> In analysis, Variation 7 begins on page 46 of the score with an *Allegro* marking.

**Catalog Number:** 3

**Title:** Folies Despaigne Par Corelli

**Composer:** Arcangelo Corelli

**Date:** 1798

**Instrumentation:** Violin and Continuo

**Contributor:** J.B. Cartier (1765-1840) authored the book *L'Art du Violon* which included Corelli's "Folies".

**Edition Notes:** The work was included in the "Catalogue of Masters" section of *L'Art du Violon* which included an anthology of works for violin. Belgian violinist Joseph Debroux (1866-1929) published a version of La Folia (Lemoine, 1911 Paris publication) of which he cited Cartier's work as his source. Debroux included La Folia in his publication *L'Ecole du violon* (Violin School) of the 17th and 18th centuries.

**Accessibility:** Cartier's "L'Art du Violon" is in the public domain (US) (in French).<sup>60</sup> Debroux's *L'Ecole* is cited in the public domain, but La Folia is not accessible. The score can be accessed through HathiTrust Digital Library for educational, scholarly, non-commercial purposes.<sup>61</sup> Both publications are out of print.

**Key Elements:**

- Both Cartier's and Debroux's Folias have the same amount of variations as Corelli's. Cartier did not annotate the work, but simply included it as a masterwork to be publicized in the violin repertoire.
- Debroux's violin part is annotated with romanticized bowings, fingerings, articulations and further descriptions for the performer that differ in style from Corelli's.<sup>62</sup>
- Debroux's publication of the work includes added affect words and added fermatas. Joseph Jongen realized the basso part for this publication and added expressive dynamics to the part.

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<sup>60</sup> [https://imslp.simssa.ca/files/imglnks/usimg/b/bc/IMSLP333435-PMLP538968-lartduviolonouco00cart\\_cartier.pdf](https://imslp.simssa.ca/files/imglnks/usimg/b/bc/IMSLP333435-PMLP538968-lartduviolonouco00cart_cartier.pdf). The folia entry is on page 40 (complete score).

<sup>61</sup> <https://babel.hathitrust.org/cgi/pt?id=uc1.c034577333&view=1up&seq=7> (complete score and violin part).

<sup>62</sup> It is interesting to note that Variation 10 is named *Grazioso* and includes a double bar line (Corelli's did not); this implies that Debroux deemed this a variation.

**Difficulty Rating:** Intermediate-Advanced

Cartier's "Folies" contains the same attributes as Corelli's because it is essentially a reprint. Debroux adds a romanticized quality to the score with specific articulations, affect words and a realized piano part, but he does not alter the overall difficulty from Corelli's score.

**Catalog Number:** 4

**Title:** 12 variations. Les folies d'Espagne. Piano, violon ad libitum. Ré mineur

Alternative title: “Les folies d'Espagne [Musique imprimée] air du célèbre Corelli avec douze nouvelles variations pour le forte piano dédiées à Monsieur Auguste de Talleyrand... par Beauvarlet Charpentier”<sup>63</sup>

**Composer:** Jacques-Marie Beauvarlet-Charpentier (1766-1834)

**Date:** Published 1807-1814

**Instrumentation:** Violin and Continuo

**Contributor:** N/A

**Edition Notes:** N/A

**Accessibility:** This score is inaccessible but is listed in a French online catalogue.<sup>64</sup>

**Key Elements:** N/A

**Difficulty Rating:** This is unknown due to lack of score access, but one can assume that the violin part would be simpler than Corelli's because of the title description of “ad libitum violin accompaniment”.

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<sup>63</sup> Both titles are included in the online French catalogue listing.

<sup>64</sup> <https://catalogue.bnf.fr/ark:/12148/cb41156372z>.

**Catalog Number:** 5

**Title:** La Gavotte de Vestris, Variée pour Lyre ou Guitare. Suivie de Seize Nouvelles Variations Des Folies D’Espagne, avec Accompagnement de Flute ou Violon (ad libitum), oeuvre 39.

**Composer:** Jean-Baptist Bedard (1765-1818)

**Date:** Unknown

**Instrumentation:** This piece is written for two players: lyre or guitar and accompaniment flute or violin (ad libitum).

**Contributor:** N/A

**Edition Notes:** The title page states that this was a Paris Publication.

**Accessibility:** There is a scan of an early score on public domain (US).<sup>65</sup>

**Key Elements:** The focus of this entry is on the second half of this work, the Folies D’Espagne Variations. It is interesting to note that the Gavotte does contain a theme and variations as well.

- Theme (*Tema*) and 16 variations.
- Variations clearly labeled (e.g. 1st Variation, 2nd Variation, etc.).
- Violin (or flute) is an accompaniment and provides a consistent emphasis on D to ground the listener on the harmonic importance.
- Theme (*Tema*) follows the standard later folia structure with added accompanimental ostinato pattern.
- Variations follow theme structure.

**Difficulty Rating:** Intermediate

The range for this piece is quite minimal. For a violinist, this piece requires no shifting (Variations 1 and 8 require an extension of the fourth finger on the E string to reach the C natural). Major difficulties include maintaining the tempo while shifting the rhythmic motive. Additionally, grace notes are frequent and require some technical foundation to execute without sounding like a mistake. While some of the variations are at a Beginner level (e.g. Variations 3, 6 and 9), the tied gestures, the varied slur gestures, the varied rhythmic motives as well as the brushed articulations needed in the faster variations require a student with more fundamental knowledge than a beginner.

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<sup>65</sup>

[https://imslp.org/wiki/La\\_Gavotte\\_de\\_Vestris\\_et\\_les\\_Folies\\_d%27Espagne\\_avec\\_Variations%2C\\_Op.39\\_\(Bédard%2C\\_Jean-Baptiste\)](https://imslp.org/wiki/La_Gavotte_de_Vestris_et_les_Folies_d%27Espagne_avec_Variations%2C_Op.39_(Bédard%2C_Jean-Baptiste)) (Parts only).

**Catalog Number:** 6

**Titles:**

1. La Folie, from Contre-dances et Walzes, 16e Recueil (collection)
2. La Folia D’Espagne, from Contre-dances et Walzes, 25e Recueil

**Composer:** Louis-Julien Clarchies (1769-1814)

**Date:** (179? -1815?)

**Instrumentation:** Two treble instruments (e.g. violins)

**Contributor:** N/A

**Edition Notes:** This work is in a set of dances by Clarchies. All are very brief and simple in range and rhythmic structure, suitable for two instruments and with a consistent pulse for dancing.

**Accessibility:** Multiple collections of Clarchies’ dance music editions are in the public domain.<sup>66</sup> These collections are out of print.

**Key Elements:**

- Dance for two treble instruments; dance instructions included.
- “La Folie ” is on printed pages 20-21 of the 16e Recueil (16th collection). The dance is in D minor, in duple meter, but does not resemble the La Folia harmonic or melodic concept. Much of the work is in a major key area with an exuberant, outgoing affect that differs from the later folia framework.
- “La Folie D’Espagne” is on printed pages 20-21 of the 25e Recueil (25th collection). This dance begins in D minor, in compound duple meter (a danceable adaptation from La Folia’s usual meter) and is much more characteristic of La Folia’s melodic and harmonic framework.
- The melodic “theme” rhythm is altered with constant eighth notes, and the addition of a three-note pick up. The dance works in three repeated sections, all with pick-up gestures that repeats back to the beginning (del segno). The second section moves to f major and the third modulates to D major. This jovial adaptation of “La Folie D’Espagne” seems to allude to the livelier, rustic origins of the folia genre.

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<sup>66</sup> 16th edition: <https://imslp.org/wiki/Special:ReverseLookup/270695>; 25th edition: <https://imslp.org/wiki/Special:ReverseLookup/270699> (complete scores); Additionally, score images and catalog information listed on library of congress record: <https://www.loc.gov/item/50044987/> (*La Folie*, images 328-329 and *La Folie D’Espagne*, images 108-109).

**Difficulty Rating:** Beginner-Intermediate

Both *La Folie* and *La Folie D'Espagne* are quite short and simple. The lower treble part is in a very basic middle register and mostly faces rhythmic difficulties and grace notes. The upper parts venture into third position briefly, but are mostly one-line, singable (and danceable) melodies.

**Catalog Number:** 7

**Title:** Entry #1. *Corelli*, Sonate XII (Follia), Op. 5

**Composer:** Arcangelo Corelli

**Date:** 1863

**Instrumentation:** Violin and Piano

**Contributor:** Delphine Alard (1815-1888)

**Edition Notes:** Corelli is included in Alard's anthology of masterworks of the 17th and 18th centuries, titled *Les maitres classiques du violon*. This collection contains 56 classic works of the violin repertoire.

**Accessibility:** Out of print and inaccessible. The listing of the publication, visuals of the front page, and a listing of the works in the collection are available in the public domain (US).<sup>67</sup>

**Key Elements:** The title page of the work reads (translated): "Collection of Pieces chosen from the masterpieces of the greatest Italian, German and French classical masters with style, phrasing, expression, fingering and bowing." This description informs that Alard published Corelli's work and created a performance edition of the work, with added dynamics, articulations, words with style and tempi information, etc. This work is most likely similar to the work of Ferdinand David with his collection and his annotations of Corelli's Folia.

**Difficulty Rating:** Intermediate-Advanced

This score most likely is similar to Ferdinand David's work (Catalog No. 8).

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<sup>67</sup> [https://imslp.org/wiki/Les\\_Ma%C3%AAtres\\_classiques\\_du\\_violon\\_\(Alard,\\_Jean\\_Delphin\)](https://imslp.org/wiki/Les_Ma%C3%AAtres_classiques_du_violon_(Alard,_Jean_Delphin))

**Catalog Number:** 8

**Title:** Die hohe Schule des Violinspiels... (Translated: The High School of Violin Playing, Masterworks of the 17th and 18th Centuries for Violin and Pianoforte)  
No. 2. Corelli, Folies d'Espagne Variationen

**Composer:** Arcangelo Corelli

**Date:** 1867

**Instrumentation:** Violin and Piano

**Contributor:** Ferdinand David (1810-1873)

**Edition Notes:** David included Corelli's "Folies" in his published collection of masterworks. In contrast to J.B. Cartier's anthology of works, David provides personal adaptations of the work. This collection of masterworks is a clear example of a "Performer's Edition".

**Accessibility:** This work is a part of the public domain.<sup>68</sup>

**Key Elements:**

- Theme, 22 variations, cadenza.
- Theme and variations marked with double bar lines; some, but not all are delineated with new tempo markings and descriptive words.
- Keywords/notations: time signatures, tempo names (e.g. *Adagio*, *Allegretto*), dynamic markings, articulation-related words (e.g. *sempre staccato*), fingerings, and articulations.
- Theme follows the later folia structure.
- Variation deviations are similar to Corelli.

**Difficulty Rating:** Intermediate/Advanced

David's work serves to "annotate" Corelli's version. The variations remain intact and in the original order. David is able to guide the performer as a violinist himself, adding dynamics, articulations, phrase markings, etc. Additionally, he incorporates added virtuosic chords, flourishes and varied ornaments that provide a modernized, virtuosic flare. Finally, he adds a brief cadenza passage to act as an afterward or coda.

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<sup>68</sup> Ferdinand David. *Die hohe Schulz does Violinspiels*. Leipzig: Breitkopf & Hartel (1867) (Score); Violin part included (edited by Henri Petri). Score only: <https://imslp.org/wiki/Special:ReverseLookup/42451> Violin part: <https://imslp.org/wiki/Special:ReverseLookup/90900>. While David's violin realization is not in print anymore, the David/Herman edition of La Folia for Viola and Piano is available for purchase.

**Catalog Number:** 9

**Title:** La Folie Trente Caprices, Op. 26

**Composer:** Nicolas-Albert Schaffner (1790-?)<sup>69</sup>

**Date:** published 1872

**Instrumentation:** Solo Violin

**Contributor:** N/A

**Edition Notes:** Leipzig publication

**Accessibility:** These caprices can be found on public domain (US). They are out of print.<sup>70</sup>

**Key Elements:**

- Thirty short caprices
- Caprices do not follow later folia structure
- Caprices are clearly numbered
- Tempo markings, fingerings, articulations added
- Caprices serve both pedagogical and performance purposes

**Difficulty Rating:** Highly Advanced

The name “La Folie” is misleading; the name seems not to refer to the later folia form, but perhaps is a testament to the folly or madness that the difficult caprices provide. These caprices work similarly to Paganini’s Caprices, with a virtuosic range and set of technical skills (e.g. *ricochet*, extended double stops, left hand *pizzicato*, etc.).

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<sup>69</sup> Some information of Schaffer and his Caprices are available the website “La Folia: a musical Cathedral”, folias.nl.

<sup>70</sup> <https://imslp.org/wiki/Special:ReverseLookup/58939>

**Catalog Number:** 10

**Title:** Various titles including “La Folia Variations Sérieuses”

**Composer:** Arcangelo Corelli

**Date:** 1901-1930

**Instrumentations:** Violin Solo with piano or second violin accompaniment; later orchestral accompaniment

**Contributor:** Hubert Léonard (1819-1890)

**Edition Notes:**

- Léonard’s major contribution to la folia was the piano accompaniment realization and extensive cadenza.
- Leopold Lichtenberg edition (1901, Shirmer).
- Ovide Musin (Léonard’s pupil) revised edition (1909, Carl Fisher).
- Max Reger orchestration with cadenza by Hubert Léonard titled “La Folia: “Serious Variations” for the Violin by Corelli” (1914).
- Léonard/Henri Marteau (Léonard’s pupil) edition (1930); titled *La Follia Sonata ‘Folies d’Espagne’ (1700) Variationen über ein Thema von Farinelli*; contains a piano accompaniment and second violin accompanimental part option.
- Musin’s preface notes describe the organization of the revised work: “The present ‘La Folia’ variations may be described as illustrating a mind suffering from madness, striving in vain to lift the weight of melancholy. Dividing the work into three so-called periods, Corelli portrays moments of sadness and longing, alternating with flashes of joy, courage and gaiety, and finally giving way to deepest despair. The final major chord fittingly expresses the release of the tortured soul”.<sup>71</sup>
- The editions include fingerings, articulations, bowings, dynamics, trills and other expressive notations.

**Accessibility:**<sup>72</sup>

- Lichtenberg edition can be accessed online and is part of the public domain.
- Musin edition can be accessed online through HathiTrust Digital Library for educational, scholarly, non-commercial use.
- Léonard/Marteau edition, Reger piano reduction available for purchase via Schott.
- Reger orchestral parts available for rental via Carl Fischer.

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<sup>71</sup> Signed by Ovide Musin, New York, July 1909.

<sup>72</sup> Lichtenberg score: <https://imslp.org/wiki/Special:ReverseLookup/321963>, Musin edition: <https://hdl.handle.net/2027/chi.45399662> (score only).

**Key Elements:**

- Theme and variations are grouped into three periods (spelled *periode*).<sup>73</sup>
- Variations are sometimes (not always) marked with double bar lines.
- Variations contain different notations (e.g. some have multiple tempo markings while others have none).
- Periode I: Theme (*Adagio*), Variations 1-4.
- Periode II: Variations 5-8.
- Periode III: Variations 9-10, solo cadenza, Variation 11.
- Theme follows later folia structure.
- Variations follow theme structure.
- Variation deviations:
  - Embellished second phrase (e.g. new bowing articulation, added subdivision)
  - Omission of final tonic in phrase 2 (e.g. Variation 1, 3) for elided transition to next variation
  - Novel second phrase (e.g. Variation 4; in this case, the two violins do exchange similar material, creating some cohesion to this variation)
  - Novel time signature
  - Variation 10 has extended second phrase as transition into extensive solo cadenza
  - Theme-like variation after cadenza without solo violin (like in concerto form, final *tutti* section); last chord is major
- Inclusion of Léonard's original, "extensive" solo cadenza included in both the orchestration as well as the editions for piano (and/or accompanying second violin).
- Violin II accompanimental part uses condensed range and less melodic elements (e.g. sustained double stops, countermelodies and rhythmic ideas).

**Difficulty Rating:** Advanced

The main element for this rating is the long, virtuosic cadenza, very similar in length and difficulty to a full concerto cadenza.

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<sup>73</sup> Lichtenberg score contains theme, 11 variations, cadenza, final *tutti* variation like other Léonard-based scores, but does not group them in periods.

**Catalog Number:** 11

**Title:** Chaconne. (Thema 'La folia' de Händel-Corelli)

**Composer:** Gdal Salesski (also spelled Saleski) (1888-1966)

**Date:** 1920

**Instrumentation:** Violin and Cello

**Contributor:** The title of this work eludes to Salesski's influences; Corelli's *Follia* and Handel's *Sarabande* in D minor, HWV 437 (keyboard suite) with a folia-inspired theme, though a slightly altered harmonic progression (chord 3 of Handel's progression is III, F major instead of the usual i, D minor). Johan Halvorsen, Norwegian violinist-composer, composed a set of variations for violin and viola (1897) based on Handel's *Sarabande*. Additionally, there are similar variations to the *Passacaglia* for Violin and Viola (1893) by Halvorsen, based on Handel's keyboard suite in G minor HWV 432.

**Edition Notes:** The record of this work via UR Research and the Eastman School of Music notes Oluf Bys as the publisher.

**Accessibility:** This score is accessible online and is part of the public domain (US).<sup>74</sup> The score is out of print.

**Key Elements:**

- Theme and nine variations.
- Variations clearly marked with double bar lines.
- Key notations: tempo markings, expressive words, articulations, bowings and dynamics.
- Two themes (Corelli's and Handel's) are interrelated and coexist throughout the work.
- Theme follows later folia structure with some harmonic alterations.
- Variation alterations:
  - Embellished, deviated second phrase (e.g. change in articulation to pizzicato or spiccato)
  - Novel second phrase (e.g. Variation 4 *Allegro Moderato* has a second phrase with novel subdivisions and articulations)
  - Change in time signature (e.g. Variation 7 *Maestoso* is in 2/4)
  - Most variations differ in style from Corelli's Op. 5, but a notable consistency is Variation 8 *Allegro Molto*, which corresponds directly to the arpeggiated sixteenth notes in Corelli's Variation 6
  - Variations 5-7 are similar to the structure and melody of Handel/Halvorsen *Passacaglia* variations

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<sup>74</sup> [https://imslp.org/wiki/Chaconne\\_\(Saleski%2C\\_Gdal\)](https://imslp.org/wiki/Chaconne_(Saleski%2C_Gdal)) (Parts only). Additionally, record of work is part of Eastman School of Music (UR Research) record: <http://hdl.handle.net/1802/14119> (parts only).

**Difficulty Rating:** Advanced

This piece compares directly to the Handel-Halvorsen duos, which are performed with more frequency and are in print. The violin part for this work has a less virtuosic range than the Handel-Halvorsen and contains less complicated scalar passagework. This work is still considerably difficult to perform, especially due to the densely written theme with double stops in both parts, requiring precise intonation. Additionally, there are many virtuosic techniques that have to happen in unison (e.g. *spiccato* and complex double stops).

**Catalog Number:** 12

**Title:** La Folia

**Composer:** Arcangelo Corelli

**Date:** 1921

**Instrumentation:** Violin and Piano

**Contributor:** “Freely Transcribed by Albert Spalding” (1888-1953)

**Edition Notes:**

- Published by Composers’ Music Corporation.
- Note in Score: “Mr. Spalding’s transcription of Corelli’s ‘La Folia’ is so free as practically to constitute an original composition. This piece may be performed in public under the name ‘La Folia, Corelli-Spalding’, or an equivalent title which assigns full credit to Mr. Spalding for the transcription.”

**Accessibility:** This score is available for purchase, can be accessed online, and is in public domain (US).<sup>75</sup>

**Key Elements:**

- Theme and seven variations with an extended coda section.
- Variations are clearly marked (e.g. *Var. 1*).
- Key words/notations: fingerings, bowings, articulations, trills, dynamics, descriptive words and tempo markings.
- Theme follows later folia structure.
- Variations follow theme structure.
- Variation deviations:
  - Embellished, deviated 2nd phrase (e.g. added ornaments, subdivisions)
  - Novel 2nd phrase (e.g. new rhythmic pattern in *Var. 2* phrase 2)
  - Extended coda with accompanied, cadenza-like passagework
  - Variation 6 modulates to D major

**Difficulty Rating:** Advanced

Spalding’s folia contains many virtuosic elements that require advanced skill of the performer (e.g. up-bow *staccato*, complex double stops, free-form coda “cadenza”). Although Spalding’s piece functions in many ways like an “original composition”, he does reuse some of Corelli’s ideas. For example, Variations 1 and 2 of Spalding correspond directly to Variations 1 and 8 of Corelli.

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<sup>75</sup> <https://imslp.org/wiki/Special:ReverseLookup/85796>

**Catalog Number:** 13

**Title:** Folies d'Espagne (La Folia) for Violin and Piano

**Composer:** Arcangelo Corelli

**Date:** c. 1922

**Instrumentation:** Violin and Piano

**Contributors:** On Cover Page: “Entirely re-arranged for the Concert Stage, according to an earlier version by Ferdinand David and provided with an original Variation by Leopold Auer”.

**Edition Notes:** The edition is by Carl Fischer. Although the edition states that it is “according to an earlier version by Ferdinand David”, this is only a starting point. There are still alterations from the David version in addition to Auer’s “original variation”. Auer’s variation is what distinctly puts this work in the Advanced category. Variation 15 (the 14th variation after the theme) is Auer’s work, and combines many difficult technical abilities. It is interesting to ponder why Auer decided not to write his own cadenza, instead using David’s brief, and relatively intermediate-level cadenza. His added variation is proof that he was versed and able to create unique, virtuosic passagework.

**Accessibility:** This work is available HathiTrust Digital Library and is available for educational, scholarly, non-commercial use; it is a part of the public domain (US).<sup>76</sup>

**Key Elements:**

- This work includes a theme, 19 variations and cadenza (David).
- Variations are marked with a double bar line; there are also rehearsal letters that apply throughout the work.<sup>77</sup>
- Key words/notations: bowings, fingerings, dynamics, trills, tempo markings and affect words.
- Theme follows later folia structure.
- As the title states, this work relates more closely to David’s folia than Corelli’s.
- Deviations from David folia:
  - new, highly advanced variation, No. 16 (by Auer), including a multitude of highly advanced techniques like fast scalar gestures, successive thirds and fingered octaves
  - ornamenting variations with extended techniques (e.g. left hand pizzicato)
  - omission of some less technical variations (e.g. David’s *Più Presto* Variation 4, *Meno mosso*, Variation 10)

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<sup>76</sup> <https://hdl.handle.net/2027/mdp.39015007627717>

<sup>77</sup> Rehearsal letters sometimes correspond to beginnings of variations, but often are placed during the second phrase of a variation. They should not be used as variation markers.

- expansion of register (e.g. using an upper octave for 2nd phrase), rhythmic subdivision
- alterations to David's tempo markings (e.g. from *Adagio* to *Lento*)

**Difficulty Rating:** Highly Advanced

Auer sought to make this a more virtuosic work from David's Folia by omitting fewer technical variations, including his own variation of extreme difficulty and adding difficult adjustments to David's pre-existing variations. There are little moments of reprieve in this piece, as Auer even condenses slow sections.

**Catalog Number:** 14

**Title:** Sonata in D minor “La folia”

**Composer:** Arcangelo Corelli<sup>78</sup>

**Date:** published in 1927, could have been written as early as 1850<sup>79</sup>

**Instrumentation:** Violin and Piano

**Contributor:** Fritz Kreisler, arranger and transcriber

**Edition Notes:** a version of Kreisler’s folia is within *Fritz Kreisler Collection, Volume III*. This volume contains information about the work by Kreisler scholar Eric Wen.

**Accessibility:**

- In print, for purchase
- Carl Fisher publishes “La folia” within Kreisler’s printed collections, and separately as an individual work

**Key Elements:**

- Theme and XII Variations, *Più Vivo* (abbreviated variation), Cadenza, Tempo 1 (final variation), inclusion of three unpublished variations in *Fritz Kreisler Collection*.
- Variations are marked with Roman numerals and separated with double bar lines.
- Key words/notations: affect words, tempo markings, trills, accents, articulations, bowings.
- Theme follows later folia structure.
- Variations follow theme structure.
- Variation deviations:
  - embellished, deviated second phrase (e.g. varied articulation, ornamentation)
  - novel second phrase (e.g. new rhythmic motive, articulation)
  - one-phrase variation
  - multiple theme areas (original theme, variation IX, final Tempo 1)
  - varied time signatures
  - varied harmonic progression (e.g. second phrase of variation IX modulates to D major)

**Difficulty Rating:** Advanced

Kreisler’s *La Folia* works as both a transcription and arrangement. In contrast to David’s work, Kreisler freely moves variations, condenses, combines, rearranges, etc. His folia is not an annotation of Corelli’s but is a new journey through the variations. Although not published

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<sup>78</sup> Incorrectly titled “Arcangelo Corelli, **Op. 1** No. 12” in the *Fritz Kreisler Collection, Vol. 3*

<sup>79</sup> Gwang-Lin Peng, “A Descriptive Thematic Catalog of the Works of Fritz Kreisler.” DMA diss., City University of New York, 1994.

originally, Kreisler added three supplemental variations. They are virtuosic and incorporate Kreisler's usual technical skills with ample use of double stops and virtuosic up-bow staccato. These variations accentuate the modernized, virtuosic nature of Kreisler's adaptation and provide clarity that Kreisler's aim was to reimagine and redefine Corelli's work into his own style.

**Catalog Number:** 15

**Title:** Transcriptions for Violin and Piano; La Folia, Variations Sérieuses (Corelli-Léonard)

**Composer:** Marked in Score as “Corelli-Léonard”

**Date:** 1928

**Instrumentation:** Violin and Piano

**Contributor:** Arranger, Jacques Thibaud (1880-1953)

**Edition Notes:**

- Publisher, Carl Fischer.
- This is in a set of four transcriptions by Thibaud: Danse Espagnole (Granados), Minute Caprice (Rode), La Folia (Corelli) and La Chasse (Caprice de Paganini).

**Accessibility:** This work is out of print. The edition used for this entry was found at the UW Library in the School of Music.

**Key Elements:**

- Theme, nine variations, a cadenza (Léonard), and a final variation.
- Some, but not all variations are marked with a double bar.
- Thibaud marks large sections with tempo markings. Within these sections, there are multiple variations. There are seven large sections: Adagio, Allegro, Andante, Allegro Scherzando, Adagio, Allegro moderato, and Adagio.
- As the title states, this work relates closely to both Léonard and Corelli’s folias.
- Deviations from Léonard:
  - specific fingerings
  - bowings, articulation markings
  - less specific use of affect words, tempo markings
  - altered melodic range (also examples of slight alterations of pitch, rhythm)
  - omission of variation (of Variation 7)
  - final variation performed by violinist, with added scalar, octave lead-in (Léonard’s begins with accompaniment only)

**Difficulty Rating:** Advanced

In comparison to Léonard’s score, the overall stylistic quality and level of difficulty are equally maintained. The differences to the score are generally minimal. The major change to the score seems to be the bold inclusion of the violin at the end of the piece. This finale is very similar to Fritz Kreisler’s realization of the solo violin at the end of the piece; the violin closes in a high register, creating a passionate theme restatement.

**Catalog Number:** 16

**Title:** La Folia

**Composer:** Arcangelo Corelli

**Date:** c. 1950, Suzuki Book VI, First Edition published<sup>80</sup>

**Instrumentation:** Violin and Piano

**Contributor:** arranged by Shinichi Suzuki (1898-1998)

**Edition Notes:**

- Summy-Birchard, Inc: sole publisher for the world except Japan.
- Suzuki Violin School Volume 6, *International Edition*.
- Suzuki method book VI, Work I.
- Method book contains preparatory exercises unique to *La Folia*.

**Accessibility:** The Suzuki books are readily available for purchase.

**Key Elements:**

- Theme and 13 variations.
- The theme follows the later folia structure.
- Key words/notations: tempo markings, articulations, bowings (including bow direction), fingerings, dynamics.
- Variation deviations:
  - One-phrase variation (Variations 5, 6, 8; Variation 7 omits the final measure)
  - Embellished second phrases (e.g. Variation 7 contains a florid, slurred beat 3; in the second phrase, the slur contains nine notes instead of five in phrase 1)
  - Novel second phrases (e.g. Variation 9 *Allegro*; first and second phrase differ in rhythmic quality and melodic contour)
  - Final variation, culmination of techniques, added four measures of cadential activity

**Difficulty Rating:** Intermediate

Suzuki's work provides a variety of techniques and styles for the performer to maneuver, while adapting some modernizations to the work (eg. Kreisler, David) for an intermediate performer. More information about Suzuki's pedagogical modifications will be addressed in Chapter III.

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<sup>80</sup> Information included on page 32 of Suzuki book VI, revised edition.

**Catalog Number:** 17

**Title:** 12 Variations on ‘La Follia’

*In the tradition of Arcangelo Corelli & Antonio Salieri*

**Composer:** John Craton (b. 1953)

**Date:** 2007

**Instrumentation:** Violin and Piano

**Contributor:** N/A

**Edition Notes:**

- Craton’s music is published by Wolfhead Music, Indiana.
- Theme, 12 variations and a coda “variation”, 14 total sections.
- Variations clearly marked “e.g. Var. I, Var. II” with specific tempo markings.
- Key notations: dynamics, articulations (e.g. dots, slurs, accents), variation markings, technique indicators (e.g. *pizz*, *arco*, *tr*).

**Accessibility:**

- Craton’s Folia is available for purchase, listed on his website:<sup>81</sup>

**Key Elements:**

- Craton utilizes additional techniques including pizzicato, harmonics, oscillating texture (Variation IX).
- Pizzicato is notably present throughout in multiple styles.

**Difficulty Rating:** Late Intermediate- Advanced

The tempo specifics help to shape the piece and give a clear indicator to a less-experienced student. Virtuoso elements of the piece have abbreviated range and rigor.

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<sup>81</sup> <https://www.craton.net/music/violinworks.htm#follia>. As listed on his website, Craton wrote *Twenty-six Variazioni sulla Follia di Spagna* for violin and piano, based on Antonio Salieri’s Follia for orchestra in addition to *12 Variations on ‘La Folia’*.

**Catalog Number:** 18

**Title:**

*there will be earthquakes*

La folia for electric violin and computer

**Composer:** Stefan Klaverdal (b. 1975)

**Date:** 2012

**Instrumentation:** Electric Violin and Computer

**Contributor:** N/A

**Edition Notes:**

- Concise notes on the piece are located on Klaverdal's website.
- Commissioned by Elucian/Violin Variations and Swedish Arts Grants Council.
- The electronics part is not explained, but the composer mentions that interested performers can obtain necessary information.
- Composer notes:

This commission was very interesting, since the goal was to create a piece of only 16 bars, based on the old famous 16 bar fragment La folia. The old melody has been the base for hundreds of variations, and it is easy to feel intimidated by the sheer number of masterpieces. The piece turned out to be more or less writing itself, and rather than variations, it takes the form of a slow organic form. The title refers to some of the qualities of the outcome, I felt it to be related to both stillness, calm as well as a kind of perspective of pain. The title is a quote from Mark 13:8.<sup>82</sup>

**Accessibility:** Score included on composer website.<sup>83</sup>

**Key Elements:**

- Klaverdal uses 15 repeated sections that are looped and combined and then removed at the end of the work.
- In the composer notes, Klaverdal states that "rather than variations, it takes the form of a slow organic form".<sup>84</sup>

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<sup>82</sup> Information obtained from composers website,  
<http://www.stefanklaverdal.com/works/earthquakes/earthquakes.htm>.

<sup>83</sup> Ibid.

<sup>84</sup> Ibid.

**Difficulty Rating:** Intermediate-Advanced

The violinist needs to have a capable understanding of recording, looping and playing over a pre-recorded track in addition to learning the techniques required of the piece. The performer is creating an ensemble work as an individual. This requires accurate intonation and tempi. The violin part maintains a high register throughout and utilizes advanced techniques like continuous chordal passages and syncopated rhythmic passages.

**Catalog Number:** 19

**Title:** Variations on “La Folia” *For Violin Duet*

**Composer:** Matthew C. Weiss

**Date:** 2012

**Instrumentation:** Two Violins

**Contributor:** N/A

**Edition Notes:**

- Weiss’ Folia is published by Editions Musica ferrum, Greece.
- Weiss was influenced by Corelli’s La Folia. Additionally, he grew up with the Suzuki method and so he learned the Suzuki arrangement as a young violinist.<sup>85</sup>
- Weiss includes words for tempo markings and descriptive character markings (e.g. *Misterioso* and *Comodo*).
- The piece includes articulations (e.g. dots, slurs, accents, etc.) as well as dynamics and fermatas to help with phrasing and timing.
- Not all variations have titles, but there is a double bar line after each variation

**Accessibility:** This score is available for purchase online.<sup>86</sup>

**Key Elements:**

- Theme and 12 variations.
- Theme follows the later folia structure.
- Variation deviations:
  - Deviated/embellished harmonic structures
  - Novel melodic material
  - Dissonances, complex harmonies
  - Varied time signatures
  - Added partial measure for cadential purposes
  - Omission of the last tonic measure for momentum to the next variation (end of *Con Fuoco* variation on page 9)
  - Added measures for an extended cadence/transition (*Vivace* variation on page 10 and *Grandioso*, final variation, page 12)
  - Final variation climactically involves techniques and motives previous variations

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<sup>85</sup> Matthew C. Weiss, email correspondence, March 2020.

<sup>86</sup> <https://www.musica-ferrum.com/catalog/viewitem.php?show=42>.

**Difficulty Rating:** Advanced

This work has many qualities similar to Paganini's 24 caprices. There is added difficulty because the virtuosic writing is between two violin parts. Though Violin II has a more limited range and is often an accompanimental role, both parts share virtuosic techniques in dialogue (e.g. *ricochet*, chords, florid passagework). The two players must execute techniques in a compatible style, and Violin II must keep a consistent tempo to ground the soloistic lines of Violin I.

**Catalog Number:** 20

**Title:** Marin Marais Variations on “Folies d’Espagne” for four violas  
Viola Spaces Volume III

**Composer:** Garth Knox (b. 1956)

**Date:** 2013

**Instrumentation:** Four Violas

**Contributor:** Garth Knox utilized Marin Marais’ 1685 *Folies* for Viola da gamba and continuo, a work containing 32 “couplets” or verses. Knox chose a theme and eight variations and added a specific extended technique to each.

**Edition Notes:**

- Publisher: Schott.
- Theme and Variations are clearly marked and end with a double bar line. The score and parts are clean, clear and descriptive.
- Knox’s Foreword for this piece provides lots of great information. His organization of this work has been a model for previous entries because of their concise descriptions of the technical expectations of each variation. The foreword is extracted from Knox’s score:<sup>87</sup>

**Foreword (by Garth Knox)**

In classical string playing, the so-called “secondary techniques” such as *pizzicato*, *sul tasto* or *glissando*, have long been confined to the margins of teaching and playing. I thought it was time to bring them to the centre of the stage, not least because much of today’s contemporary music is based on them, where they are referred to by the more grandiose term of “extended techniques”.

Having written a series of viola studies designed to explore these techniques (Volumes I and II of the Viola Spaces), in this third volume I decided to apply them to a set of baroque variations, to show that they can bring a richness of colour, tone and new ideas when playing any kind of music, including classical and baroque music. The variations on the *Folies d’Espagne* by Marin Marais (1656-1728), originally for viola da gamba turned out to be a perfect testing ground for this experiment, because they invite the interpreter to continuously find fresh ways to express different atmospheres, textures and characters. The broadening of the available musical palette brought by these techniques is thus extremely valuable.

I would like to think that Marin Marais would forgive me for the liberties I have taken with his music, and I even dare to hope that some of the ideas would have greatly amused him!

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<sup>87</sup> Garth Knox, Foreword to *Marin Marais Variations on ‘Folies d’Espagne’ for four violas*, Mainz, Germany: Schott, 2013. For License permissions, see Appendix.

**Accessibility:** Available from Schott, in both print and online editions.<sup>88</sup>

**Key Elements:**

- This work is comprised of a theme and eight variations, nine total.
- Knox's theme and variations are each double length Marias' couplets, 32 measures total (instead of 16).
- Knox writes clear playing instructions that describe each variation. The following instructions are extracted from Knox's score:<sup>89</sup>

**Playing instructions (by Garth Knox)**

The eight techniques used in the *Marin Marais Variations* are explained and explored at length in Volume I of *Viola Spaces*, and anyone wishing to further their experience of them should refer to these studies. For those not familiar with the studies, I include here some brief performance notes which I hope will be helpful.

Viola IV tunes the C string down to A. There are only a few notes used on this string, always the same ones, and these can be quickly learnt. Fingerings are suggested to make them easily identifiable. Notes are notated as they sound (actual pitch).

**Var. 1: Sul tasto**

To get the full effect of *sul tasto* playing, the bow should be very light and very fast, using much more bow than in normal playing. There should be a lot of air in the sound, making a real "flautando" sound (literally- like a flute).

**Var. 2: Harmonics**

Playing near the bridge works best for harmonics, again with a light bow, trying to imitate the "glass harmonica" sound made famous by Mozart.

**Var. 3: Pizzicato**

The players could put down their bows for this variation, freeing the left hand for expressive pizzicato. The convention here is that only the first note of a slur is plucked by the right hand, the following notes are produced by left hand articulation.

**Var. 4: Glissando**

Viola IV can make the most of the expressive qualities of glissando, sounding tired, sleepy (or drunk!).

**Var. 5: Vertical bow**

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<sup>88</sup> <https://en.schott-music.com/shop/marin-marais-variations-noq17776.html>

<sup>89</sup> Garth Knox, *Playing Instructions to Marin Marais Variations on 'Folies d'Espagne' for four violas*, Mainz, Germany: Schott, 2013. For License Permissions, see Appendix.

A truly vertical bounce, preferably near the point, and directed from the right hand, but allowing as much as possible the bow to bounce on its own. Viola II introduces the *col legno* sound (imitating a skeleton whose bones are rattling!). The number of bounces is not important; the bow should just bounce naturally.

*Spazzolato* (Italian, meaning “brushed”) is a sideways stroke, along the length of the string, going from *ponticello* to *tasto* and back again. Also known as the “windscreen wiper” stroke, it produces a brushing sound mixed with a small amount of pitch. A strong accent on the first beat is important here, followed by a clear semiquaver “brushing”.

*Circular bow* is what the name suggests - a circular movement of the bow, rather like *spazzolato*, but drawing the bow in the normal direction at the same time, with very little bow pressure.

Again, bow noise is at least as loud as pitch, and this is the intention, and there is a delightful unpredictability in the result.

#### Var. 6: Quartertones

The quartertones in the leading part (viola III), at least at the beginning of the variation, have been placed in the middle of a minor third, and the suggested fingering means that the first and third fingers define this minor third. An exact quartertone is then just a question of letting the second finger fall exactly halfway between the first and third fingers, in a very natural position. It is important that the “real” notes are exactly in tune, and that the quartertone is perceived as being a “natural” interval. The quartertones in the other parts are mostly expressive quartertones, as are the later quartertones in the viola III part.

#### Var. 7: Ponticello

Very near the bridge, and with a light fast bow, viola I should take advantage of the lack of friction to use more bow than usual and to play faster than is usually possible, even in the quiet dynamics. Viola II and III in bars 17 to 24 have the chance to practice crossing the bridge back and forth, an excellent bow control exercise.

#### Var. 8: Tremolo

The first half of the variation is in measured notes, and the second half in an irregular tremolo. This is not only louder than measured notes, but should be less tiring, if the player does it irregularly, always changing the speed of the repeated notes, and also moving to different places in the bow to avoid using the same muscles all the time.

#### **Difficulty Rating:** Advanced

In a recent interview, Knox described the roles of the four players in this work. During the piece, the four players take turns leading the group with a solo line. To navigate the extended techniques of the players individual part while maintaining a collaborative, focused ear requires an advanced player. Knox also describes the quartet as a pedagogical asset and a great teaching tool.<sup>90</sup> The teacher can go beyond explaining the extended techniques, and even go beyond teaching the techniques in Knox’s *Viola Spaces* solo and duo studies, and collaborate within an ensemble of students. The students can learn from the teacher’s sounds and techniques and follow, but also lead the group in some of the variations and be the source of inspiration.

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<sup>90</sup> Garth Knox, Interview with the author, February 2020

### **Chapter III: Comparing the Folias**

An essential purpose of this document is to highlight the significance of La Folia in the violin repertoire as an effective, virtuosic concert piece as well as a piece that can be adapted for different levels of a violinist's development. By comparing various folias cataloged in Chapter II with the addition of visual score examples, the contrasting elements of style and difficulty will be illuminated. This chapter begins to apply the research of la folia with its practical use in performance and music education.

Within the catalog, there are two major compositional categories:

1. **Corelli-centric folias:** works directly inspired by Corelli's *Follia*, citing Corelli as the composer, and citing a secondary arranger and/or new edition to Corelli's work. Arrangements within this category maintain the overarching characteristic of Corelli's work, with some deviations to variation order and use.
2. **Alternative folias:** works with a varied instrumentation, a novel role for the violin, a highly differing structure, or other obvious departures from Corelli's *Follia*. Some alternative folias still reference Corelli in the inspiration for the piece, but there are obvious deviations from Corelli's work.

Figure 4 lists all of the catalog entries within their respective categories. The entries are evenly split: ten Corelli-centric folias and ten Alternative folias. As not all of these folias will be introduced within this chapter, this figure allows them all to be included and considered.

Figure 4, Comparing the Folias

Corelli-Centric folias (CCF)	CCF Description	Alternative folias (AF)	AF Description
1, Corelli	Basis for CCF comparison	2, Albicastro	Differing structure, key area; no reference to Corelli's work; contains Corelli's instrumentation and baroque style
3, Cartier (Debroux)	Cartier reprinted Corelli edition in his <i>L'Art du Violon</i> ; Debroux edited Cartier's reprint in his own "Masterworks" publication	4, Beauvarlet-Charpentier	Novel role for violin with piano solo, violin accompaniment; title states influence of Corelli's <i>Follia</i>
7, Alard	Edited Corelli's work in his own "Masterworks" publication	5, Bedard	Differing instrumentation/violin role; lyre or guitar solo, violin (or flute) accompaniment
8, David	Edited Corelli's work in his own "Masterworks" publication	6, Clarchies	Differing instrumentation, unrelated structure, rhythmic content
10, Léonard	Arrangement, new edition of Corelli's work <sup>91</sup>	9, Schaffner	Differing instrumentation, use of Folie in title, but not in <i>later folia</i> -related content
12, Spalding	Free transcription of Corelli's work	11, Salesski	Differing instrumentation, role of violin is equal to cello; multiple sources of inspiration including Corelli
13, Auer	Corelli's work as edited by David with further edits by Auer	17, Craton	Novel content, structure; inspired by Corelli and Salieri's folias
14, Kreisler	Transcription and arrangement of Corelli's work	18, Klaverdal	Differing instrumentation; novel structure, role of solo performer creating layered "ensemble"
15, Thibaud	Transcription of Variations Sérieuses (Corelli-Léonard)	19, Weiss	Novel instrumentation and variations, inspiration from Corelli, Suzuki, Paganini
16, Suzuki	Arrangement of Corelli's work	20, Knox	Differing instrumentation; Marin Marias' <i>folies d'Espagne</i> as source material

<sup>91</sup> Léonard's other arrangements, as notated in his catalog entry, include orchestral and second violin accompanimental parts.

The contrasting elements of style and difficulty of folias will be discussed within this chapter through theme comparisons, structural comparisons and various musical “annotations” of Corelli-Centric folias.

### **Theme Comparisons**

Analyzing the themes of various folias provides insight into the stylistic qualities of the works as a whole. Within the Corelli-centric folias, the theme is notated with various levels of detail. Arcangelo Corelli’s notation of the theme (Example 2.1) provides slur indications but no added dynamics or articulations. The performer is left to phrase and articulate according to the harmonic implications. Corelli provides the fundamentals but does not provide the performer with a guide of how to execute the techniques. Ferdinand David’s notation is, by contrast, highly detailed. Example 2.2 shows his use of specific dynamic markings and note emphases.

Additionally, David provides added slurs that weave together the melodic line. David’s treatment of the theme is indicative of his style of notation throughout the work. He provides immense detail to aid the performer, coaching them through both technical (e.g. articulation, bowing) and musical (e.g. phrasing, dynamics) demands of the work. David's intricate notation is evidence of his work as both a performer and teacher, providing clear intentions and suggestions from beginning to end.

### Example 2.1 Corelli theme

The image shows a musical score for 'Follia' by Corelli. It features a single melodic line in the treble clef and a bass line in the bass clef. The tempo is marked 'Adagio'. The key signature has one flat (B-flat). The score includes various ornaments and fingerings, such as 'x', '3<sup>6</sup>', '7<sup>6</sup>', and 'x' above notes, and '2' and '43' below notes in the bass line.

### Example 2.2 David theme

The image shows a musical score for 'David' by David. It is a two-part setting for Violine and Pianoforte. The tempo is marked 'Adagio'. The key signature has one flat (B-flat). The Violine part is in the treble clef and the Pianoforte part is in the bass clef. The score includes dynamic markings such as 'pp dolce' and 'pp'. The Pianoforte part features a consistent accompanimental figure in the treble register.

In comparing alternative folias, their themes differ in both style and content from the Corelli-centric folias.

Example 2.3 shows Bedard's theme writing for the ad libitum Violin (or Flute) part. There is a clear indication of the theme with beat one of each measure. The second two beats of the measure contain a four-note repeated pattern, providing a consistent accompanimental figure in the treble register. The writing for the ad libitum instrument continues through the work with clear, repeating rhythmic structures and a simple, condensed melodic range.

Example 2.3 Bedard theme



Clarchies' theme from his Country Dance set (Example 2.4) is notably different with its compound duple meter as well as its three-note upbeat pattern. The rhythmic gesture is altered to accompany a rustic dance, yet the melodic core of the folia tune remains. Both Clarchies and Bedard provide scores with folia emphasis, but with a simplified style for the instrumentalist to perform at the intermediate, amateur level.

Example 2.4 Clarchies theme



## Structural Comparisons

When comparing structural elements of the folias in the catalog, there are variations in lengths of works, inclusion of cadenzas and overall content.

Corelli's *Follia* contains a theme and 23 variations. His work provides fundamental techniques for the performer, specifically focusing on the use of double stops and varied string crossing patterns. His work ranges from the low G up to third position on the E string but does not require much shifting throughout. His work is varied and passionate, but within a condensed scale. The power of the work lies in its simplicity, demanding the performer to execute the variations in a deliberate, polished manner.

As exemplified in Example 2.2, Ferdinand David's work is a "performer's edition" of Corelli's work. There are no major edits to the structure and length of Corelli's *Follia* apart from David's added cadenza at the end of the work. David's major developments to the work expand the virtuosic flair of the piece. His realization of Corelli's variation No. 3 (Example 3.1) is a good example of this. When looking at the two scores side by side, David's developments (Example 3.2) are notable, with scalar pickups, accents, expanded octaves (higher) and four-note chord flourishes.

Example 3.1 Corelli Variation 3



Example 3.2 David Variation 3



This type of writing is prominent throughout David's piece, creating an "old but new" style and exemplifying the revival period discussed in Chapter I.

Fritz Kreisler, like David, makes use of Corelli's foundational score, but creates many alterations to the use and ordering of the variations. Kreisler begins with the theme and three variations consistent to Corelli's structure and with consistent modernized techniques to David's work (e.g. an expanded range, varied articulations and large chords). By the second phrase of Variation 3 (*Maestoso*) Kreisler uses rhythmic material from Corelli's Variation 8. From then on, he omits variations, reorders them and includes multiple variations of his own. When incorporating Corelli's variations throughout the work, Kreisler continues to borrow some of David's modernization techniques.<sup>92</sup> Another structural difference is Kreisler's use of multiple theme areas. Corelli and David's works contain only one theme, while Kreisler brings back the theme in the middle of the work (in a singing but subdued lower register) and at the end of the

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<sup>92</sup> For example, Kreisler Variation IV is Corelli's Variation 15. Kreisler uses David's concept of an oscillating double stop ornamentation for this variation.

work (in a higher, more chordal and virtuosic register). Having a multi-theme structure brings an understandable narrative to the work. Additionally, Kreisler utilizes the idea of David's inclusion of a cadenza and expands its length. Lastly, included in the publication of the *Fritz Kreisler Collection* are three supplemental variations that were not originally published, but were to be added to the end of the work. They provide added technical flair and momentum towards the final theme.

Two important examples of alternative folia structures are Garth Knox's viola quartet and Gdal Saleskki's duo for Violin and Cello. Knox's work utilizes the simple structure of the later folia theme, this time with an alternative source. Knox's folies are based on French composer and viol player Marin Marais' work for viol de gamba and continuo, composed in 1685. Marais' work is composed of 32 variations or couplets of the later folia style. Knox pieces together eight of Marais' variations and incorporates extended techniques. These techniques provide a highly colorful and diverse palate of sounds and shapes for the ensemble and the audience.

Cellist Gdal Saleskki's duo for Violin and Cello, published in 1920, is derived from a collection of original compositions and select later realizations of those compositions. His title for the work, *Chaconne: Thema "La Folia" de Handel-Corelli* cites its main sources of musical material: Handel's folia-inspired *Sarabande* from his keyboard suite and Corelli's *Follia*. Additional influence for Saleskki's work includes two duos for Violin and Viola written in the late 19th century by Norwegian composer and violinist Johan Halvorsen after two of Handel's keyboard suites (known colloquially as "Handel/Halvorsen" duos). One of the duos is titled *Sarabande con variazioni*, also inspired by Handel's *Sarabande*. The other duo is titled *Passacaglia* from Handel's keyboard suite in g minor. The Handel/Halvorsen *Passacaglia* is a highly popular work, often played with various string duo instrumentations (including violin and

cello, Saleskki’s instrumentation). Three of Saleskki’s inner variations are almost identical to the *Passacaglia*. Salesski utilizes the popularity of baroque works as well as the modernized renditions of those works to create yet another virtuosic piece.

## Annotations

The next comparative section highlights how Corelli-centric folias sought to “annotate” Corelli’s original work. Within this category, specific types of annotations will be addressed: melodic, pedagogical and virtuosic.

## Melodic Annotations

In Corelli’s *Follia*, Variation 14 is marked *Adagio* (Example 4.1). In Corelli’s first edition, this variation is quite sparse for the violin, with a slow, sustained melody in the middle register. This writing is not outwardly violinistic, but the stillness of the variation works to create reprieve and contrast with the more energetic variations. Additionally, the unadorned score allows for performers and other composers to add onto the melodic content, to “annotate” the foundation.

Example 4.1 Corelli *Adagio*, Variation 14

The image shows a musical score for Example 4.1, Corelli's *Adagio*, Variation 14. The score is written for violin and cello/contrabass. The violin part is in the upper staff, and the cello/contrabass part is in the lower staff. The tempo is marked 'Adagio'. The key signature has one flat (B-flat). The time signature is 3/4. The score shows a simple, sustained melody in the violin part, with some fingerings indicated by numbers 1-4. The cello/contrabass part provides a harmonic accompaniment with some fingerings indicated by numbers 1-4.

Ferdinand David's Variation 14 (Example 4.2) exemplifies an "annotation" of Corelli's melody, maintaining the foundational structure while incorporating ornaments and nuances.

Additionally, the first phrase begins in a lower octave, creating more variety.<sup>93</sup>

#### Example 4.2 David *Adagio*, Variation 14

The musical score for Example 4.2, David *Adagio*, Variation 14, is presented in three systems. The first system shows the beginning of the piece with the tempo marking "Adagio" and dynamics "p" and "espressivo". The second system includes the vocal line with lyrics "scen - do" and "scen - do" and the piano accompaniment. The third system continues the piano accompaniment with dynamics "p" and "pp dolce".

In Suzuki's *La Folia*, the *Adagio* Variation is No. 9 (Example 4.3). For this variation, Suzuki utilizes the annotations that David provides. The only difference is that Suzuki omits the second phrase of the variation.

<sup>93</sup> Auer's realization of la folia is written "according to" David's version with some alterations and additions. The *Adagio* Variation is No. 13 and only includes phrase I (rehearsal letter P on page 16 of score).

### Example 4.3 Suzuki *Adagio*, Variation 9

### Pedagogical annotations

Suzuki's *La Folia* is written for the intermediate performer, located in book six of his ten-part method book series. Suzuki's work exemplifies intermediate-level annotations to provide a virtuosic but digestible version of the work.

In Variation 5 of Suzuki's *folia*, we see an insightful, intermediate level reinterpretation of Corelli's Variation 11. Corelli's variation (Example 5.1) is one eight-measure phrase and retains the double stops throughout.

### Example 5.1 Corelli, Variation 11

Suzuki's variation (Example 5.2) is also eight measures, but the violinist does not play double stops until measure five of the variation. Suzuki builds this technical skill by starting with the fundamental melody and adding the secondary layer. This provides clarity for performers and helps them to find their hand frame before they add to the difficulty with the double stop.

### Example 5.2 Suzuki, Variation 5: Intermediate reinterpretation of Corelli

The image displays a musical score for Suzuki's Variation 5, an intermediate reinterpretation of Corelli's work. The score is presented in two systems, each with a violin part on the top staff and a piano accompaniment on the bottom staff. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The key signature has one flat (B-flat). The first system covers measures 81 to 87, and the second system covers measures 85 to 88. The violin part begins with a triplet of eighth notes in measure 81, followed by a sequence of notes with fingerings (1, 3, 1, 1, 3, 1, 3, 0, 2). The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line. The score ends with a fermata in measure 88.

Many of the folia performance editions that came after Corelli's incorporate the use of a fermata as a pedagogical tool for a less experienced performer. The use of a fermata provides a clear indication to the performer to take time between certain variations, without providing an exact duration. Ferdinand David's score will be exemplified with two uses of fermatas.

Example 6.1 David, fermata (short transition)

Musical score for Example 6.1, David, fermata (short transition). The score is in 3/4 time and features a violin part and a piano accompaniment. The violin part begins with a flourish marked *f* and ends with a fermata over a quarter rest. The piano accompaniment features a chordal texture. The tempo is marked *Poco meno mosso.* and the dynamics include *pp sempre staccato* and *pp espressivo.*

Example 6.1 is from the end of David's Variation No. 5. The fermata is included over the quarter rest, suggesting a short but obvious break in sound. It alerts the player of a transition, in this case from a *f* chord flourish to *pp* sixteenth notes in the upper half of the bow. It also indicates that the player should not hurry into the next variation. A break in sound is needed to highlight a change in character.

Example 6.2 David, fermata (longer transition)

Musical score for Example 6.2, David, fermata (longer transition). The score is in 3/4 time and features a violin part and a piano accompaniment. The violin part is marked *Adagio.* and ends with a fermata over a barline. The piano accompaniment is marked *Adagio.* and features a chordal texture. The tempo is marked *Adagio.* and the dynamics include *pp dolce* and *pp*.

David's addition of a fermata over the barline between the theme and the first variation (Example 6.2) provides a useful clue for both the performer and the audience that the theme has

a certain status and separation from the variations ahead. David's annotations provide great tools for the performer to be patient and thoughtful throughout their performance.

Hubert Léonard and Henri Marteau's folia is published in two forms, for violin and piano and for violin and accompanying violin. The thoughtful violin accompaniment creates an opportunity for student and teacher to perform the work together. This duo is a full, virtuosic rendition of la folia that requires musicianship and skill from both players. It can work in a group class setting, or as a recital piece for two soloists.<sup>94</sup>

As explained in Knox's catalog entry, his *Marin Marais Variations* for four violas works as both a recital piece and teaching piece. All four parts contain leadership elements, and the ensemble allows for a teacher to perform with their students, exploring the extended techniques required of the work together.

### **Virtuosic Annotations**

Many reworkings of Corelli's *Follia* exemplify highly virtuosic, romanticized qualities for the advanced performer.

Leopold Auer's folia is based on David's edition of Corelli's work. Auer's variation includes a multitude of fiery techniques. Example 7.1 provides a visual of an excerpt of his original variation including fast scalar passagework, successive running thirds, leaping intervals and florid chromaticism.

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<sup>94</sup> Similarly, Matthew C. Weiss's folia for violin duo works as a suitable duo between student and teacher, with a more simplified second violin part.

Example 7.1 Auer, original variation

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The musical score for Example 7.1, Auer's original variation, is presented in three systems. The first system features a violin part with intricate sixteenth-note passages, including a trill (T) and a dynamic marking of *f*. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the violin part with a trill (T) and a dynamic marking of *p*. The piano accompaniment continues with chords and moving lines. The third system shows the violin part with a fermata and a dynamic marking of *f*. The piano accompaniment continues with chords and moving lines.

Another example of added technical rigor is within Kreisler's folia. As mentioned, his work includes original variations with advanced techniques as well as three supplementary variations. Example 7.2 provides a visual example of Kreisler's virtuosic writing through his supplemental variations, including fast passagework, double-stop and bowing variations.

Example 7.2 Kreisler supplementary variations

A.



B.



C.



1. 2.

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## Cadenzas

Another example of virtuosic annotations to la folia is the addition of a solo cadenza. Within the catalog, there are three major cadenzas by Ferdinand David, Fritz Kreisler and Hubert Léonard. Both David and Léonard's cadenzas are used within other folias (e.g. David's cadenza in Auer's edition and Léonard's cadenza in Thibaud's edition).

Example 7.3 David cadenza

The musical score for Example 7.3, David's cadenza, is presented in two systems. The first system shows the violin part (top staff) and the piano accompaniment (bottom two staves). The violin part begins with a 'ritard.' marking and a 'Cadenza.' annotation. The piano part includes a 'ritardando' marking. The second system continues the violin part with a 'Cadenza.' annotation and a 'cresc.' marking. The piano part includes a 'p' marking. The score concludes with a double bar line and a 'ff' dynamic marking.

David's cadenza (Example 7.3) has two major sections: an episodic slurred passage and an extended trill passage with the folia theme embedded within it.

Example 7.4 Kreisler cadenza

The image displays a musical score for a cadenza, labeled "Cadenza" at the beginning. It consists of six staves of music. The first staff is a single melodic line with a wide interval and a long note. The second staff is a piano accompaniment with chords. The third staff is a single melodic line with a long note and a trill. The fourth staff is a piano accompaniment with chords. The fifth staff is a single melodic line with a long note and a trill. The sixth staff is a piano accompaniment with chords. The score includes dynamic markings: "poco a poco cresc." and "molto cresc.".

Kreisler's cadenza (Example 7.4) is lengthier than David's, with higher scalar passages as well as both ascending and descending episodes. Kreisler's cadenza also includes extended double stop passagework. Kreisler's trill is more abbreviated than David's and is used to signal the end of the cadenza rather as a motive.

Léonard's cadenza is the longest and most varied of the three cadenzas. It has the scope of a first movement cadenza of a major violin concerto, with multiple tempi and embedded aspects of the piece within. Example 7.5 shows the beginning of Léonard's cadenza. The consistency of the folia motive is preserved with the addition of chords, trills and added subdivisions. The cadenza ends with *Più vivo* (Example 7.6), a rapid set of ascending slurred

sixteenth notes, revving up the momentum for the final variation carried by the accompaniment.

In the orchestral version, this variation works as a final *tutti*.

### Example 7.5 Léonard cadenza excerpt 1

7

The musical score for Example 7.5, Léonard cadenza excerpt 1, is presented in two systems. The first system shows the beginning of the piece, with a melodic line and a piano accompaniment. The melodic line starts with a *Cadenza* marking and includes dynamics like *dim.*, *poco rall.*, and *f a tempo*. The piano accompaniment also has a *Cadenza* marking. The second system continues the piece, divided into several sections with various tempo and dynamic markings: *leggiere*, *animato*, *cresc.*, *ten.*, *dolce*, *pp*, *f*, *p*, *cresc.*, *Più lento*, *rall.*, *Adagio*, *ten.*, *ben marc. il canto*, *espr.*, and *dim.*

Example 7.6 Léonard cadenza excerpt 2

*Più vivo.*  
*p* *p* *p* *cresc.*

*f* *animato* *ten.* *ad lib.*

*ten.* *f* *largamente* *pp*

*sempre pp*

*cresc.* *poco rall.*

*Adagio.*

*Adagio.* *f*

*p sosten.* *cresc.*

*pp quatuor.*

The musical score consists of two main sections. The first section is a five-staff piano part. The first staff begins with the tempo marking 'Più vivo.' and dynamic markings 'p', 'p', 'p', and 'cresc.'. The second staff has 'f animato' and 'ten. ad lib.'. The third staff has 'ten.', 'f largamente', and 'pp'. The fourth staff has 'sempre pp'. The fifth staff has 'cresc.' and 'poco rall.'. The second section is a five-staff piano accompaniment. The first staff is empty. The second staff has 'Adagio.' and 'f'. The third staff has 'p sosten.' and 'cresc.'. The fourth staff has 'pp quatuor.'. The fifth staff is empty.

### Chapter III Conclusions

This chapter examined contrasting elements of violin-centric folias through theme comparisons, structural comparisons and various musical “annotations”. From Corelli’s *Follia*, to romanticized performer editions, to Suzuki’s arrangement in his method book, to Garth Knox’s chamber work with extended techniques, there is ample evidence that this work can be studied at many stages of technical and musical development. As a developed artist, it is wise to study as many forms of this work as possible. The condensed Suzuki arrangement creates a concise concert piece that provides a range of styles and affects. Clarchies’ duo for two treble instruments provides a further condensed folia-related work with energetic rhythmic content. Studying Salesski’s duo for violin and cello requires an equal collaboration between players. Bedard’s duo, another collaborative work, allows violinists to assume a more accompanimental role, attuned to the delicate nature of the plucked solo part. Studying performer editions by David, Kreisler and Léonard provide a dual perspective of performer and pedagogue. These works provide a heightened virtuosity for the performer with technical rigor. They include the composer’s cadenzas, a truly personal emblem of style to study and reproduce. Perhaps it would be most successful and satisfying to return lastly to Corelli’s work with these examples in mind to cultivate a more improvised, personal perspective on the work.

## **Chapter IV: Practice Guide**

### **Introduction**

Chapter III brought the composers and works listed in Chapters I and II to life with score visuals and analyses. The final focus of this document is to apply the folia research to practice. Chapter IV provides an exploratory set of practice strategies for students and teachers. This chapter provides a range of exercises towards the study of folia-related violin repertoire.

This practice guide has two central components: Technical and Creative. Arcangelo Corelli's *Follia* will be used as a basis to exemplify these two components. The Technical Component will explore the fundamental techniques of Corelli's work. Four original studies for violin will be included that are based on contextualizing and grouping techniques. The Creative Component refers to the study and use of improvisation in practice and will include six guided improvisation exercises.

This chapter is by no means an exhaustive method book. Instead, it is an exploration of ways to learn repertoire and to enjoy the process in the practice room. The folia-based practice exercises provide a model for educators to use with other repertoire.

## Technical Component: Repertoire-based Studies

Corelli's *Follia* contains a multitude of fundamental techniques that were specific to the time period but still hold merit today. His variations can be described concisely, showcasing one or two major technical components. Two of Corelli's variations are shown below:

Example 8.1 Variation 2: detached bow stroke<sup>95</sup>



Example 8.2 Variation 8, first phrase: slurred duples<sup>96</sup>



When a less experienced student begins a work like Corelli's *Follia*, it can be overwhelming to face a number of variations with distinct technical challenges. One way to

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<sup>95</sup> In Stanley Ritchie's book *Before the Chinrest*, he provides caution when thinking about playing with a *martelé* stroke, as a modern violinist might when seeing this variation. "Short sounds can be produced on the violin without the jarring motion of the *martelé*, usually with lifted strokes, but even *staccato* strokes at the point of the bow do not require a sudden stop of the forearm's motion and can be completed with a 'follow-through'". He continues with an example that applies to Variation 2: "When a passage calls for short notes that sound better played on the string in the upper half of the bow one must use the fourth finger to balance the bow and lighten each stroke, releasing the pressure of the first finger. Once again, be sure to use a fluid, constant arm motion, never stopping the bow between notes." (Stanley Ritchie, *Before the Chinrest*, 11).

<sup>96</sup> When describing slurred notes in the baroque, "pre chinrest" style, Ritchie explains: Each pair of notes must be played with a *diminuendo* and a delicate lightening or lift of the bow." (Stanley Ritchie, *Before the Chinrest*, 7). This is quite applicable to Variation 8, as we cannot merely play sustained, equal slurs.

combat this fear is to consolidate the challenges into an efficient exercise. For example, a student could practice Variation 2 (Example 8.1) with a detached bow stroke and slurring combinations of duples, three-note, and four-note patterns. This way, when students get to Variation 8 (Example 8.2), they will have practiced varied slurring patterns and will feel familiar with the new technique. Additionally, slur practice helps to solidify finger planning and string crossing practice, giving the student a greater foundation for success.

These exercises can be created by the student or the teacher, depending on the student's needs. In essence, they are a written-out practice session, exploring techniques in different contexts, building repetitions and consolidating difficulties in an efficient manner. They can be written out or they can be practiced in an improvised manner. They can be practiced before, during, and after the study of the piece.

The four original studies in this chapter exemplify written-out practice routines for Corelli's *Follia*. In preparation of creating the studies, the repertoire-based technical exercises of Otakar Ševčík and Shinichi Suzuki were explored. Ševčík and Suzuki were both violinists and pedagogues and created effective means to practice and learn repertoire from a violinistic perspective. Their models are combined and used within the four original studies.

### **Ševčík and Suzuki: Repertoire-based Technical Exercises**

Otakar Ševčík (1852-1934) was a Czech violinist and teacher. His Op. 17-26 are titled *Concert Studies* and were published in the mid-20th century. The full title of these studies continues as, "Elaborate Studies and Analysis bar by bar...with revised solo voice, complete

piano score and accompanying second violin”.<sup>97</sup> The works utilized are prominent, advanced violin concertos by composers such as Henryk Wieniawski and Johannes Brahms. In the introduction to the studies, Ševčík writes: “[a]n analytic study of the separate parts of a work is essential to guarantee a safe reproduction of the whole.”<sup>98</sup> In these studies, there are two sections of work: interval and analytic studies. The interval studies provide repetitions of different hand frames, providing “mini-vamp” oscillations back and forth between notes. This is a known practice technique written out, extracting small pieces and repeating them. The rhythm is basic to provide more focus on finding the intervallic patterns with proper intonation. The analytic section is more varied, resembling the melodic and rhythmic patterns of the concerto with added chords and repetitions.

Here are visual examples of Ševčík’s interval (Example 9.1) and analytic studies (Example 9.2) of Wieniawski’s Violin Concerto No. 2. The exercises correspond to measures 1-12 of the concerto (Example 9.3 shows measures 1-9).

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<sup>97</sup> Otakar Ševčík, *Elaborate Studies*, Brno: Ol. Pazdírek, 1929, <https://imslp.org/wiki/Special:ReverseLookup/93209>.

<sup>98</sup> *Ibid*, Introduction.



Ševčík's studies come directly from the source material, yet provide a novel, repetitive framework that leads to mastery of the work in context.

Shinichi Suzuki is another example of a violinist and pedagogue who utilizes repertoire to inform preparatory studies. In the first book of his Suzuki method, there is a foreword section including "study points" for the student. The second point is listed as "Tonalization". Suzuki defines this term with the following description:

Vocalists practice a pedagogical exercise called Vocalization in order to nurture beautiful, refined voices. Their lessons start with Vocalization exercises to develop quality and power in their singing voices. With instrumentalists, as well, it is vital for teachers to lead their students in Tonalization exercises at each lesson. At home, too, the students ought to practice for tone so that they develop even finer ability.<sup>99</sup>

Tonalization studies are provided throughout the method, with an emphasis on listening to the resonance and beauty of sound, even within a basic exercise.

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<sup>99</sup> Shinichi Suzuki, Foreword to Suzuki Violin School, Volume I, revised edition.

## Example 10.1 Suzuki Tonalization, book I excerpt

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### [Preparation No. 1 in A Major for Tonalization]

Préparation N° 1 en la majeur pour Tonalisation  
Vorbereitungsübung Nr. 1 in A-Dur für Tonalization  
Preparación n.º1 en la mayor para Tonalización

This should be taught at each lesson.  
Pluck the open string and listen to the sound of the vibrating string.  
Ceci devrait être enseigné à chaque leçon.  
Pincer la corde à vide écouter le son de la corde qui vibre.

Diese Übung sollte in jeder Stunde geübt werden.  
Zupfe die leere Saite an und höre auf den Klang der schwingenden Saite.  
Esto debe ser enseñado en cada lección.  
Pulse la cuerda al aire y escuche el sonido de la cuerda mientras vibra.

### [Pizzicato Open String Study]

Etude des cordes à vide avec pizzicato Pizzicato-Übung mit leeren Saiten Estudio de pizzicato en cuerdas al aire



With the bow, try to play tones with the same resonance as the pizz.  
Avec l'archet, essayer de jouer des sons qui ont la même résonance.

Versuche, die gestrichenen Töne mit der gleichen Resonanz zu spielen.  
Con el arco, trate de tocar tonos con la misma resonancia.



Example 10.1 is an excerpt from the first tonalization exercise in Book I. Even when the student is only able to play a few notes, the Suzuki method implores the study and focus of a beautiful, resonant sound with the practice of open string *pizzicato* and *legato*.

Suzuki Book VI provides multiple preparatory studies prior to playing the first piece, *La Folia*. Preparatory information includes tonalization exercises, a listing of new musical terms of Book VI, short overviews of each composer utilized in the book and “Practice Suggestions for *La Folia*”. The studies focus on major technical elements of the work and they list the measure numbers from which the exercise is derived. Example 10.2 shows the more advanced tonalization exercises found in Book VI.



The Folia-based technical studies created in this chapter utilize major components from Suzuki and Ševčík. Studies 1 and 2 will be tonalization-based. They will be slower, more exploratory studies with the goal of finding resonance and pitch within the popular hand frames of the piece. Study 2 also utilizes Ševčík's model, with intervallic oscillations, note repetitions and a focus on core repertoire material. Studies 3 and 4 differ from Suzuki's concept in that they combine multiple techniques into a compressed exercise instead of building one technique. This provides a consolidated, efficient practice session to gain proficiency in multiple areas.

### **Technical Component: Four Studies**

#### Study 1. Tonalization: Bow Shapes

Description: This study focuses on long tones, in the sloped pattern similar to Suzuki's tonalization exercises, with notes and intervals useful for the *Follia* melody. Variations 1 and 2 are for position establishment and intonation. Much of Corelli's *Follia* works with first and second position hand frames. First position requires an extension from G to C on the E string (fingers 2 to 4), while second position adds string crossings but does not require an extension. Both have useful purposes throughout the piece. The player can begin by establishing both position options in variations 1 (1<sup>st</sup> position) and 2 (2<sup>nd</sup> position). Variations 3-8 are designed to practice bow shapes, sustain, growth, and decay while maintaining beauty and control of sound.

Example 11.1 Study 1. Tonalization: Bow Shapes

♩ = 60

Study 1



Variations



## Study 2. Tonalization: Wandering Intervals

Description: This study works similarly to Ševčík's interval exercise. The four parts of this study may be played freely with limitless repetitions, in any order, with varying tempi. Like Study 1, this exercise is meant to be played as a tonalization exercise. It should be performed with a clean, resonant tone, and with primary attention to sound quality. The four parts provide examples of important hand frames and interval patterns throughout the piece.

Part 1 (mm. 1-2): the melodic shift from a C# to a C natural occurs throughout la folia, beginning in the first measures of the theme: this pattern allows the student to oscillate between this half step, feeling and practicing the finger distance.

Part 2 (mm. 3-4): Like Study 1, this part focuses on two major hand frame options within the piece. First position (lower fingerings marked with fourth finger extension, no string crossings) and second position (upper fingerings marked, string crossings). This exercise allows the notes to happen in faster succession, with motion backwards and forwards to establish repetitions.

Part 3 (mm. 5-6): This part pertains to the end of Corelli's Variation 4 and practices feeling the distance from A and D (fingers 1 to 4). The unison D helps the student find the exact interval to match the open string.

Part 4 (mm. 7-11): This part corresponds to much of the work, shifting between first and second position with double stops. This pattern of ascending half note chords (F to A on upper note, D to F on lower note) happens in Variations 4, 5, 7, 22 and 23. Measures 8 and 10 require balanced and loose fingers to work independently from one another, and provide moments for the student to check in and find a relaxed hand position.

Example 11.2 Study 2. Tonalization: Wandering Intervals

Study 2

The musical score for Study 2 is presented in four staves, all in 4/4 time. The first staff is a melodic line in the treble clef, featuring eighth-note patterns with slurs and a repeat sign at the end. The second staff is a melodic line in the treble clef, featuring eighth-note patterns with slurs and fingerings (2, 3, 4, 1, 2, 4, 1). The third staff is a bass line in the treble clef, featuring quarter-note patterns with slurs and a repeat sign at the end. The fourth staff is a bass line in the treble clef, featuring quarter-note patterns with slurs and fingerings (3, 1, 3, 4, 1).

### Study 3. Varied Variation

Description: This study begins with a detached eighth-note pattern. The original melody is simple and adaptable, and the variations provide new bowings, articulations and rhythmic motives. By establishing a relevant, simple melody (in this case, an adaptation of Corelli's Variation 6), and keeping the notes relatively the same throughout variations, the student can think more about the novel pattern and less about the left hand.

#### Variation Guide (and origins from *Follia*)

1. Detached articulation; modified Variation 6 (and Variation 2)
2. Theme with retakes (and resonance)
3. Galloped bowing, triplet rhythm (Variation 3, 2nd phrase)
4. Duples (slurs), Variation 8
5. Variation 9
6. Syncopation (Variation 17), Ties (Variation 19)
7. Combination of above patterns



6. 



7. 



## Study 4. Mishmash

Description: This study combines double stops with fast, episodic gestures and various string crossing patterns. It combines material from at least 12 of Corelli's variations in the span of one variation. Providing different contexts for transitions between rhythms and finger patterns increases difficulty in order to train the student to be proficient in the technical aspects of the work.

### Example 11.4 Study 4. Mishmash

Study 4

The musical score for Study 4, 'Mishmash', is presented in four staves. The first staff begins with a treble clef and a 3/4 time signature. It contains a double stop (D4 and F#4) followed by a series of eighth-note patterns. Fingerings '1 - 1' and '3 - 3' are indicated above and below the notes. The second staff continues with similar eighth-note patterns and double stops. The third staff features a more complex rhythmic pattern with sixteenth notes and rests. The fourth staff concludes the piece with a final double stop and a double bar line.

## Creative Component: Improvisation

In the time of Corelli's composition, improvisation and ornamentation were fundamental aspects of being a musician. In the Wiener Urtext Edition of Corelli's Op. 5, Reinhard Goebel writes about interpretation. On "Embellishments", Goebel writes (translated by Gemma Ferst):

There can be no doubt that during the baroque and even up to the classical period it was the 'done thing' to add one's own ingredients to someone else's composition...the 'essential graces' (trills, mordents, appoggiaturas and any single note ornaments), thus all the decorations which belong to music-making, were seldom reproduced, and when they were at all, it was mostly in musical text whose intention was pedagogical.<sup>100</sup>

Throughout centuries and across many musical styles and genres, improvisation takes many forms and serves as a constant source of creativity and growth. In this section, the history and pedagogical use of improvisation will be explored. Additionally, six guided folia-based improvisations will be provided.

A dissertation by Gwen Ellen Franz cites the history of improvisation and "by-ear learning". When looking back to the Baroque and Classical periods, Franz asserts that not only was improvisation commonplace among musicians, it was an expectation of quality musicianship.<sup>101</sup> An article on improvisation in musical performance cites the concerto cadenza as being one of the original areas of improvisation. During the classical era, this section of the work was left for the soloist to create a solo section "generally based on the material of the

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<sup>100</sup> Arcangelo Corelli, *Sonatas for Violin and Basso continuo Op. 5*, Volume 2, Edited by Bernard Moosbauer, Notes on interpretation by Reinard Goebel/Realisation of the figured bass by Martin Jira, Germany: Wiener Urtext Edition, Schott/Universal Edition, (2003): XV-XVI.

<sup>101</sup> Gwen Ellen Franz, *The Homeric Answer: How By-Ear Learning and Improvisation Enhance the Musicianship of Classical Performers*, 24.

preceding movement...”<sup>102</sup>. This practice has since changed from performer-based, extemporaneous cadenzas to cadenzas notated in the score.

The notated cadenza is exemplified within the folios of Ferdinand David, Fritz Kreisler and Hubert Léonard. Including a notated cadenza provides a historical and pedagogical imprint of their realization based on Corelli’s framework.

Cellist and educator Mathias Wexler addresses improvisation by string players, and the multifaceted benefits:

As it was two and a half centuries ago, improvising is still the best tool teachers have to train well-rounded musicians. It’s also the most natural way to link string players’ formal training with the rest of their musical interests and experience. And it’s an opportunity for students to express a musical individuality that tends to get filtered out of often all-too strict musical instruction. While classical string players hear improvisation all the time, when it comes to their own study and performance, they view it as alien...see the notion of incorporating improvisation into our formal training as quite radical.<sup>103</sup>

Wexler’s statement, written in 1999, is thankfully less radical today. Melia Watras, Violist, Composer and Professor of Viola at the University of Washington utilizes improvisation in her teaching and in her own performance and compositional approaches. In a recent interview with her, she cited many important benefits of improvisation which include flexibility in performance (especially with mistakes), bridging the roles of performer and composer as well as a greater understanding of musical form and structure.<sup>104</sup>

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<sup>102</sup> Carol S. Gould and Kenneth Keaton, “The Essential Role of Improvisation in Musical Performance”, *The Journal of Aesthetics and Art Criticism* 58, No. 2 (2000): 144.

<sup>103</sup> Mathias Wexler, “Bowing to the Inevitable: It’s Time for String Players to Improvise a New Canon.” *The Chronicle of Higher Education*. 45, No. 41 (1999): B8.

<sup>104</sup> Melia Watras, Interview by author, March 11, 2020.

Because Corelli's score is so sparse, it is recommended to explore further ornamentations and inner variants throughout the work. This is what was undoubtedly done by the contributors of the Violin-Centric Folia Catalog in their compositional processes.

Especially for younger players, this idea of expanding the score with new ideas is so important to explore. We must not fear deviating from the printed score, and it must be instilled as both a possibility and a necessity as 21st-century repertoire is now filled with performer-based choices and improvisation elements.

### **Creative Component: Six Guided Folia-based Improvisation Exercises**

These guided improvisations provide a set of frameworks for less experienced improvisors. Additionally, by having repertoire-based parameters, these improvisations act as practice tools as well as creative outlets for the student.

## Improvisation 1. Trills, Trills, Trills!

Trills are common ornamental additions to baroque repertoire. In Corelli's manuscript, they are not notated but expected, especially in slower moments. This first improvisation focuses on the utilization of trills and other ornamental figures. It is the hope of this improvisation to explore and try out different techniques to transform melodic lines, connect long notes, and provide variety.

### Improvisation 1 Guidelines

1. Length: freely perform the full variation (16 measures) 3 times.
2. Note Parameters: Variation 14.

Variation 14



3. Tempo: *Adagio*; this improvisation is to be explored without hurry.
4. Trill exploration encouraged throughout improvisation: Trills may have various speeds, shapes, durations, etc.
5. Utilization of bow shapes and gestures (e.g. various bow speeds, contact points, growths, and decays). Perhaps Study 1 can work as warm-up for this improvisation.
6. Vibrato: used sparingly, for emphasis on certain notes.
7. Other ornaments encouraged (e.g. scalar gestures, turns and grace notes).

## Improvisation 2. Extended Technique studies, inspired by Garth Knox

If a student is working on an extended technique in a piece of solo repertoire, in an ensemble setting, or is simply interested in expanding their violinistic “color palate”, adding various extended techniques to a folia-based improvisation provides a simple harmonic parameter and allows the freedom of the technique to come out, as Garth Knox beautifully

demonstrates in his folies-based viola quartet. Some of Knox's extended technique examples are used as parameters for this improvisation.

### Improvisation 2 Guidelines

1. Introduction (30 seconds-1 minute): warm up with the folia theme by memory. Internalize things like pitch structure, contour and rhythmic pattern as starting points for your improvisation.
2. Tremolo improvisation (2 minutes): explore different tremolos, experimenting with different speeds, parts of the bow and amount of bow.
3. Contact point improvisation (2 minutes): focus on experimenting with various contact points (e.g. *sul ponticello*, on bridge, behind bridge, *sul tasto* and circular bow).
4. Harmonic improvisation (2 minutes): focus on finding and experimenting with folia-related notes using harmonics all throughout the instrument. Feel free to slide fingers up and down the fingerboard, searching for harmonic pitches and sounds freely.

### Improvisation 3. Mathias Wexler's Basic Improv: Sound Carpet Duets

In Wexler's article, he cites two basic ways to improvise that can apply to the training of a student at any level. His first basic improv is to "ornament an existing melody". This has been done within Improvisation 1 but can be continued here if a student is interested in adding ornaments to the folia theme or other melodic lines. Wexler's second "Basic Improv" is to use the underlying harmony as a "Sound Carpet", creating novel textures and melodies overhead.<sup>105</sup> This is a great improvisation to use during a lesson between a student and teacher, in a group lesson, or group class.

In Jeffrey Agrell's book *Improvisation Games for Classical Musicians*, he includes a chapter called "The Art of Accompaniment in Improvisation". Agrell provides necessary "Do's" and "Don'ts" when it comes to being an accompanimental partner. To summarize, the lead voice

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<sup>105</sup> Mathias Wexler, "Bowing to the Inevitable: It's Time for String Players to Improvise a New Canon." *The Chronicle of Higher Education*. 45, No. 41 (1999): B8.

must lead. The accompaniment is not overbearing in volume or character and maintains a clear pulse that is easy to work with. The accompanimental partner listens and adapts to what the solo part provides.<sup>106</sup>

### Improvisation 3 Guidelines

1. Teacher and student(s) play the folia bass together:

Folia Bass



2. Each person will play both roles: improviser and bass line player.
3. The teacher and/or student may suggest different parameters for the improvisation.

#### Improvisation 4. Agrell's "Familiar Tune" exercise as applied to *La Folia*

Jeffrey Agrell's book is filled with improvisation games for various numbers of players. Agrell's "Familiar Tune" exercise works as a more advanced version of Improvisation 3. Agrell writes that this works for 1- 4 players and is completely by ear. He continues: "This game has so many musical vitamins and minerals that it should be done daily; but the best reason to do it is because it is both challenging and fun."<sup>107</sup> In this improv game (as it applies to la folia), all

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<sup>106</sup>Jeffrey Agrell, *Improvisation Games for Classical Musicians*. Chicago: GIA Publications, (2008): 40.

<sup>107</sup> Ibid, 55.

players begin by playing the theme together. One at a time, players drop out and play chord roots (like Improvisation 3), harmonies, countermelodies, and melody variations. After everyone has played each role, Agrell directs to “turn everyone loose”. Additionally, he suggests key changes, changing the mode (in the case of folia, from minor to major), and even adding dissonances.<sup>108</sup>

This improvisation works as a memorization tool to recall variations without the score. Moreover, it provides an interactive theory lesson to practice creating harmonies and remembering the bassline without music.<sup>109</sup>

#### Improvisation 5. Watras-Inspired Free Improv

Melia Watras provides strategies that work well for beginning improvisors. One idea is to add a dedicated amount of time for improvisation to one’s daily practice routine. These guidelines are paraphrased from an interview with Watras.<sup>110</sup>

#### Improvisation 5 Guidelines

1. Decide on a desired duration, say 3 or 10 minutes.
2. Set timer for that amount of time and create sound/noise of any type; melodies, scratches, anything that is not a written composition.
3. Become aware of ways to fill a space with sound or noise. In contemporary improvisation, you want your mind to be flexible; you can begin to create your own language.
4. Repeat the exercise, this time with repertoire that the student is currently working on (e.g. *Follia*).

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<sup>108</sup> Ibid.

<sup>109</sup> Agrell’s “Familiar Tune” was used in a 2017 DMA dissertation by Benjamin Patrick Hedquist titled “Eliminating Fear and Unleashing Creativity: Incorporating Improvisations into Performance Practice and Education”.

<sup>110</sup> Melia Watras, interview by author, March 11, 2020

Creating free-form improvisations may help the student approach structured improv more openly. Watras also makes a point that recording one's improvisations is a very helpful learning tool.

#### Improvisation 6: Exploring Musical Affect

In her book *Baroque String Playing for ingenious learners*, Judy Tarling writes about “Baroque rhetoric” citing that musical execution can be “based on the principles of oratory... to inform, to delight and to move”.<sup>111</sup> In both spoken text and musical performance, the method of persuading the audience is the same: “he should understand his subject thoroughly, deliver the speech in an appropriate style, speak with clarity of articulation, fullness and variety, and avoid monotony”.<sup>112</sup>

Tarling looks at affect as “emotional communication”.<sup>113</sup> She continues that aspects of music like lengths of notes, intervallic patterns and key areas all shape the music's affect. Thus, when designating a descriptive word for musical-based, character-building reasons, the performer is also designating certain technical tools.

Many of the folia composers cited in the catalog designate affect words in their publications. None denote affect words for each variation.

This improvisation exercise is a character study. It is a chance to explore how technical choices can create characters, moods and feelings *and vice versa*.

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<sup>111</sup> Judy Tarling, *Baroque String Playing for ingenious learners*, Corda Music Publications. St. Albans, Hertfordshire, UK, (2000): 1.

<sup>112</sup> Ibid.

<sup>113</sup> Ibid., 2.

### Improvisation 6 Guidelines

1. Write down a set number of affect words; choose a variety of character words (e.g. three words: pondering, furious, curious).
2. Choose a variation to focus on (e.g. Corelli's Variation 6: continuous, arpeggiated sixteenth notes).<sup>114</sup>
3. Use a set time to improvise with each affect word, utilizing the technical tools of the set variation.

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<sup>114</sup> For reference, this variation has a few descriptive words associated with it: Auer (*Poco meno mosso, sempre staccato*), Suzuki (*Poco meno mosso*), Léonard (*largamente*), Salesski (*Allegro molto*); dynamics used vary between composition as well as between phrases. In other words, there is a lot of potential to create a variety of characters within this variation.

## **Conclusions and Future Research**

This multifaceted document, through context and catalog, traces the later folia progression throughout musical history as it applies to the violin. This research is applied to score analyses and practice strategies for both educators and performers.

The process of identifying and cataloging folia-related repertoire for violinists is ongoing. The twenty catalog entries in Chapter II are the starting point of this discovery. This list of works will continue to grow and will need to continue to be cataloged. Additionally, the list will forever be incomplete due to unpublished scores and improvisations done with folia-related material.

The framework of this document can be applied other pieces in the violin repertoire. Many of the works that were a part of 17th- and 18th-century masterwork collections cited in Chapter I are consistent and repetitive. This project provides insight into the tightly woven history of violinist-composers and their treatment of repertoire. It would be interesting to go through this process with another work of both pedagogical and performance merit, such as Tartini's "Devil's Trill" Sonata.

One of the limitations to this project was having incomplete access to scores and recordings. Amassing and compiling violin-based folias into a performer edition would be essential for violinists. Incorporating a recorded accompaniment to the printed scores would be a great asset to the education and longevity of the repertoire within the catalog.

When exploring titles for this project, one that emerged was "The Art of Musical Borrowing", a concept that permeates this document. The success and lineage of the folia melody relies on the act of borrowing and building on common material. This work will continue to be done and folia repertoire will continue to evolve with new ideas and styles for centuries to come.

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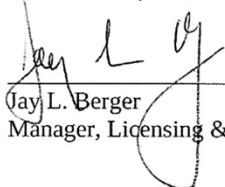
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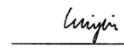
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