EARLY RECORDED VIOLINISTS

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ABSTRACT

The thesis 'Early Recorded Violinists' investigates 13 violinists, starting from Joseph Joachim as the earliest born violinist to have made gramophone recordings, to Mischa Elman. In the first chapter I examine and analyse the recordings of Joachim. In the next chapter I investigate Hugo Heermann's violin playing and technique. Heermann is a violinist with insufficient information published about him. In chapter 3, the work of Sarasate is illustrated with musical examples from his recordings and compositions, examining the combination of his musical and technical characteristics. Auer is examined as violinist and teacher in chapter 4. In the fifth chapter I intend to examine Eugene Ysaÿe who is one of the first exponents of the modern violin sound and continuous vibrato along with Kreisler. In chapter 6, we consider the founder of the Hungarian violin school Jenö Hubay. His violin playing was influenced by national Hungarian music and my examples intend to give some information on that subject. Another 'national' violinist Maud Powell is investigated in chapter 7. She was influenced by her native American music and gave the first performances of many violin concertos in the United States. Another important teacher of the 20th century, Karl Flesch, is considered as a rival to Auer and is presented in chapter 8. Viennese violinist Fritz Kreisler is examined in chapter 9, his recordings and compositions give us important information on vibrato and portamento. Ysaÿe also influenced a younger generation of violinists, among them Jacques Thibaud whose recordings are examined in chapter 10. In chapters 11 and 12, two more 'national' violinists are examined with their recordings: Jan Kubelik and Georges Enescu. Auer's first internationally renowned pupil, Mischa Elman, is also examined in chapter 13.

PREFACE

I have been collecting 78 rpm recordings since my childhood. The sound that came from my old gramophone machine was absolutely marvellous, not only because of its historical and nostalgic atmosphere but also the wonderful and exciting performances of the old great masters preserved on disc. Casals, Rubinstein, Heifetz, Chaliapin, Caruso and many others opened my eyes and ears to the unknown paths of older styles than that which we have in our hands today. In the first years of my studentship at the Istanbul Conservatory I tried to imitate that 'great musicians' sound on my violin. This taught me a great deal; learning the instrument was like learning a language by ear. I attempted to imitate in my violin playing the new exciting sounds from these old recordings. This is how I learned to play Bazzini's *La Ronde des Lutins* or Wieniawski's *Scherzo Tarantella* and many other works, because these new discoveries gave me the enthusiasm and courage to continue my profession. Aural learning was one of the most important steps in my early career; imitation of the great players was very important to me and gave my studies a new direction.

When I applied to the DMA course at City University, London, I wanted to create completely new work that had never been done before. When Robert Philip's *Early Recordings and Musical Styles* [Philip, 1994] was published, I thought I might have a great example in front of me, however this valuable study was completely different from what was in my mind. I wished to examine the personalities whom I had always admired during my studentship years and whose styles I had imitated and through whom I had learned a lot. The nearest book to my understanding was Henry Roth's *Master Violinists in Performance* [Roth, 1982]. Roth gives valuable information on many points but I wanted to search deeper. There was effectively no previous example when I started my research, therefore the analysis and resulting discussion are quite original. Much necessary information was made available from reviews, biographies, technical books and treatises, but most came from the old recordings themselves. I have tried to find how the great instrumentalists used vibrato, portamento and other technical and musical features of the performance practice of the time. I hope this study will open a new era in the examination of the history of recorded violinists and that musician-scientists will start to search into this subject deeper and will take the flag from the place where I have left it.

Why is the personality of violinists such an important subject? Because at the beginning of the twentieth century the mechanism of violin playing was taught differently in every country. The distinctions between the nationalist schools were wider than today. With the help of radio, television, long play record and compact

disc technology, violinists have increasingly created a homogenous school; it is not difficult for a child to learn how to play Paganini's *Moto Perpetuo* any more. The necessary technical information is known throughout the world. Until this point there had been many developments in the history of violin playing. Within the perspective of my more limited field, I have tried to give necessary information on this subject although not sufficient to explain all these developments. The 19th century personalities had established different and competitive schools as in the example of Russia. It was possible to observe several different violin schools in Russia in the early twentieth century. For example, in Saint Petersburg Auer had established a school - the so called 'Russian school' - but at the same time in Odessa, Piyotr Stoliyarski had established another school also called the Russian school. Yet a third one came from Jan Hrimaly at the Moscow Conservatory. As we understand from these examples, violinistic personalities played an important role in the development of the nationalist schools just as Heifetz later played the very same role in the history of modern violin playing.

The younger generation today can play the violin with great virtuosity because of the old masters' contribution to modern violin playing. Only personality is lacking from the modern violinists' world. Young violinists do not study sufficiently traditional aspects of violin playing, allowing some important features of traditional violin playing to become lost. There is too much emphasis on mechanics in today's violin technique and not enough on the music. Violinists study the technique necessary to play the fastest Paganini *Caprices* but not to play a Mozart sonata. When we look into the styles of great violinists who are very individual and different from each other, personality and character are the most important features. I think the new generation of violinists should give greater importance to this feature, otherwise we will lose the essence of violin playing and music making - the individual personality.

I originally used the old 78rpm recordings in my research. I transferred the material into tape [DAT] for academic use. Some of the examples are given as transcriptions and without referring to the tape. However it has not been possible to show for example the rate of a vibrato in the transcriptions so the tape is submitted with the text because many examples must be listened to.

In transcriptions, I have used different symbols which are in common use in violin notation such as symbols for glissando or left hand pizzicato. A few examples were taken from modern books such as Robert Philip's *Early Recordings and Musical Styles* [1994]. I also invented some signs such as those for B- and L-portamentos; they are generally clear and easy to understand. In addition to this I have added biographical details of the performers. My aim was not to write a biographical work but it seemed to me that some biographical details would be very important to put the performers in a cultural and historical perspective.

INTRODUCTION

Joseph Joachim is the first violinist to be considered in the thesis because he was the earliest born violinist [1831] to have made gramophone recordings. There are older recordings than Joachim's but when we examine the history of recorded violinists we cannot reach the era before Joachim. In the first chapter an introduction is given which follows basic biographical details about Joachim. He was respected as a brilliant musician who was always faithful to the original score. His collaborations with composers such as Brahms and Schumann resulted in magnificent works of the violin repertoire. In the thesis his recordings of Bach's *Adagio* and *Tempo di Borea* are examined. The reader will be able to see the link between the edited version by Joachim and the version which Joachim recorded in 1903. When the results are brought together from the evidence which exists in the recordings, the technical and musical features of Joachim appear.

It is very difficult to make the same kind of examination for Hugo Heermann. Because the limited number of recordings and transcripts of Heermann hardly give sufficient information about his technical and musical features. His recordings of Bach's *Preludio* and Ernst's *Air* are investigated. Pablo de Sarasate's technical features are investigated from recordings and his compositions. His collaborations with composers such as Lalo and Saint-Saëns created important violin works which were composed bearing Sarasate's musical personality in mind. In this thesis, the similarities between the works of Sarasate and his contemporaries are put together.

In Leopold Auer, we find a completely different approach. Auer became famous because of his teaching. His only two private recordings are not enough to show his technical features but important because the Auer tradition is followed in his pupils' recordings.

Eugene Ysaÿe was one of the first exponents of continuous vibrato along with Kreisler. In fact younger violinists such as Kreisler and Thibaud were influenced by Ysaÿe's musical personality. He played mainly late 19th-century French composers' works, in this study his few recordings are examined.

Jenö Hubay studied with Joachim and Vieuxtemps, two important figures of the German and Franco-Belgian schools. His unique style and influence on the Hungarian violin school are examined via his few recordings. Another 'national' violinist was Maud Powell who gave first performances of many European composers' works in America. She also arranged traditional American folk songs and presented them in concerts. Her role in the history of violinists should be appreciated because of her struggle for women composers' works and the role of women in music.

Flesch and Kreisler both studied at the Vienna Conservatoire and went to Paris for further studies but Flesch became one of the most important violin teachers of the 20th century. His ideas on interpretation and violin playing became a constitution for many violin players. In his recordings one can clearly observe his logical and musical interpretations. On the other hand Kreisler never become successful in teaching but became one of the greatest violin players of all time. His recordings became classics of the violin literature. His Viennese-style interpretation of the works and his own arrangements on the recordings give us valuable information.

Thibaud and Enescu also studied at the Paris Conservatoire and their styles show similarities. Thibaud with his warm musical personality left us valuable recordings in which we can find important information on the French violin school. Enescu was a virtuoso violinist as well as a good composer. His style was influenced by the folk songs of his native Rumanian culture and French culture. He composed

valuable works for violin and his recordings show us a different orientation from that of other violinists.

Jan Kubelik represented a new approach. After Paganini's death, there were many violinists who imitated Paganini's style such as August Wilhelmj, Willy Burmester and Cesar Thompson. Jan Kubelik was one of them. His sensational violin playing raised him to a very important place among violinists. When his few recordings are examined, his approach and technical features can be understood.

Mischa Elman is the last example of this thesis. He studied in Russia in Auer's class and became his first internationally renowned student. His violin playing is examined via both recordings and his written ideas about violin playing.

My thesis 'Early Recorded Violinists' intends to give detailed information on some of the recorded violinists of the 19th and early 20th centuries. I believe this information will help future generations to research this subject and to create more detailed analysis.

ABBREVIATIONS & SYMBOLS[1]

1. ∩ : Lengthened note
2. ∪ : Shortened note
3. ⌐¬ : Lengthened group of notes
4. ⌊⌋ : Shortened group of notes
5. — : Glissando
6. ⌣ :Glissando with the help of the first played finger
7. ‿ :Glissando with the help of the second played finger
8. ⌢ : Glissando played with the help of both fingers
9. → : Stringendo
10. ← : Rallentando
11. ↔ : Both
12. ↑ : Chords played from a lower note
13. ↓ : Chords played from an upper note
14. _ : On a note: longer note
15. + : Left hand pizzicato
16.  : Increasing the vibrato
17.  : Decreasing the vibrato
18.  : Ritard glissando

[1] Symbols nos.1, 2,5,9,10,14 are used by Robert Philip in his book (Philip, 1994) but nos.3,4,6,7,8,11,16,17 and 18 are invented by myself.

1. JOSEPH JOACHIM

Joseph Joachim was a violinist most dedicated to the music and not to the showmanship of its execution. He was also a fine composer as well as a devoted editor of works by German composers, the closest associate of Brahms and a close friend of both Robert and Clara Schumann. He was also one of the first violinists to make gramophone recordings. Although he recorded only five items, two or three of these show us clearly his performing personality and musical style. A comparison of his editions is also used in this study.

The name of Joachim is heard mainly in connection with the Brahms Violin Concerto, but in fact his legacy covers also the works of Beethoven, Mozart and many other Baroque, Classical and Romantic composers. With twentieth century technology, we can hear musicians, not only in concert halls but via radio, television and recordings. But when we consider the previous century, performers [mainly starting from Liszt] fixed their interpretations by means of their published editions. Joachim was no exception, he edited and also arranged music; but unlike others, he did not alter or change the composers intentions and was always faithful to the original score. In this study his personality is investigated via both editions and recordings and his development is observed chronologically.

Joachim opened a new era in the art of interpretation. Prior to him, the great violinists played mainly their own music; only a few of them played the works of the great classical composers. Later in the nineteenth century, violin virtuosos began to show more interest in the works of classical and contemporary composers and presented them in concert halls. This was a new beginning for the history of the violin.

Joachim was foremost a musician rather than a violinist, the first representative of the new approach of the violinists. His collaboration with

composers such as Brahms and Schumann resulted in important musical works for the violin literature; Brahms becoming his closest associate.[2] Joachim rarely played the works of the virtuoso - violinist[3] composers, e.g. Paganini, Vieuxtemps, Wieniawsky. Although, he had admiration for Liszt and bore no ill will toward Wagner, his musical allegiances were to Mendelssohn, Schumann and Brahms [Schwarz, 1984, p.262].

1. 1 A Short Biography

To understand Joachim's contribution we must first summarise his career. Joseph Joachim was born in Kitsee, Hungary in 1831.[4] He started to play the violin when he was four and at the age of eight he was sent to Vienna. The great virtuoso Heinrich Wilhelm Ernst had heard him and insisted that he study with Joseph Boehm who was Ernst's former teacher. Joachim subsequently stayed in Vienna for five years. When he was twelve, he was sent to Leipzig where he was coached by Ferdinand David.[5] During this period, the strongest influence came from Felix Mendelssohn who played chamber music works with the boy almost every Sunday. In 1843, Mendelssohn also conducted Joachim's debut with the Leipzig Gewandhaus Orchestra in a programme including the *Othello Fantasy* by Ernst. The following year Joachim travelled to England and played Beethoven's Violin

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[2] Brahms dedicated his Violin Concerto in D (op.77) to Joseph Joachim.

[3] Violinists who present technical showmanship and virtuosity in their styles or compositions.

[4] Basic biographical facts are cited from Moser (1908), Bickley (1914), Schwarz (1984) and Frisch (1990).

[5] Ferdinand David was born in 1810 in Germany. After studying with Spohr he became an important violinist in playing chamber music and gave many concerts in Germany and England. In 1836 he became the leader of the newly founded Leipzig Gewandhause Orchestra under Mendelssohn's baton. He collaborated with Mendelssohn for the latter's famous violin concerto that was dedicated to F. David. In 1843 he led the string department of the Leipzig Conservatoire where he taught many students including Joachim, Wilhelmj and Wasielewski. He edited 18th century violin music and composed studies and concertos for the violin. He also taught in Cologne for a brief period in 1851. Among his works the *Violinschule* and 5 Violin Concertos are the most famous.

Concerto under Mendelssohn's baton; in 1847, the death of Mendelssohn came as a great shock to him.

Joachim entered the Gewandhaus Orchestra as a rank and file violinist, but became associate leader in a short time. The leader of the orchestra was his former teacher, Ferdinand David. But after Mendelssohn's death, Joachim did not stay and accepted Liszt's invitation to become the leader of the orchestra in Weimar. While he enjoyed a new circle of musicians, he maintained his contact with the Schumanns. 1853 was an important year for Joachim as it was at this time that he accepted the post of Royal Music Director in Hanover where he met the young Brahms. In addition to his duties as leader, he also conducted the symphony orchestra. He stayed in Hanover for twelve years, during which, he travelled to London, Vienna, Russia and many other countries to give concerts. In 1865 he resigned his post in protest against anti-Jewish discrimination against Jakob Grün, one of his colleagues. In 1868, he moved to Berlin and a year later became the director and violin professor at the *Hochschule für Musik* a post he held until his death in 1907.

1.2 Joachim: Beethoven and Brahms Concertos

The first performance of the Beethoven concerto had been given by Franz Clement in Vienna in 1806. Clement was a Viennese violinist and after the first performance other Viennese violinists had ignored the concerto. It had not been played for twelve years when in 1828, the French violinist Baillot revived it in Paris. The next performance came from Vieuxtemps who belonged to the Franco-Belgian School and also wrote a cadenza for the concerto. But the concerto was unknown to 19th century audiences until Joachim rediscovered and performed it regularly. He later edited the work with a supplementary cadenza. Pablo Casals was present at

Joachim's seventy-fifth birthday ceremony when he played the Beethoven Concerto in the Queen's Hall, London. At that time Joachim was in decline; Casals wrote :

> His performance of the Beethoven Concerto was still full of vigour and of course, of wonderful artistic value.... I don't think Joachim was conspicuous for his originality [at least the Joachim I heard]. His performances aimed so much at being classical that they became rather cold. I had the impression that he was afraid of exceeding certain limits, and consequently did not let himself go. Every time I heard him play alone and with his quartet, he made me feel that he did not always produce what there was in the music he played. But mind you, Joachim had obviously a great personality, and his performances always commanded respect and sometimes attained great heights. And after this classicism we had the overflowing imagination of Ysaye's genius.
> [Corredor 1956, p.49]

As an editor and teacher Joachim always fixed his performances before concerts. This attitude was completely unthinkable for many violinists such as Ysaÿe and other French violinists of the time, who always preferred to give improvisatory performances on stage. But on the other hand Joachim as a violinist was not that type who always played with an automatic instinct. He had bad nights and good nights on the platform and was extremely nervous before performances. That might have caused him to play carefully and give a more calculated performance. Casals' description of Joachim being 'cold' may be explained from this point of view. Auer described the older Joachim on the stage:

> When he paid one of his rare visits to Petrograd, I had an opportunity of observing Joachim in the throes of a nervous crisis. He was playing the Beethoven Concerto... and I was conducting the orchestra accompaniment. From the very start I felt that his bowing was not calm; and when he reached the final trill, on a sustained note, which closes his own *cadenza* of the first movement, his bow trembled so that, thought he had not as yet has reached the end, I did not wait for him to play the concluding turn of the trill, but signalled the orchestra to fall in

> the perfect triad. To this day I recall with pleasure the look of satisfaction he gave me.
> [Auer,1980, p. 87]

One of his contemporaries Eugene Ysaÿe also gave his opinion about the Beethoven Concerto and Joachim in the 1880s:

> It is forty years since the Hungarian Master played this work, which had not been much noticed before, but he played it so beautifully that his name seems to be coupled with the work ever since. It is he, if I may say so, who has made a masterpiece of it. If he had not produced this ideal rendering of the work, it is possible that it would have been put aside and forgotten. But no, he has revitalised it, enlarged it, transformed it!... In the performance of Joachim everyone can see the way, and follow it to the end, without losing his personality, or becoming too dependent, or moulding his individuality to that of Joachim. His rendering being the mirror of Beethoven's thoughts, it is permissible to be impregnated by it, even advisable not to try anything else, in the certainty that here is the truth and the light which illuminates, and will always illuminate, the road for those who want to follow it.
> [Corredor,1956, p.186]

Ysaÿe was one of the greatest violinists of the nineteenth century, and as we understand from the quote above, he also declared that it was Joachim who had discovered the Beethoven concerto. As early as in 1861, Hanslick had heard Joachim play the concerto and made some comparisons with Vieuxtemps:

> This concerto sounded more brilliant, more lively when Vieuxtemps played it; Joachim searched it more deeply and surpassed, through a truly ethical force.
> [Schwarz,1984,p.259]

Vieuxtemps, as a Belgian violinist [Ysaÿe's teacher], must have played the Beethoven Concerto more brilliantly than Joachim, because his style like that of

Sarasate, Wieniawski or Beriot belonged to a school which gave virtuosity primary importance; but as Hanslick said of Joachim, his performance was more musical because he was a real servant of music and not of virtuoso performance. Joachim gave a performance of the Beethoven Concerto in May 1853 under Schumann's baton, and Clara Schumann wrote in her diary:

> Joachim was the crown of the evening...He played with such poetry, such perfection, with so much soul in every note really ideal. I have never heard violin playing like it. Never before did I receive such an unforgettable impression from a virtuoso.
> [Schwarz,1984, p.265]

Joachim also championed Brahms's works for the violin. The Violin Concerto was dedicated to him and in fact he and Brahms shared a life-long friendship. In turn, Joachim also dedicated his Concerto for Violin and Orchestra - the so-called 'Hungarian Concerto' - to Brahms. When Joachim and the cellist Robert Hausmann played the Double Concerto Eduard Hanslick wrote that:

> The year 1889 brought us a new orchestral composition by Brahms, the concerto for violin and cello, op.102. Joseph Joachim, the master violinist, and the younger, scarcely less distinguished cello virtuoso Robert Hausmann had made the trip from Berlin expressly for the performance of this piece, and they played it with the sovereign mastery and perfect cultivation which we are accustomed to admire in them. Both the composition and its execution were greeted with extraordinary acclaim.
> [Frisch,1990, p.148]

As a composer Brahms had established his roots from Beethoven both in structure and form. Joachim was always deeply committed to German composers and his specialities were Bach, Beethoven, Brahms, Mendelssohn and Spohr. He

also helped Brahms to be recognised as one of the greatest composers in this tradition after Bach and Beethoven.

1. 3 Joachim as Performer

As a performer he considered himself a servant of the music. He did not find the style of great virtuosos attractive. He attained that rare union between consummate technical skill, profound intelligence and interpretative power which has distinguished his art from that of other violinists. His tone was not large but pure, always distinguished by virile energy rather than by voluptuous roundness. As Maitland said: 'His approach to his art may be correlated to that of Michelangelo, always logical, not like Correggio. His music making is seen as the natural spontaneous utterance of innermost feelings as well as a faithful approach to the composer's thoughts' [Maitland,1905, p.24-25]. It was unthinkable for him to change the composer's manuscript and in the editions he made, he never interfered with the composer's intentions. Joachim's violin playing was much criticised for appearing 'cold' and 'dry' because of his classic and pure approach to the violin repertory. Whether it is rightly called classical or not is questionable but there is no doubt that it has a warm side. When he went to Russia critics like Cui found him very cold, because Russians had adopted the style of Wieniawski for themselves and Joachim's classically pure style was very strange to their ears. Tchaikovsky compared Joachim to Laub, then a violin professor at the Moscow Conservatory. He found Joachim was superior in extracting from the violin a 'touching tender melody' while Laub was superior 'in power of tone' [Schwarz,1984, p.268].

1. 4 Joachim As Teacher

One of the most famous students of Joachim was the Hungarian violinist and teacher Leopold Auer. He began his studies in 1862 by which time Joachim was already a celebrated violinist. Auer described his years in Joachim's class:

> Besides myself there were half a dozen other young violinists whom the master had accepted as pupils. Our schedules were more than irregular. We had to be ready to take a lesson at any hour of the day that he came to town to teach us! His servant used to come to summon one or another of us.... Joachim very rarely entered into technical details, and never made suggestions to his pupils... Throughout the lesson he kept his violin and bow in his hands, and whenever he was dissatisfied with the way the student played a passage or a musical phrase, the master would draw his bow and play the passage or phrase in question himself in a manner truly divine.... He rarely made his meaning clear in detail, and the only remark which he would utter at times, after having demonstrated a point, would be: " *So müssen Sie es spielen!* " [That is how you must play it!]....
> [Auer,1980 p.6 -7]

Joachim himself had admitted that he was not a good teacher although he taught at the Berlin Musik Hochschule where he created a distinct German violin school. His pupils were not generally virtuoso players but became good musicians and followed his ideas. After his death there were several violin teachers at the violin faculty - Moser, Halir, Klingler, etc. - who did not have the genius of Joachim although they modelled themselves on him. For his pupils no other approach was tolerated at the school. Joachim's ideas were conservative but his followers were fanatical. It is said that he had about four hundred students throughout his teaching career [Schwarz, 1984 p. 270].

Although his closest collaborator and assistant, Andreas Moser suggested that there was not any 'Joachim School' and he described Joachim as a descendant of the Italo-French school [Schwarz,1984,p. 271]. His bow position used a very low elbow and upper right arm which required a very high wrist. The bow's chief peculiarity is the union between a perfectly firm grasp with the thumb and middle finger, and complete suppleness in the wrist and arm. It is easy to see that the iron grip of the fingers is excessively difficult to combine with a loose wrist. Strength of his grasp enabled him to carry the bow in the air above the strings so that he could control precisely the number of hairs in contact. Joachim explained his bow position in his *Violin School* :

> The butt end of the bow must be taken up, and held as if by a pair of pincers, by the thumb and middle finger of the right hand. This is done by placing the stick between the first joint of these middle fingers - that nearest the nail - and the thumb, the middle joint of which should be slightly bent outwards. The point of the little finger should only just rest on the stick, while the first and third fingers should be so placed as to result in a soft, natural rounding of the hand. All the fingers - slightly curved - should take up a position rectangular to that of the bow, not crowded awkwardly together but in a free and natural relationship to one another. For the present, the movement of the hand remains in a direct line with the fore arm, that is, of course, as long as the bow is being drawn across one string only; the wrist, therefore, must be bent neither up nor down bow... The rule which is found in almost all German violin schools regarding the bow position of the elbow and upper arm in playing upon any of the four strings, is based on a thoughtless acceptance of misunderstood directions which have been handed down from generation to generation. It must be combated by every possible means. The precept laid down a hundred and fifty years ago by Leopold Mozart, the author of the first German Violin-School, was perfectly justified then, because at that time it was the custom to place the right side of the tailpiece under the chin. If the close proximity of the right arm to the body was a good and beneficial rule in those days, it stands to reason that at present time, with our different method of holding the instrument, the same rule must not only be meaningless, but must constitute an

> absolute impediment to the acquisition of a free style of bowing... The upper arm should move freely and without restraint in the shoulder joint; even when the lower strings are being used, but great care should be exercised to note that the elbow never be raised higher than the wrist; the position which is good for one string must also be good for another.
> [Joachim-Moser, 1905, p.12-13]

A personal testimony from a 'grand-pupil' of Joachim confirms the above account of his technical approach. In July 1989, I visited the daughter of Karl Klingler [of the Klingler Quartet] who was a pupil of Joachim. When we talked about her father we brought the conversation to technical matters. She confirmed that her father also had a very high wrist and lower elbow when he played the violin; a tradition learnt from Joachim. When we look at photographs of Joachim [for example, Fig.1.1] we observe that his fingers are close to each other on the bow stick, his index finger touching the stick at the first joint while the little finger remains on the stick all the time. Bow changing was executed at the frog, with stiff fingers and a rotary wrist movement. These stiff fingers and unsteady bow arm gave him uncomfortable moments, especially when he was on stage. This represented an old-fashioned German school of violin playing which gave little possibility to perform the works of virtuoso composers such as Sarasate and Wieniawski, but for musical purposes it seemed the best among the alternatives because it suited very well the classical and romantic German composers' intentions.

Figure 1.1 Joseph Joachim, 1903

1. 5 Analysis of Joachim's Recordings

Joachim left only five recordings made when he was in his seventies in 1903. In spite of poor recording quality we are able to appreciate Joachim's superb musicality and personality as a violinist. The two Bach recordings show us how Joachim stayed faithful to Bach's text in the manner of Ferdinand David whose edition he played from. Brahms *Hungarian Dances* were arranged by Joachim and show great originality. The final one is the *Romance* by Joachim himself. His composition style can be described as romantic in the tradition of Schumann and Brahms.

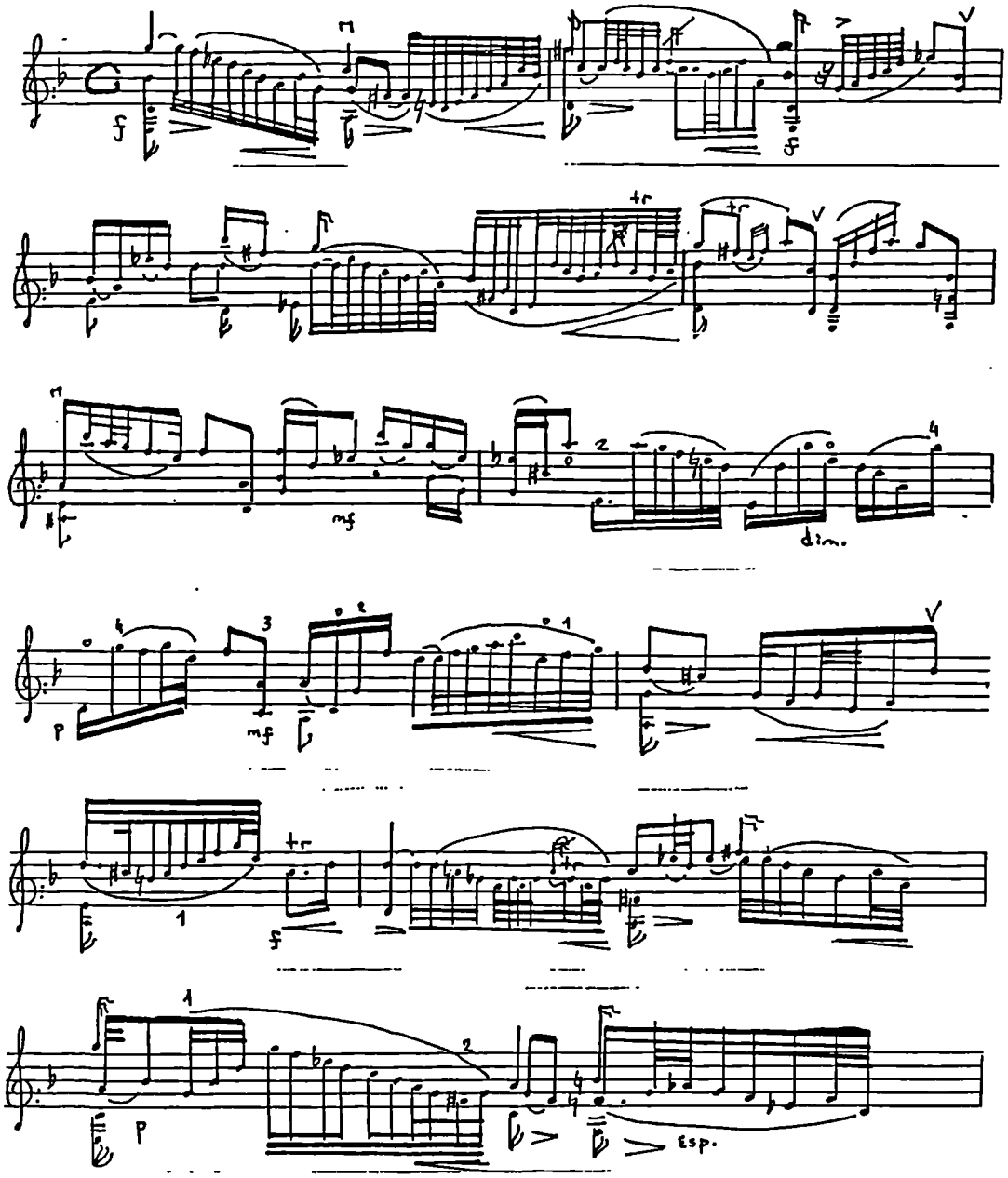
1.5.1 Bach *Adagio* and *Tempo di Borea*

In 1906, Joachim had seen an autograph copy of the Sonatas and Partitas. This manuscript was the property of the widow of the cantor of the Thomas Kirche in Leipzig, Professor Dr.Wilhelm Rust and at the time it was preserved by Dr.Erich Prieger of Bonn. Joachim and Moser worked on this new edition of the Sonatas and Partitas. In the preface Moser says:

> We were thus in a position to produce an entirely independent work which is not based on any previous edition.
> [Bach Sonatas and Partitas for Unaccompanied Violin, Berlin, Böte & Bock,1908]

The Joachim edition is based on the Rust urtext and respectful to it [Figures 1.2 and 1.3][6].

[6] It was not possible to get a photocopy of Joachim's Bach edition from the British Library due to regulations therefore the music examples have been written by hand.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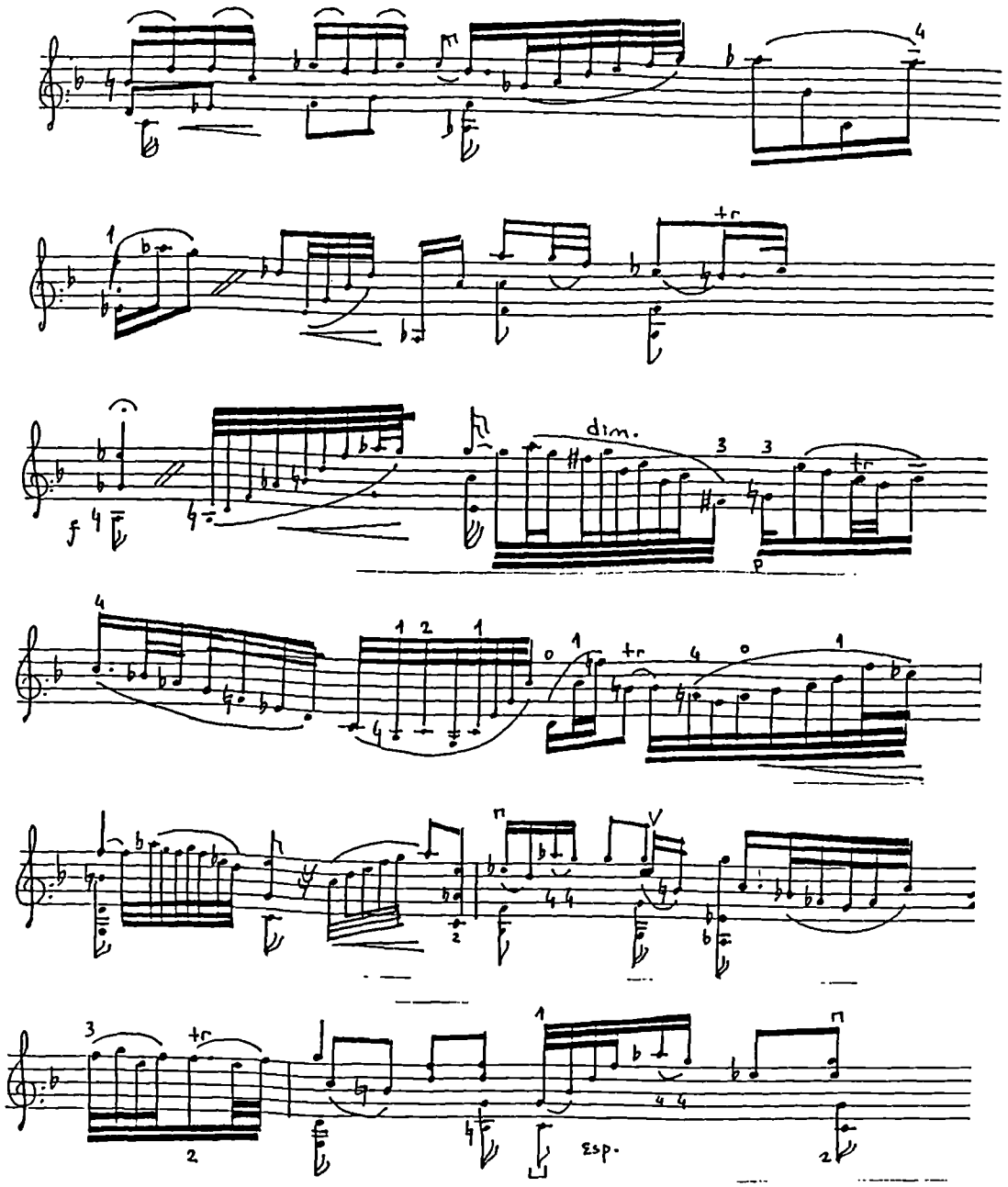
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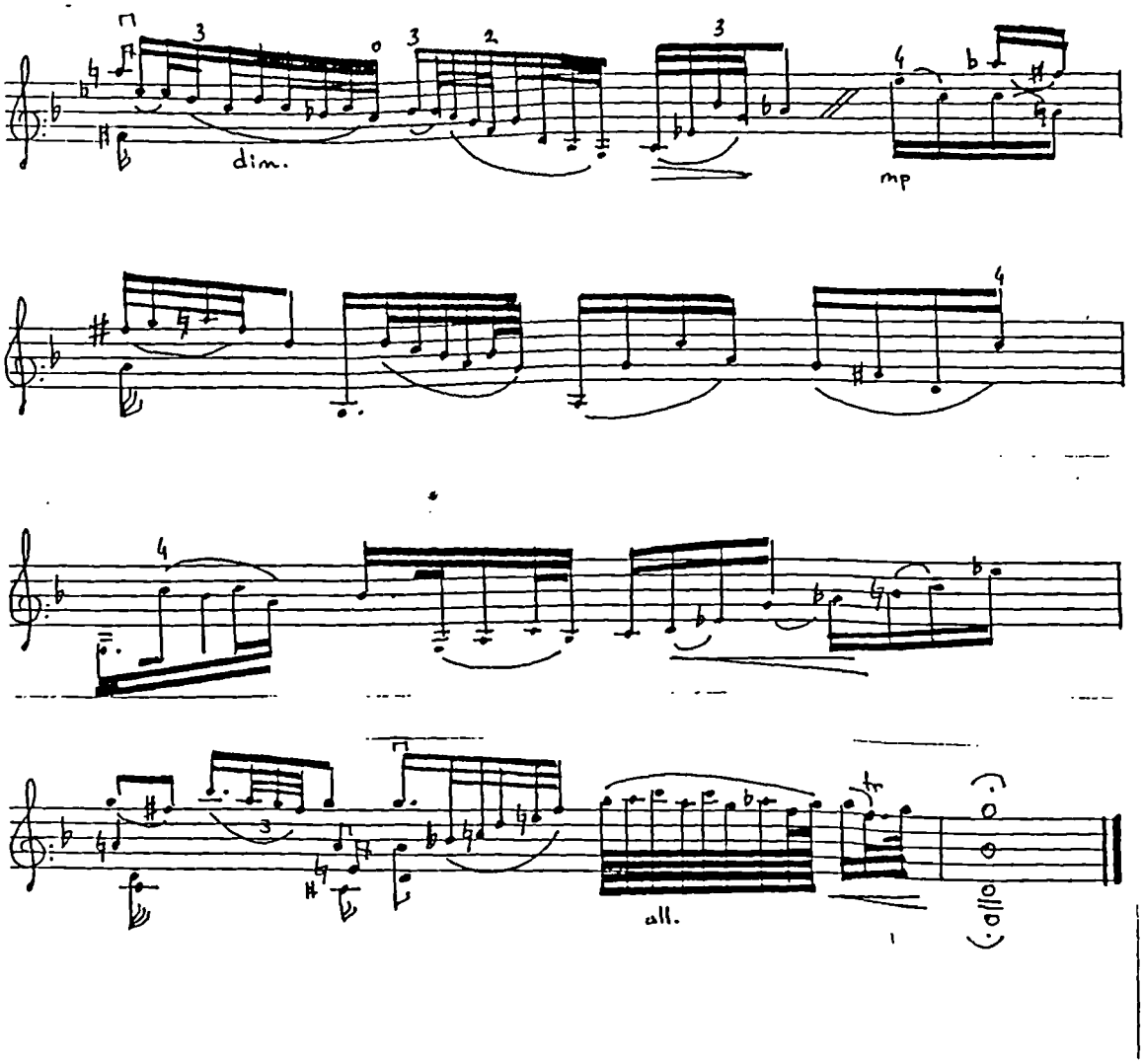
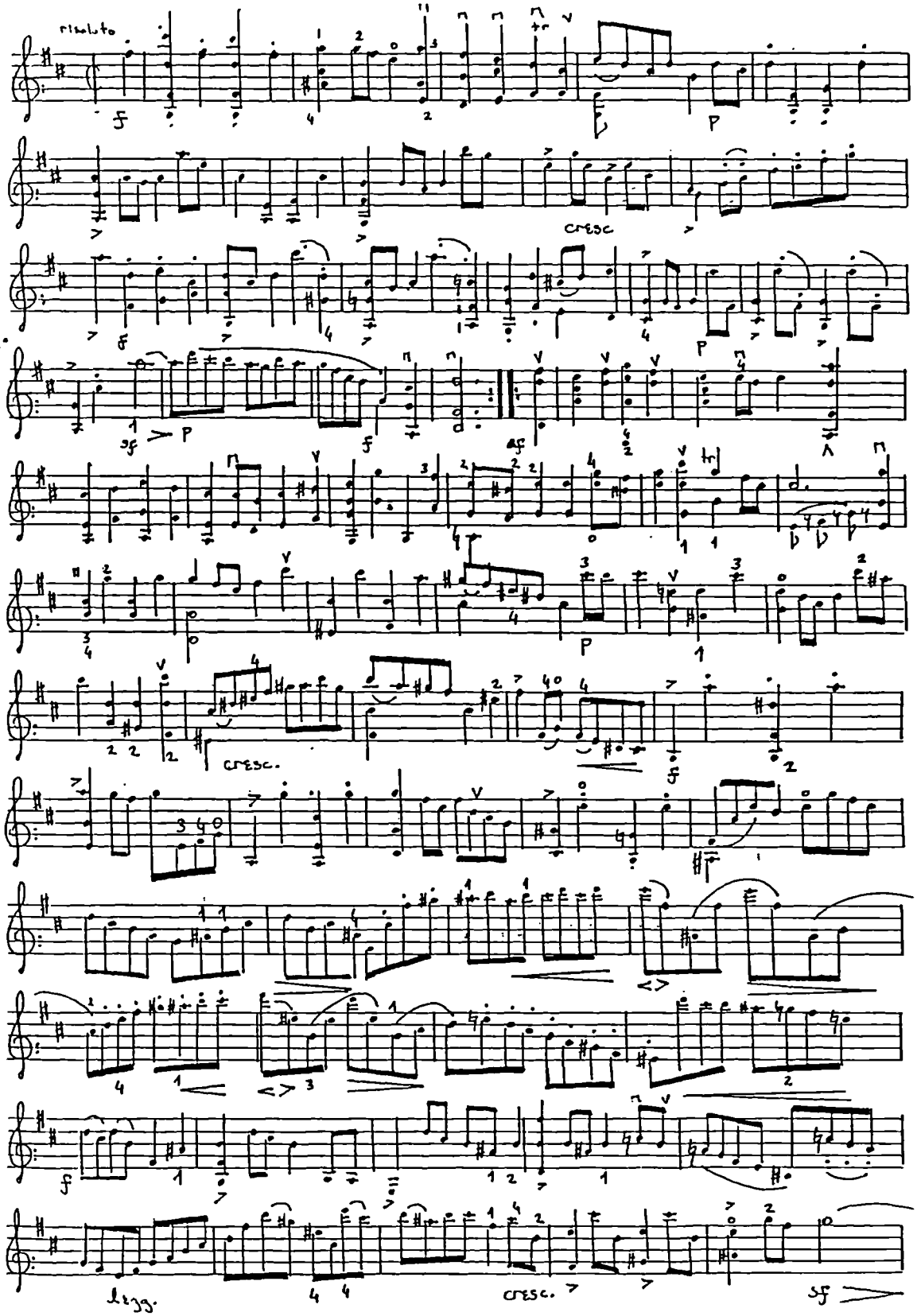


Figure 1.2 Bach *Adagio* in G minor from Solo Sonata no.1

[edited by Joachim].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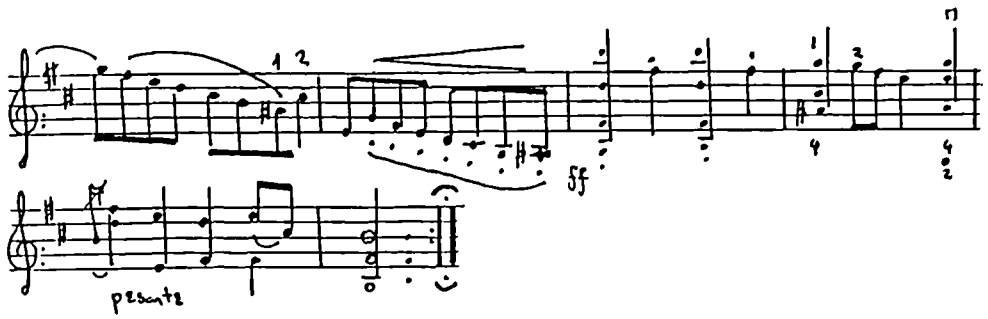
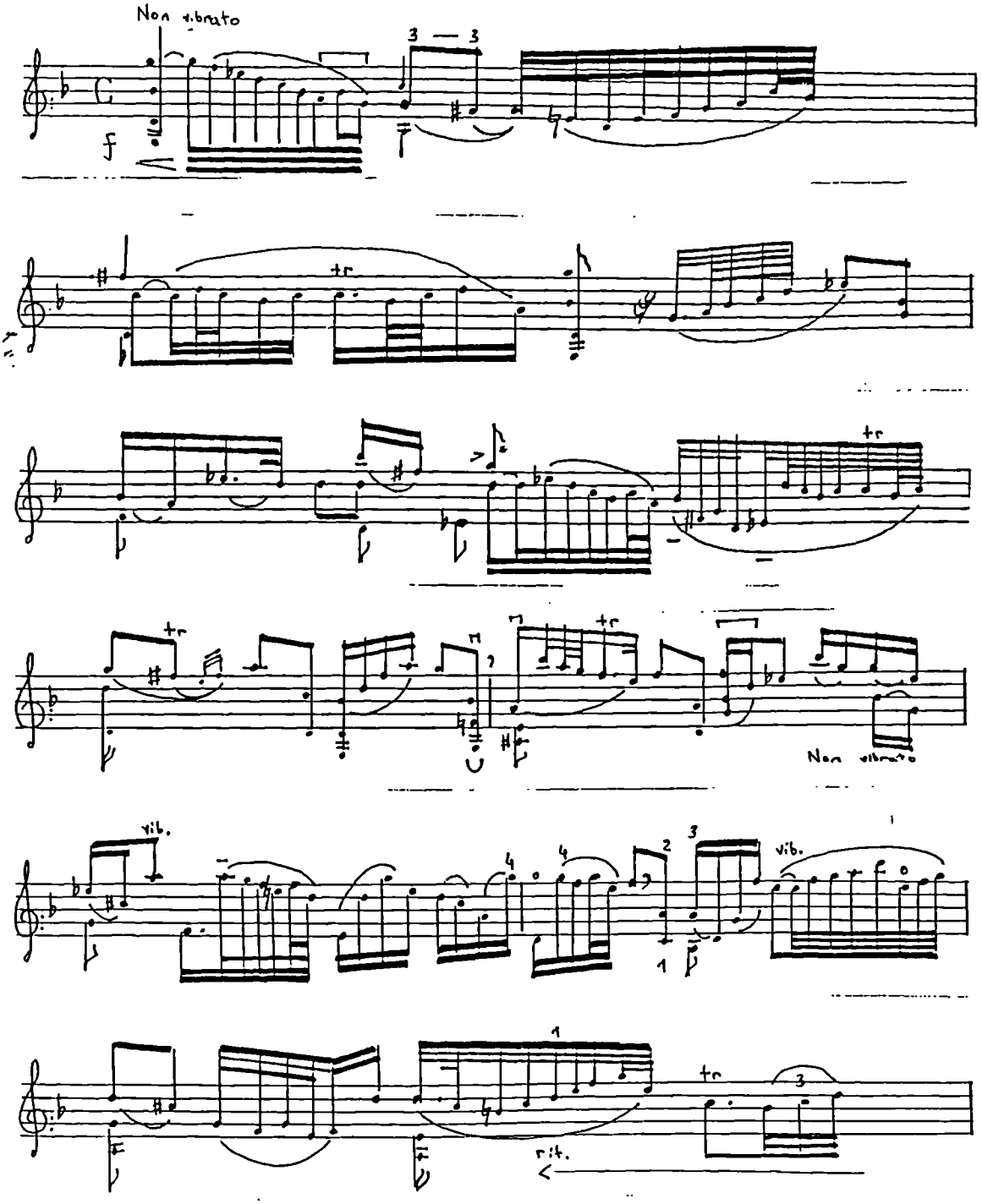


Figure 1.3 Bach *Tempo di Borea* in B minor from Solo Partita no.1

[edited by Joachim]

Joseph Joachim recorded the *Adagio* and *Tempo di Borea* in 1903 at which time he had not prepared his edition of the Solo Sonatas and Partitas. There are some small differences of sufficient importance to be shown. However on the recording, it is difficult to hear any differentiation of *piano* or *forte* because of the primitive engineering [Figures 1.4 and 1.5] [Music examples no.1 and 2]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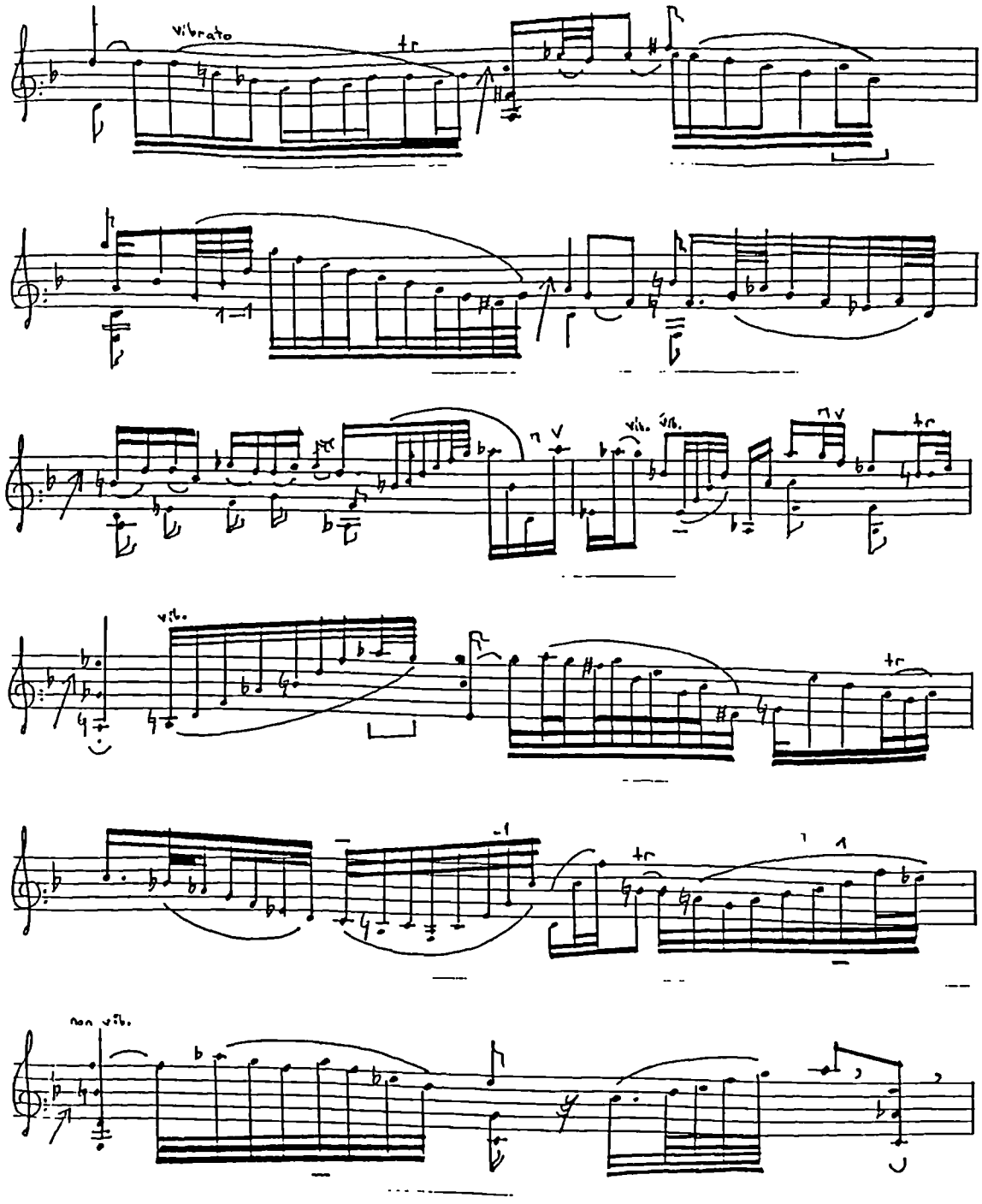
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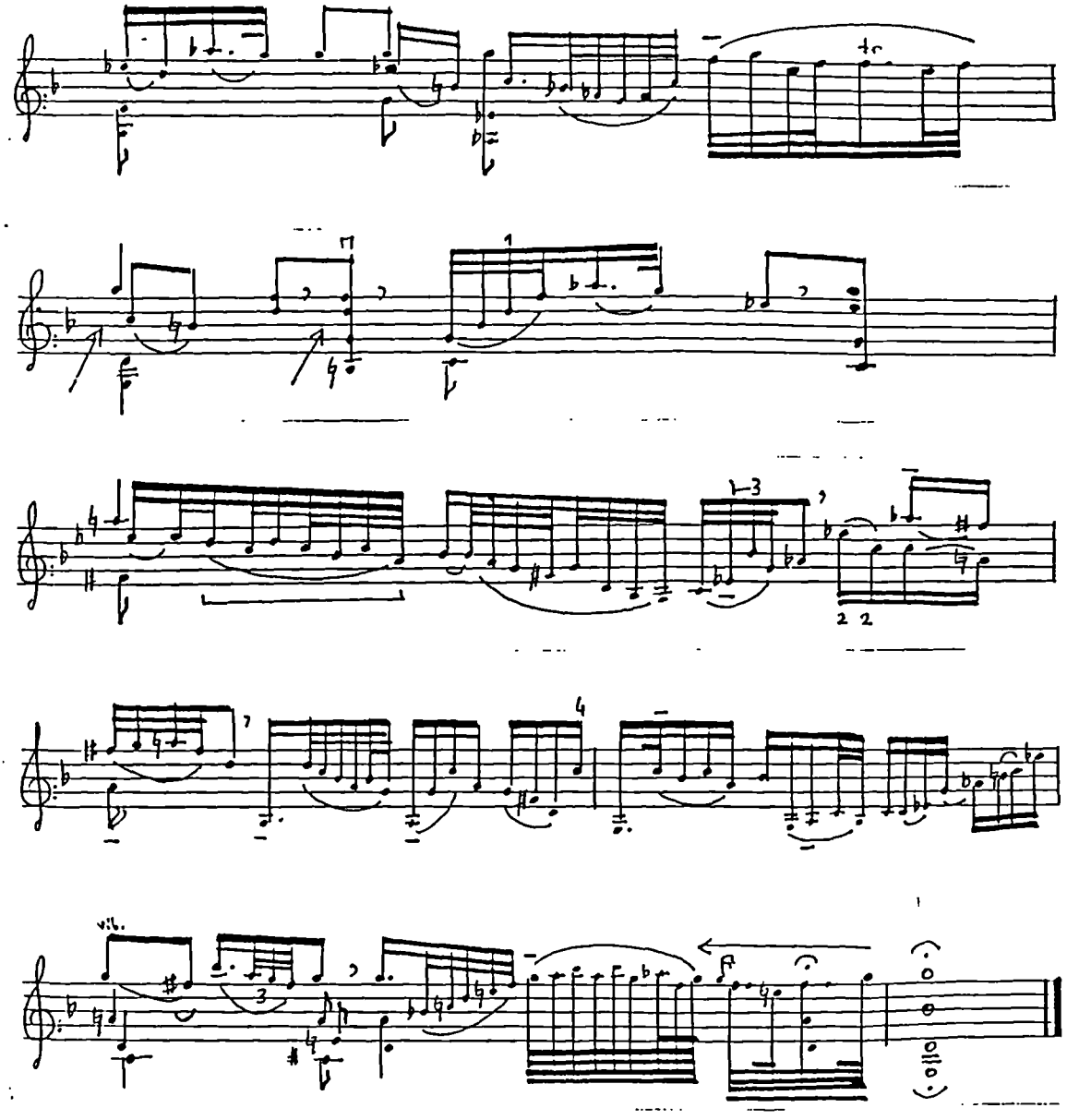
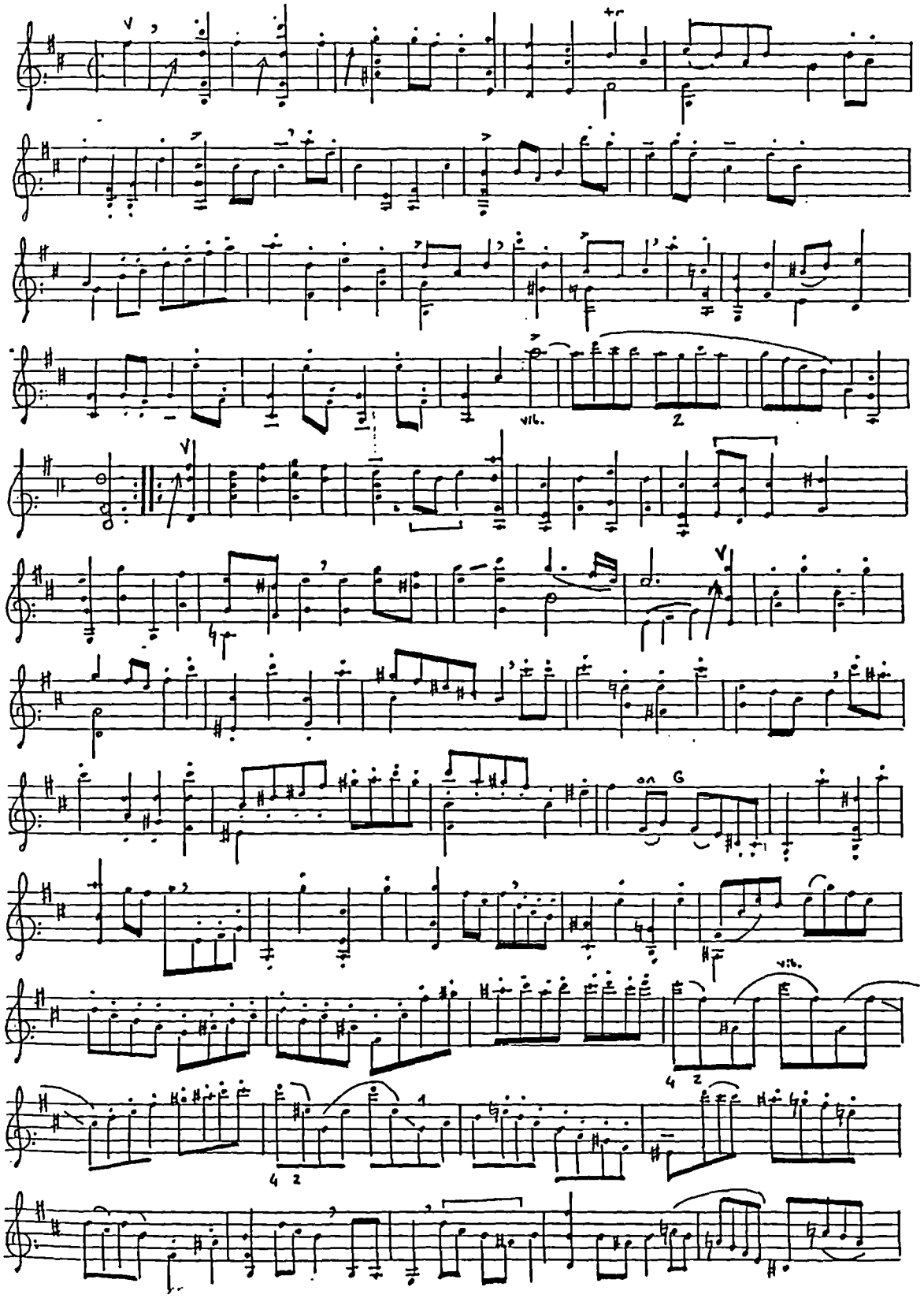


Figure 1.4 Bach *Adagio* in G minor from Solo Sonata no.1

[Author's transcription as played by Joachim]


V
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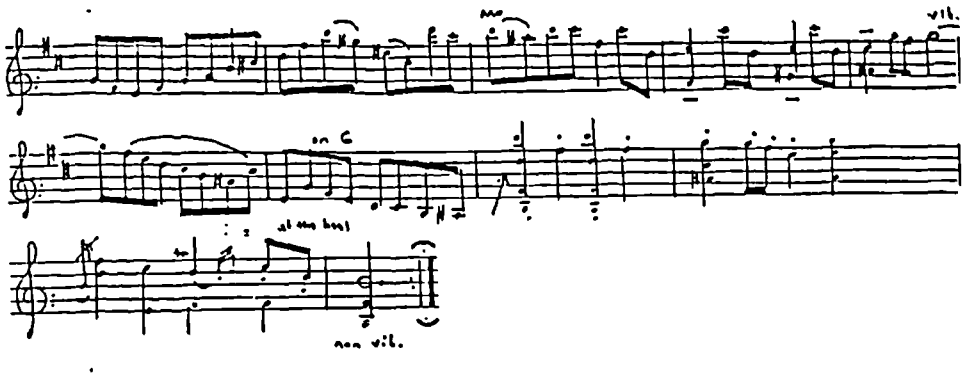
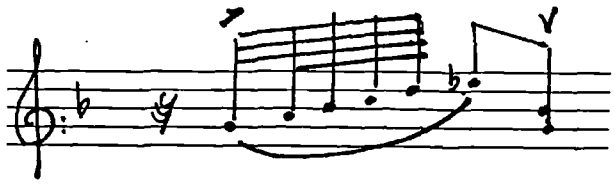


Figure 1.5 Bach *Tempo di Borea* in B minor from Solo Partita no.1

[author's transcription as played by Joachim]

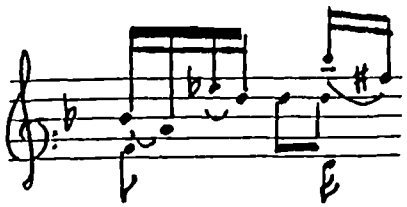
There are some rhythmic differences between the recorded version and the written version.

Bar 2 Written



Recorded

Bar 3 Written



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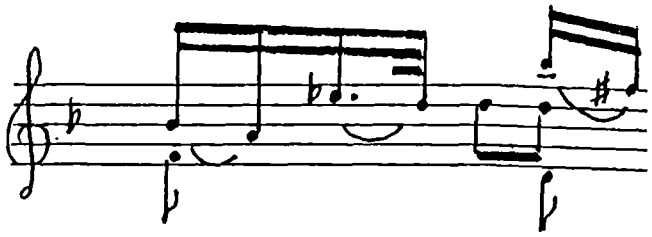
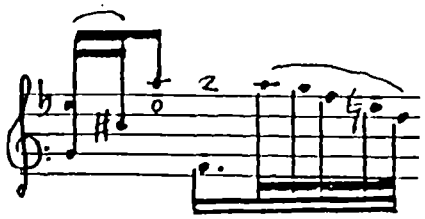


Bar 6 Written



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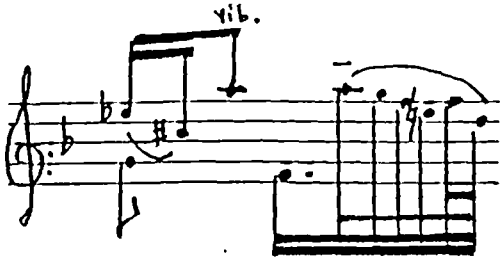
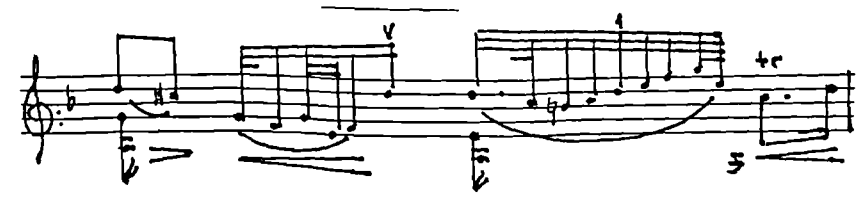


Bar 8 Written



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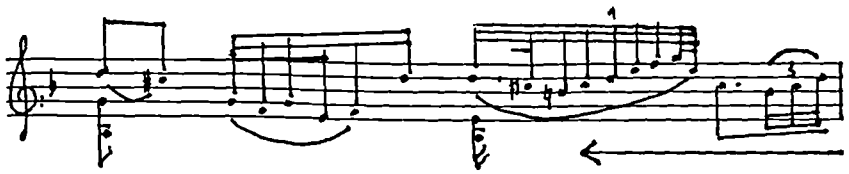
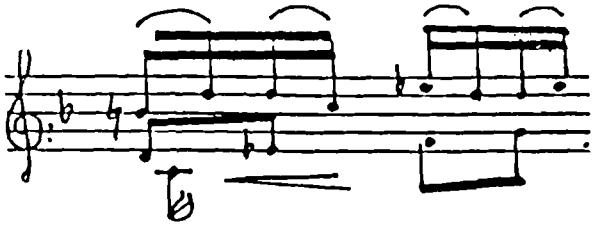


Bar 11 Written



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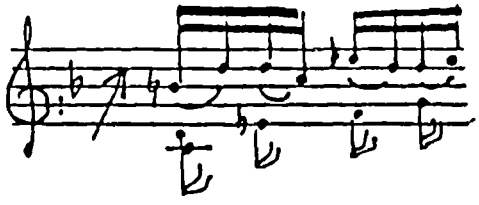
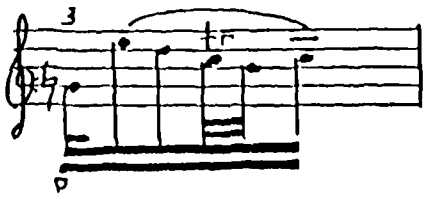


Bar 13 Written



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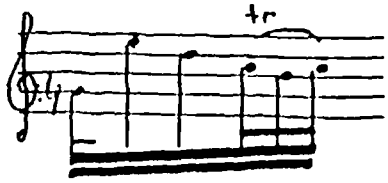
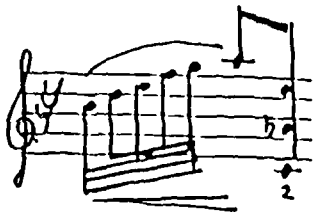


Bar 15 Written



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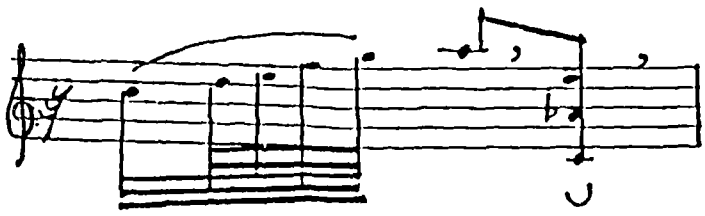
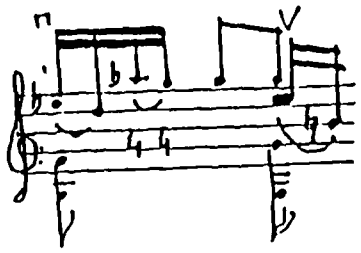


Bar 16 Written



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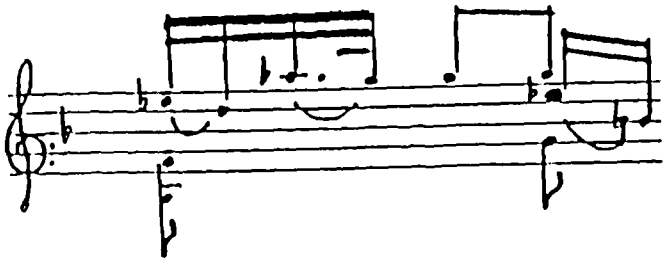
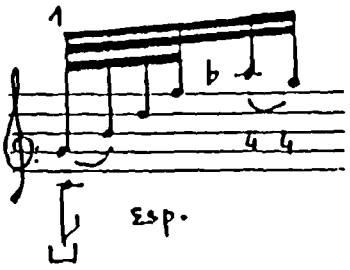


Bar 17 Written



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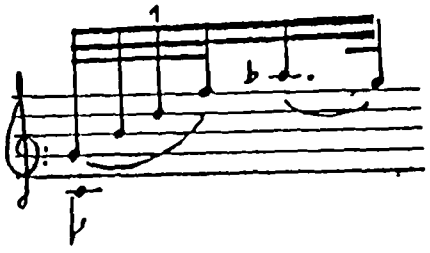
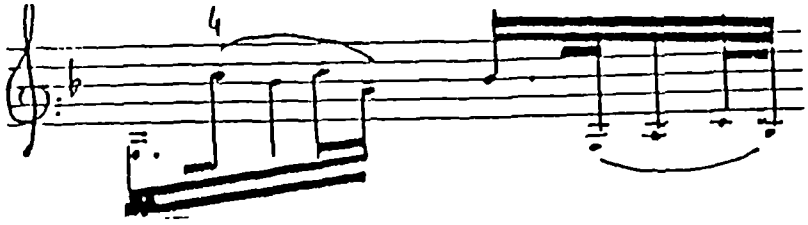


Bar 20 Written



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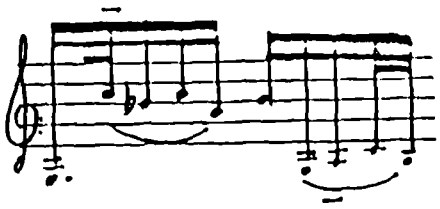

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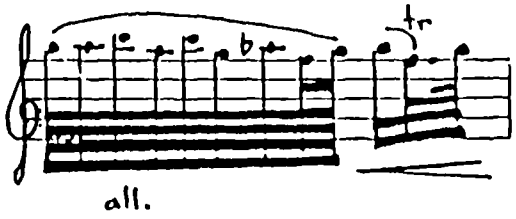

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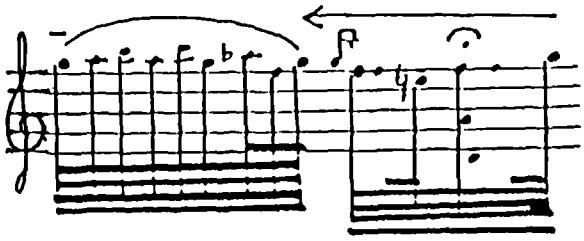


Figure 1.6 Comparisons between edited and recorded version of Bach *Adagio*

When we observe his art from these early recordings, we can point out some specific details.

1.5.2 Vibrato

Joachim does not usually employ vibrato, but on some musically important notes he does employ a slight vibrato. His double chord playing is dry and clean but without vibrato at all. He was opposed to excessive vibrato which was used for the first time by Ysaye. He never adopted an overindulgent kind of cantabile. When one of his best students, Vecsey, tried to imitate Elman's warm vibrato, he was warned by Joachim:

> Get rid of the excessive vibrato and slow wobble with the fingers in cantilena; it is really caused by a weakness of the fingers and reminds me of a dirge of an old woman.....
> [Schwarz,1984, p.383]

Joachim accepted Spohr's ideas about vibrato and presented them in his *Violin School*:

> The player, however must guard against using it too often, and in improper places. Long sustained notes may likewise be animated and reinforced by it and should a swell from p to f be introduced on such a note, a beautiful effect is produced by commencing the tremolo[7] slowly and gradually accelerating the vibrations, in proportions to the increase of power. If a diminuendo occurs on a sustained note, it likewise produces a good effect if the tremolo is begun fast and gently decreases in velocity. The tremolo may therefore be divided into four species:

[7] Vibrato

1- The quick tremolo, for strongly accented notes.

2- The slow tremolo, for sustained notes in passages of deep pathos.

3- The slow commencing and gradually accelerating tremolo, for long notes played crescendo.

4- The quick commencing and gradually slackening tremolo, for such as are played diminuendo.

[Joachim-Moser Violin School,1905, p.96]

1.5.3 Chords

Joachim usually plays chords together without making any separation between the notes using a very short bow and playing them at the heel. His chords are dry and played with a heavy bow pressure. However occasionally his down bow chords are played as an arpeggio but with a strong crescendo.

Figure 1.7 Bach *Tempo di Borea*, bar 1

This is a particularly noticeable characteristic. A most special feature of his technique, he devoted himself to a style of execution of chords which was strongly influenced by his extensive study of the polyphony of Bach.

As a champion of the Bach solo sonatas and partitas, he was not a virtuoso of *bel canto* but studied Bach's polyphony seriously and it seems to me, interestingly, that this study appeared to improve his technique.

1.5.4 Perfect Rubato

There is a feeling of resilience, of rebound in the sequence of the notes, a constant and perfect restoration of balance between pressure and resistance taking place, as an India rubber ball resumes its original shape after being pressed. Some players may wish to play in a 'free' style who lack a keen sense of rhythm, but in Joachim's playing this technique is always perfectly in tempo.

Tempo Rubato has two meanings.

1. Broken time: a performer can play in regular time which is then slowed down, or speeded up [accelerando or ritardando] in a manner not marked by the composer.

2. Stolen but restored time: a performer plays strictly in time but sometimes he 'steals' the duration of some notes and adds it to others.

The latter is used widely in Joachim's performance.

[Music example no.1 Bach *Adagio* in G minor]

1.5.5 Agogic Accents

Another speciality of Joachim is the agogic accent. This is the kind of accent that consists not of an actual stress or intensification of tone on the note, but of a slight lengthening of its time value, at the beginning of the bar and at points where secondary accents may be required. All the great players have been accustomed to

play this kind of accent on the first note of the bar or of a phrase as taste may suggest.

Joachim explains this in his *Violin School*:

> There are two kinds of accent, the rhythmic and melodic. A rhythmic accent is fixed, and always falls on the accented beat of the bar, except when otherwise expressly indicated by the composer. The melodic accent on the contrary, is constantly changing, always accommodating itself to the flow of the melody, which may vary of course with every bar. For example:

> We should say: The note E flat has the melodic accent, because it is the highest point in a melodic sequence, to which the lower notes approach step by step.

[Joachim & Moser, 1905, p.56-57]

1.5.6 Intonation

Modern keyboard instruments are tuned to a system which, in order to allow the employment of the twelve chromatic keys equally, makes all the intervals except the octave a little out of tune; this system is called equal temperament. It

was perhaps invented in the sixteenth century and not widely used until after Bach's time. In equal temperament, an octave is divided into twelve exactly equal semitone intervals. It means that none of the intervals except the octave will be the same as the intervals in the harmonic series. From the harmonic standpoint this is a disadvantage because of natural intonation, but from the practical standpoint this is an advantage because of the demands composers make on practical performance and notation. When we listen to a string player some ears can notice the difference between pitches which are theoretically identical if equally tempered but on a mechanical keyboard instrument such on the piano the difference cannot be played, because they are the same key. In this technological age, there are fewer differences between national schools and a common musical practise [for the performance of 'western art music'] can be seen in the west or east, but in the last century such differences were more common. For example national schools, and the performance practices in those schools, were very important elements to maintain traditional instrumental styles or techniques.

When we look at Joachim's example, his natural violin playing and intellectual musicianship are the most important objects in his technique. We can always learn technique and culture but we cannot learn how to feel in a traditional way. Therefore we have to understand how Joachim learned to play his instrument and developed its technique, in which culture he lived and presented his art. As a musician he might have been a theorist but as a violinist he was not a theorist, but a practitioner. That is why he did not measure whether his intervals were equal or unequal but he compared, judged and most importantly he 'tasted' what he played.

On the recordings he has a different kind of understanding of the scale. Some of his third degrees are flatter than that of equal temperament.[Music example no.3] His intonation is usually consistent in the recordings, but he undoubtedly uses

a different scale to equal temperament and that is why he was thought to play 'out of tune'. Bernard Shaw commented on the difference :

> Joachim and Sarasate, the greatest fiddlers of their time, had respectively a German scale and a Latin scale...This peculiar intonation of Joachim's for a long time greatly hindered my appreciation of his art: the Celtic troll in me rebelled against intervals that were not the same as my intervals. For I may as well make known, as a remarkable discovery in psychical physics, that the modes in which we express ourselves musically, that is the major and the minor scales, though in theory series of sounds bearing a fixed pitch relation to one another, are in practice tempered by every musician just as the proportions of the human figure are tempered by a sculptor...I submit this enlightened attitude for the imitation of those rash persons who accuse Joachim of playing out of tune, and whose standard of intonation is often founded on the luscious strains of the accordion as made in Italy, or on keyed instruments like the common pianoforte, with its sharp thirds, flat fifths, and compromised tuning....
> [Moore, Opal CD 9851]

But the same Bernard Shaw had criticised him for being out of tune in a review of 1889:

> For instance, in Bach's Solo Sonata in C major...Joachim scraped away frantically, making a sound after which an attempt to grate nutmeg effectively on a boot sole would have been as the strain of an Aeolian harp. The notes which were musical enough to have any discernible pitch at all were mostly out of tune. It was horrible- damnable! Had he been an unknown player, introducing an unknown composer, he would not have escaped with his life....
> [Schwarz,1984, p.271-272]

1.6 Conclusion

Joachim was one of the most important figures in the history of the violin. His collaborations with composers such as Brahms and Schumann resulted in valuable works for his instrument. He also rediscovered the Beethoven Concerto and some of the classical violin works. He divided his time between performer and teacher but became more successful in the art of performing. We observe both his musical and technical features in his recordings. As a great instrumentalist of his time, Joachim established a style which was musical and respectful to the composer's intention. His pure style of playing Bach's music shows us an intelligent as well as a classical approach. He was criticised for having faulty intonation. His vibrato which was narrow and old-fashioned never exceeded the limits of classicism. He did not use it all the time and he was opposed to using continuous vibrato. His rubato was always in tempo. His faithfulness to the composer's intentions and musical presentation resulted in the best elements of his playing. When his contemporaries used over sentimental portamento and vibrato, he always remained faithful to his classical approach. He established a model for those who worked on German classics after him.

2. HUGO HEERMANN

The strong influence of the German School of violin playing reached its peak point during the years Joachim spent at the Berlin Hochschule as a violin professor. But there were other violinists who looked for a more elegant style than the German School; one of them was Hugo Heermann. He was educated in Brussels in the Franco-Belgian style, which gave him the possibility of playing in a more elegant and *bel canto* manner. Later he combined both the German and the Franco-Belgian styles. His gramophone recordings show us a personal technical and musical approach.

The fundamentals of his playing are mainly in the French style which came from his teacher de Bériot and in turn de Bériot's teachers Baillot and Viotti. While he was not as influential a figure as Joachim, he left an important mark in the history of violin playing. It is very interesting to observe his recording of the Bach *Preludio* in E major, because he is, by chronology of birth, the oldest violinist to have recorded this piece. Pablo de Sarasate, his contemporary also recorded the *Preludio* but the style of the work was more truly interpreted in Heermann's recording.

2. 1 A Short Biography

Hugo Heermann was born in Heilbronn on 3 March 1844.[8] He started his lessons with his mother; after a few years Rossini listened to the boy and recommended him to Fétis who was the director of the Brussels Conservatoire at the time. In the conservatory Heermann studied with Meerts and de Beriot. He also studied composition with Fétis.

[8] Basic biographical facts are cited from Flesch (1957) and Schwarz (1984).

In 1865 he was appointed a director of the Museum Concerts at Frankfurt am Main. Later, in 1878, he became the violin professor at the Hoch Conservatory and maintained his position until 1904 when he founded his own violin school. Throughout this period, he was also the leader of the Frankfurt String Quartet.

In 1907, he left suddenly for America to teach in Chicago where he helped to set up the Cincinnati Symphony Orchestra, becoming its first leader. He returned to Berlin in 1910 and moved to Geneva the following year where taught until his retirement in 1922. He also edited Charles de Bériot's *Violin School* in 1898. Hugo Heermann died in Merano, Italy on 6 November 1935.

2.2 Analysis of Heermann's Recordings

There are two elements in Heermann's musical personality. The first is the seriousness of the classic German tradition of which Joachim was the main representative. He followed this tradition in that musical sentences are clear and well-observed. The second, is the finesse and elegance which he took from the Franco-Belgian School. Karl Flesch admired his consistent faithfulness to the score and liked his cultivated tone and style. But he found him lacking in any strong individual character [Flesch, 1957, p. 83-84].

I intend to examine two of his recordings: the *Nocturne* op.8 by Ernst and *Preludio* by Bach. These recordings were made in 1909 when he was sixty-five years old, and not at his best as a performer. In the Bach recording, he observes the dynamics which Bach indicated and one can clearly observe that he has overall respect for the score. Nothing unstylish is added; for example if we listen to Joachim's Bach *Adagio* recording, we find an out-of-style glissando because of the position change in bar 18, on the third beat.

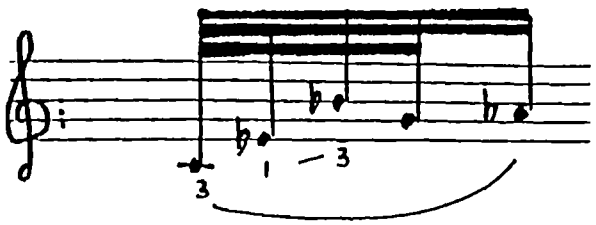
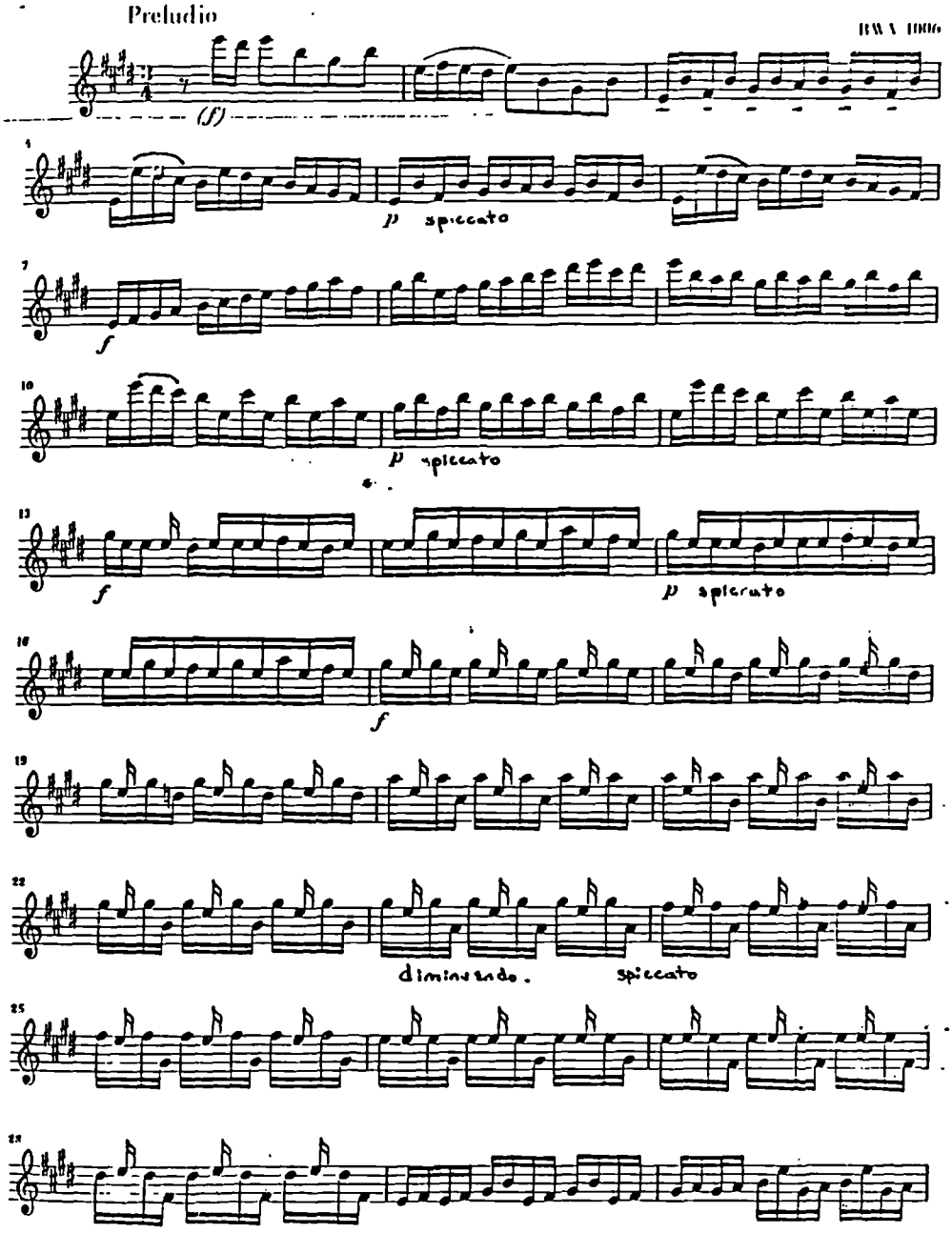


Figure 2.1 Bach Adagio, bar18

Music example no.4 Bach Adagio, bar18

But in Heermann's recording we do not find such an exaggeration. His sound is not variable but warm. Although when we listen to the Bach *Preludio*, it is difficult to discern the sound quality, in Ernst's *Nocturne*, he executes beautiful *bel canto* melodies. When we compare the Bach *Preludio* with the version recorded earlier by Sarasate, we find it in direct contrast. Sarasate does not observe the original dynamics and style which was a Joachim tradition via Ferdinand David, playing it just for showmanship, very fast and in a virtuosic manner [Music example no.5]. The Heermann recording is however fine and respectful to the Germanic style, while in addition showing his virtuosity. He has a strong sense of rhythm in playing Bach, whereas in Sarasate's recording from the same period, the rhythm is not very consistent and he rushes the tempi. Many players such as Kreisler, Elman and Thibaud, played Bach's solo violin music with piano accompaniment, but Heermann - like Joachim - did not. Heermann's clear sense of harmonic direction gives the listener the ideal interpretation of Bach's writing. He also emphasises the difference between *piano* and *forte* passages by employing an 'echo' manner. He also uses *crescendo* and *decrescendo* to add colour to his performance. In Bach's original writing, there are, of course, no such markings.

PARTITA III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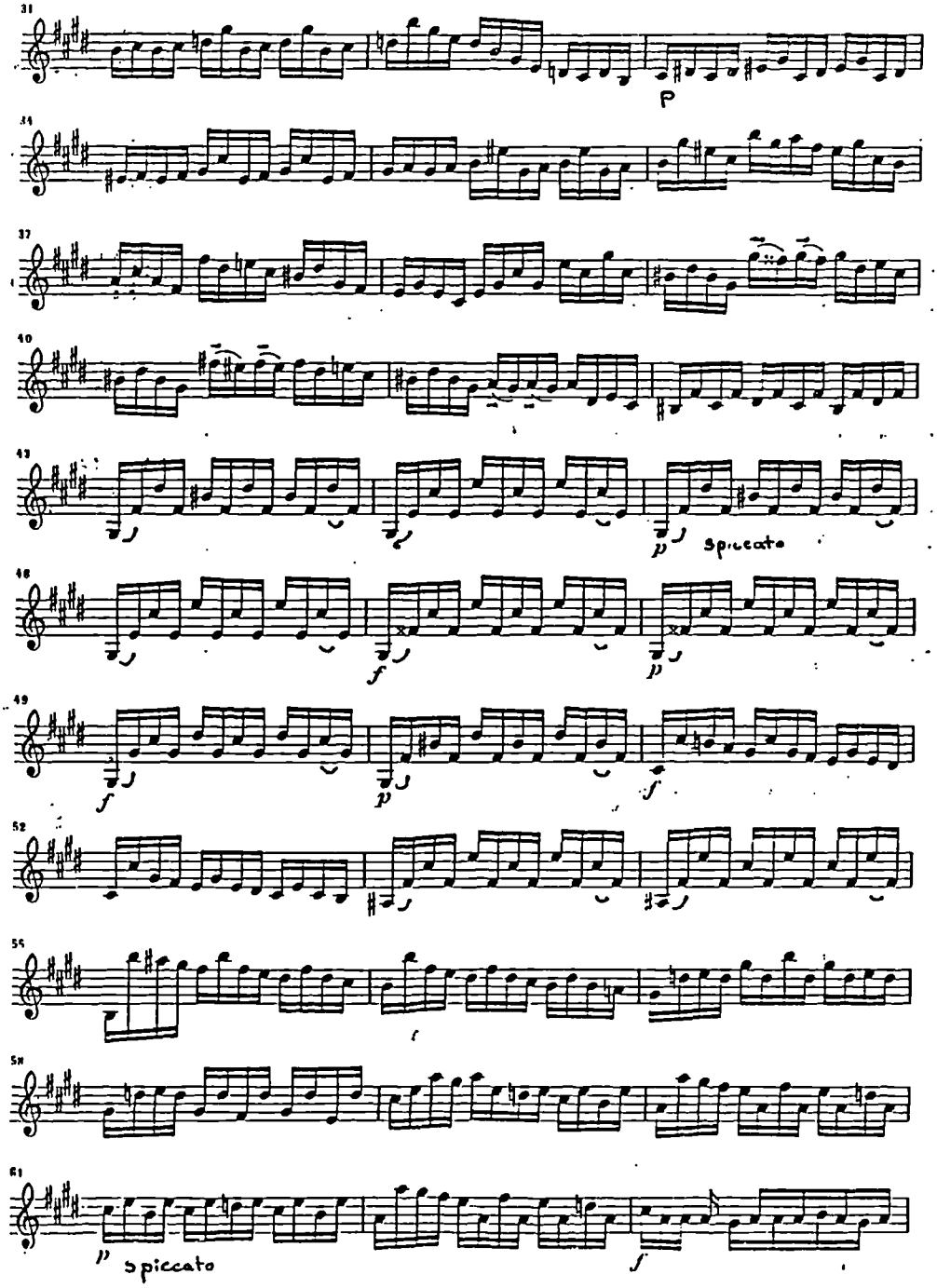
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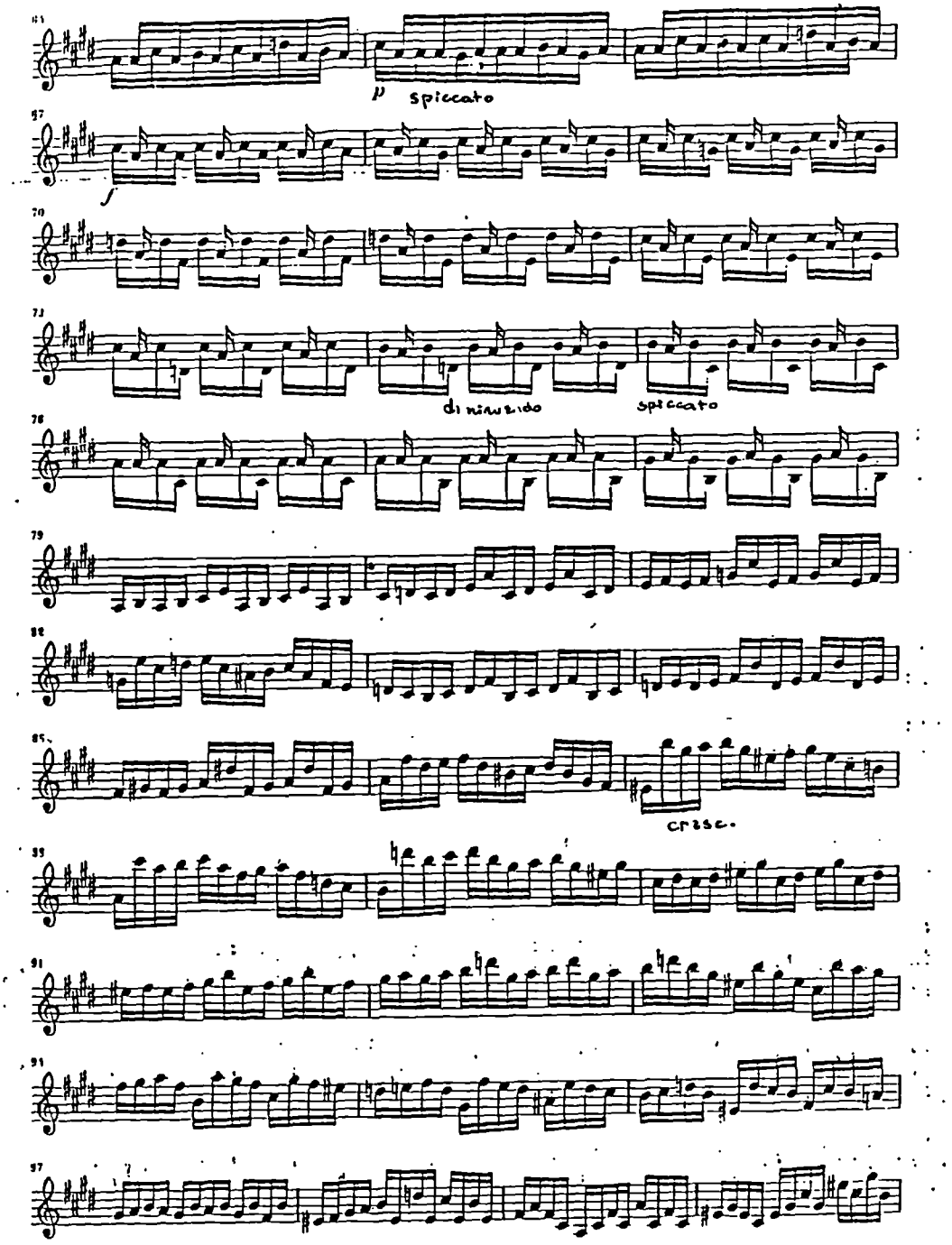
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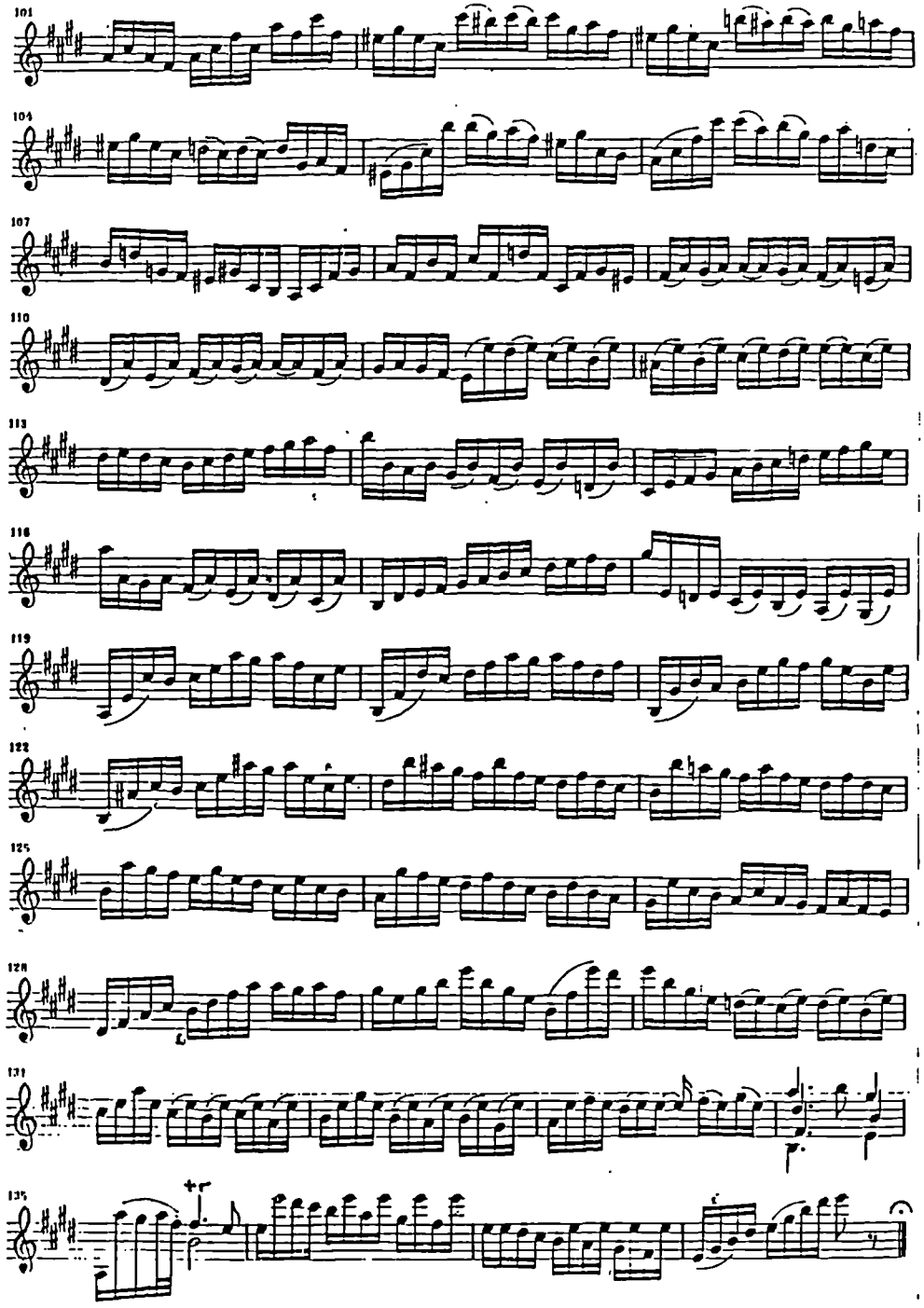

Figure 2.2 Bach *Preludio* in E, from Partita no.3 [as played by Heermann]

Music example no.6 Bach *Preludio* in E, from Partita no.3

[played by Heermann]

In *forte* passages Heermann plays *detaché* but in *piano* passages he prefers to play *spiccato*. In bar 119, he holds the A as a pedal note and in bars 123, 124 and 125 he makes a separation between the first note - always as a pedal note - and the other notes which emphasise the tonal direction. His performance of the *Preludio* shows points of similarity to that of Heifetz.[9]

2.3 Characteristics of Heermann's Violin Playing

Because of the limited number of recordings, it is very difficult to make comments on Heermann's violin playing with respect to individual elements such as fingering technique, bowing technique, vibrato etc. but some general points may be shown.

His vibrato is more or less the same throughout which does not give sufficient colour to his playing. When listening to the vibrato of Joachim one can see that he employs several types, but Heermann's is consistently slow [Music example no 8]. His up and down glissandos are also at the same speed as was his vibrato [Music example no.9]. He stops the vibrato when he plays in thirds which does not help his intonation [Music example no.10]. He has an excellent French style legato in romantic manner which draws very long lines with the bow [Music example no.11]. His scales and arpeggios are very fast and clean [Music example no.12]. His execution of *detaché* bowing at constant metronome speed gives a good result in his Bach playing, [Music example no.13] and sometimes he uses spiccato for semi-quavers.[Music example no.14]

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[9] Heifetz prefers to play faster than Heermann. In the piano passages he plays spiccato like Heermann. At bar 17, the harmonic progression starts and Heifetz makes a large diminuendo until the end of the section. At bar 13, in forte passages Heifetz plays the string crossing passage as a double chord passage as Heermann does. At bar 109, Heifetz also plays piano and at bar 119, the pedal notes are held as in Heermann's performance [Music example no.7].

2.4 Conclusion

Because of the limited number of recordings, we have little information about Heermann's violin playing. His style was a mixture of both the German and the Franco-Belgian schools. His execution of *bel canto* passages and his sense of musical and harmonic direction tell us that his art is different from that of Joachim's. While Joachim dominated the musical life of Germany in the technique of violin performing, Heermann's situation is much more understandable. His training in the Franco-Belgian school gives him a distinctive role. He may be considered one of the first examples alongside Wilhelmj[10] and Burmester whose style and approach are different from that of Joachim.

[10] If we are concerned about tone production Heermann shows similarities with Wilhelmj who was also known to have big tonal power [Schwarz,1984, p.317].

3. PABLO DE SARASATE

The great Spanish violin virtuoso Pablo Martin Meliton Sarasate y Navascuez was among the first to be influenced by the nationalist movement of 19th century music. For example, he used his country's original melodies to compose the *Spanish Dances* and created one of the most characteristic violin works of the 19th century. Many composers, among them Saint-Saëns, Bruch and Lalo dedicated violin works to him.[11] His virtuosity was elegant and breath-taking but his musicality did not match it. In this study his few recordings are examined to help us understand Sarasate's technique and virtuosity.

Pablo de Sarasate was the last great romantic violin virtuoso of the 19th century. His ideas were in several ways the opposite of Joachim's and he displayed a virtuoso violin style. He put his remarkable signature to violin technique and modern violin playing cannot be imagined without him. Especially in the new pieces which composers dedicated to him, it is possible to see this important development in violin playing. Pablo de Sarasate was a national hero in Spain. He was the first Spanish violinist whose fame exceeded the borders of his country. He gave memorable concerts in Europe's most famous musical centres, in Russia, America and the Orient. He also composed and arranged music, but his compositions do not show the seriousness of Joachim's German tradition; instead of composing sonatas, concertos or large scale works, his main interest was to create works influenced by the musical heritage of Spain. He was among the first violinist-composers to use 'national' music as material for his compositions as his *Spanish Dances* for violin

[11] Max Bruch: Violin Concerto no.2 and the *Scottish Fantasy;* Camille Saint- Saëns: Violin Concertos nos.1 and 3 and *Introduction et Rondo Capriccioso;* Edouard Lalo: Violin Concerto no.1, *Symphonie Espagnole and Norwegian Fantasy;* Antonin Dvorak: *Mazurek* op.49; Joseph Joachim: Variations op.11; Henri Wieniawski: Violin Concerto in D minor no.2; Goldmark Suite; Emile Bernard: Violin Concerto; Alexander Mackenzie: Violin Concerto; Pibroch Suite; Swendsen: Romance op.26; Paderewski: Sonata; Raff: Sonata, Suite, *La Fee d' Amour.*

and piano demonstrate. He was a natural talent and used the music most accessible to him. He did not consider it necessary to develop the styles of great classical composers such as Bach, Beethoven, Brahms or Mozart, and he played their compositions in a free style that bothered to analyse the music neither harmonically or melodically. He arranged a few works by Chopin and many opera extracts [for example from Carmen, Faust etc.]. His violin playing did not have the serious and deep philosophy of Joachim's but possessed drive and displayed fast, mechanical playing as in the recording of the Bach *Preludio* in E major.

In contrast to Joachim, he performed mainly his own works and those dedicated to him. He tried to keep the virtuoso romantic tradition alive. His opposition to the new Brahms Violin Concerto was very bold and courageous. He did not accept the new era in the art of interpretation as Joachim had introduced it. Sarasate was an important figure in violin playing, influencing many players with his virtuosity and beautiful violin sound.

3.1 A Short Biography

Pablo de Sarasate was born in 10 March 1844, in Pamplona, in Navarra, in northern Spain and baptised as Martin Meliton Sarasate.[12] His father Miguel Sarasate was a bandmaster and began to teach him to play the violin when he was five years old. Sarasate's first formal teacher was José Courtier of La Coruña where Sarasate made his debut under the baton of his teacher. When he was eight, he was accepted into the conservatory in Madrid where he studied with Manuel Rodriquez.

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[12] Basic biographical facts are cited from Flesch (1957), Roth (1982) and Schwarz (1984).

During these years his fees were paid by Queen Isabella of Spain. After two years he had become a child prodigy in Spain and was sent to the Paris Conservatory to study with Delphin Alard. In less than a year he was awarded first prize, but remained at the conservatory as a theory student for three further years and completed his studies when he was fifteen years old.

He started touring internationally as a young virtuoso and wherever he went he enjoyed great acclaim. He played in North America, South America and the Orient but his real success started when he made his debut in Vienna in 1876. He played a great deal in Germany, Russia and Great Britain. In 1885 he premiered the concerto by Alexander Mackenzie which was written for him. He died on 20 September 1908, in Biarritz.

Sarasate was not always loved by the public. He was sometimes criticised as a 'cold perfectionist' and was not considered to have adequate musicianship to play the major Romantic concertos such as those of Beethoven and Brahms. He could, of course, play these technically, but his ideas on interpreting the German classics were not liked. Sarasate sent his opinion about the Brahms Concerto to Moser:

> Leave me alone with your symphonic concertos like the Brahms. I won't deny that it is pretty good music, but do you really think I'll be so insipid as to stand there on the stage, violin in hand, to listen while the oboe plays the only melody in the Adagio?! [Schwarz,1984,p.237]

His repertoire expanded over the years. When he started his career as a young violin virtuoso, his repertoire included the operatic fantasies by his teacher Delphin Alard, his own *Spanish Dances* and virtuoso pieces. But later in his career, he included the sonatas of the baroque and classical periods, also the *Kreutzer*

Sonata by Beethoven and works by Saint-Saëns [who dedicated most of them to Sarasate].[13]

3.2 Analysis of Sarasate's Violin Technique from Recordings

Sarasate's violin technique can be best observed through recordings and his compositions, as he did not leave any teaching method or editions of large scale works. Composers especially wrote technical passages bearing his personality in mind.

3.2.1 Flying Staccato

He only used flying staccato. In this particular bow technique, the upper arm and the wrist are stiff and the bow is slightly raised after each note. This stroke was a characteristic of Wieniawski's technique. He had mastered the stroke by playing with the upper arm only and stopping the bow after each note, but this stroke was used differently by every violinist because of their physical dissimilarities. A stroke which was good for one violinist might not have been for another; as Sarasate did not have complete control of his bow he preferred the 'flying staccato'. His staccato was not rapid but infinitely graceful. In some staccato passages in his compositions for example *Zigeunerweisen*, we can observe a speed of staccato that is not as fast as today's virtuosos. Karl Flesch said of his staccato:

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[13] Sarasate had two Stradivarius violins which he bequeathed to the Madrid and Paris Conservatories where he had studied. His favourite instrument, a 1724 Strad, went to Paris, while his 'Boissier' Strad of 1713 went to Madrid. He also owned a modern instrument by Charles Gand specially given to him as a prize-winner by the Paris Conservatory.

> Sarasate was the only violinist whom I ever heard play the flying staccato in the Finale of the Mendelssohn Concerto at the extreme tip of his bow...
> [Flesch, 1957,p.39]

Alberto Bachman wrote about his staccato:

> Sarasate did not have a grandiose staccato, but his playing of it was graceful and correct.
> [Bachmann,1966,p.168]

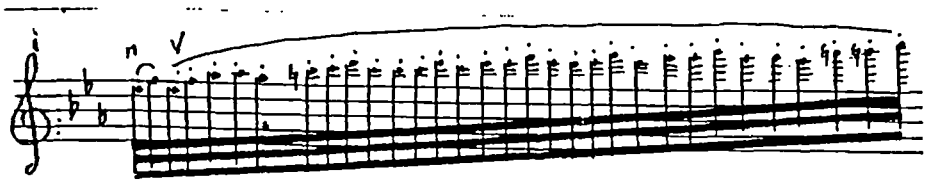

Figure 3.1 extract from Sarasate *Zigeunerweisen*

Music example no.15 extract from Sarasate *Zigeunerweisen*

3.2.2 Spiccato

Bachmann said that Sarasate had a marvellous spiccato and that he produced it at the point of the bow[Bachmann,1966,p.168]. But as we observe from the recording of the finale of *Capricho Vasco*, it is extremely difficult to claim that Sarasate always used the point of the bow for the spiccato, we are able to say that his spiccato was very light but it seems impossible for a violinist to produce a light spiccato at the point of the bow because the point is the weakest end of the bow.

Although every violinist has a different understanding and a feeling where to produce his good spiccato, it seems likely that Sarasate might have produced this light spiccato between the point and the middle.

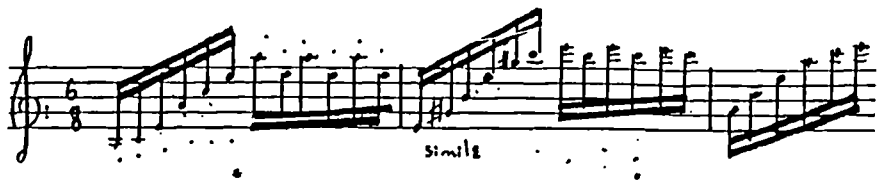

Figure 3.2 extract from Sarasate *Capricho Vasco*

Music example no.16. extract from Sarasate *Capricho Vasco*

3.2.3 Chords

His chords are executed with the full power and support of vibrato. When listening to the recordings his violin gives a rounded dark tone which does not have a sharp edge. Probably the distance between the strings was not large or the bridge was not very high. Therefore he was able to give a full chord [sometimes four voices] without arpeggiating the notes. This is the case when he plays the variation based on chords of the *Capricho Vasco;* while sometimes out of tune, they are generally successful.

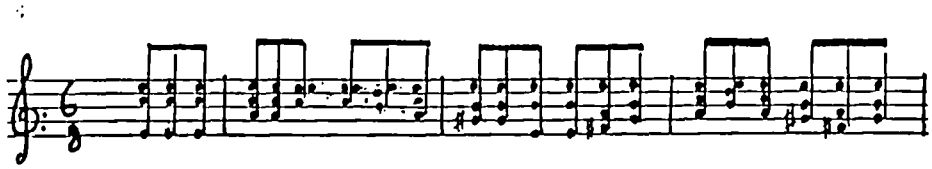

Figure 3.3 extract from Sarasate *Capricho Vasco*

Music example no.17 extract from Sarasate *Capricho Vasco*

3.2.4 Fingering

Sarasate displays a superb left hand technique; especially in fast passages his scale executions are very difficult to analyse; due to such clean and very fast execution. In his *Zigeunerweisen* there are many technical passages with scales and arpeggios which are executed brilliantly, especially the arpeggios. But his style of playing is without Rubato, all technical passages - even some musical ones - are executed in tempo and at metronome speed.

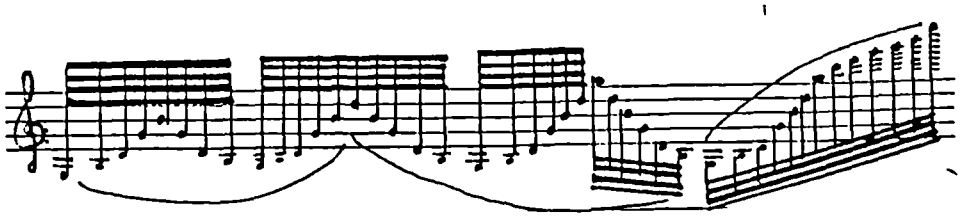

Figure 3.4 extract from Sarasate *Zigeunerweisen*

Music example no.18 extract from Sarasate *Zigeunerweisen*

3.2.5 Pizzicato

His left hand pizzicatos are not executed very quickly, but perfectly played as in the fourth variation of the *Capricho Vasco*. For many points Paganini was a model for Sarasate. He used many of Paganini's left hand techniques in his own compositions. Left hand pizzicato is one of them although he might possibly have been influenced in his use of this magnificent effect by Spanish guitar music.

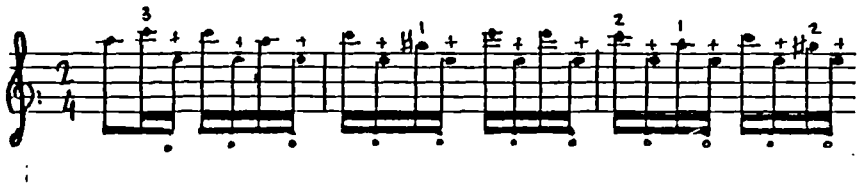

Figure 3.5 extract from Sarasate *Capricho Vasco*, the 4th variation

Music example no.19 extract from Sarasate *Capricho Vasco*,
the 4th variation

3.2.6 Trills

The speed of Sarasate's trills never changes. His trills were compared by Alberto Bachmann to that of singers such as Patti and Melba [Bachmann,1966,p.168]. This is an example of his trills from the *Zigeunerweisen.*

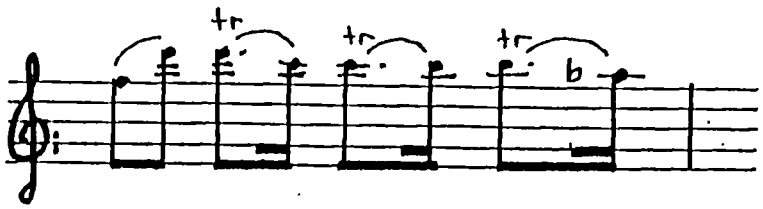

Figure 3.6 extract from Sarasate *Zigeunerweisen*

Music example no.20 extract from Sarasate *Zigeunerweisen*

3.2.7 Vibrato

Vibrato generally became broader in the 19th century. There were still some traditionalist players such as Joachim who employed a narrow vibrato. Contrary to Joachim, Sarasate used a broader vibrato and that gave his tone a big sensuous quality. But his vibrato was limited to the same speed and width. Joseph Gold has noted that:

> Sarasate used certain techniques in a unique way. His vibrato was wider than that of other violinists of the time, and with the exception of Wieniawski, he used it more consistently. But later in his life, he lost it as Karl Flesch noted.
> [Gold, Strad, July 1994, p.683]

As with his trills, his speed of vibrato never changed, even in chord and double stop playing [Music example no.21 extract from Sarasate *Zigeunerweisen*]

3.2.8 Portamento

He plays one type of glissando with musical expressivity. His upward glissandos are executed quickly and he uses very few downward glissandos as we hear on the Chopin *Nocturne* recording. [14] Henry Roth also shared the same view:

> In lyric passages he occasionally used a rapid upward position change with a bridging finger for expressive purposes, which is quite effective. [Roth, Strad, July 1994, p.688].

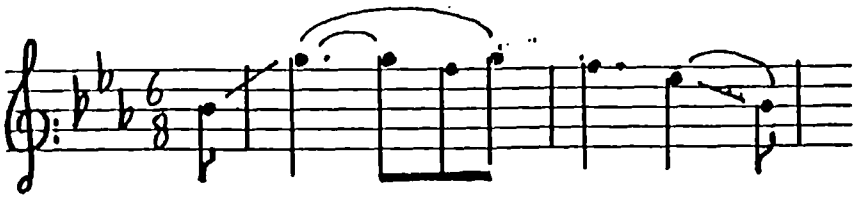

Figure 3.7 extract from Chopin *Nocturne* in E flat, op.9 no.2

Music example no.23 extract from Chopin *Nocturne* in E flat, op.9 no.2

Alberto Bachmann has said that Sarasate used to play a delightful glissando from the D to the A at the beginning of the *Scherzando* movement of Lalo's *Symphonie Espagnole* [Bachmann,1966,p.168]. This has become a tradition and many violinists interpret it in the same way as Sarasate.

[14] It is interesting to observe how Mischa Elman used the glissando in lyrical pieces in the same manner [Music example no.22 extract from Chopin Nocturne op.9 no.2].

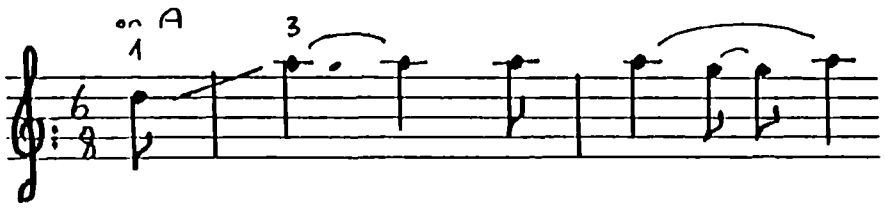

Figure 3.8 extract from Lalo *Symphonie Espagnole*, the 2nd movement

3.2.9 Tone Production

Sarasate's tone was not very powerful and bright. Leopold Auer in his later years wrote in his memoirs :

> From the very first notes he drew from his Stradivari...I was impressed by the beauty and crystalline purity of his tone. The master of a perfected technique for both hands, he played without any effort at all, touching the strings with a magic bow in a manner which had no hint of the terrestrial... He held his bow with all his fingers which did not prevent him from producing a free-singing tone and ethereal lightness in passages... [Auer,1980, p.47]

Sarasate did not give a lot of pressure to the strings when he played the violin and did not play near to the bridge for a more intense sound and for this reason his playing was rarely *forte* but more usually *mezzo-forte* as well as his tone being small scaled. It can best be observed in recordings such as *Zigeunerweisen.* His left hand approach was the same and he did not give much finger pressure to the fingerboard. His hands were very small so he avoided playing Paganini and Ernst because of the stretching difficulty of their compositions. The American violinist Albert Spalding described his tone as having a 'silvery sheen' and said he never heard

a *forte* passage from his bow and his palette held pastel shades only [Schwarz,1984,p.240-241]. In recordings such as *Zigeunerweisen* the playing is rather monotonous and Sarasate does not give the right spirit to the work, even free rubato passages are played with metronomic regularity [Music example no.24] but when we observe later recordings of younger artists such as Jascha Heifetz, we find a completely different gypsy style which is more authentic [Music example no.25]. Henry Roth finds Sarasate's *Zigeunerweisen* recording rather disappointing [Strad,July 1994, Henry Roth, p.688]. His entrance on the G string is not 'furious' as it has to be in a gypsy-style work and the staccatos do not communicate excitement to the listener and worst of all, in the melodic middle section we hear Sarasate's own voice [Strad,July 1994, Henry Roth, p.688] as he asks his unnamed accompanist to skip to the finale which is the most effective place in the piece [Music example no.26].

In fast, *perpetuum mobile* passages his right and left hand co-ordination is out of synchrony. Sometimes his fingers go faster than his bow and the listener can have the impression of breathlessness. In this type of passage - especially for the high notes - his intonation is not correct. These can be best observed in *Zigeunerweisen* and the *Capricho Vasco.* On the G string in high positions he gives unnecessary pressure to the right hand and his intonation therefore suffers [Music example no.27].

On the E string he has marvellous results; whether this is because of his violin or because of the string we can hardly know, but the sound quality on the E string is much better than that on the others [Music example no 28].[15]

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[15] One cannot be sure whether he was using a gut or steel string during the recording session but Ysaÿe was the first violinist in the world to use a steel E string giving him a brilliant E string sonority.

Sarasate has a marvellous style of playing legato passages as in the first variation of the *Capricho Vasco* [Music example no.29]. Alberto Bachmann praised his technique:

> Sarasate, who had the most intensely 'living' mechanism which could be imagined, was an adept at this species of accent, and it was the secret, I believe, of the pyramidal and perfected technique which he possessed. His technique showed mad ability, and at the same time, an intelligence which bordered on the miraculous. [Bachmann,1966,p.168]

Sarasate uses a more appropriate style for his composition *Capricho Vasco,* op.24. This is very natural to him as he plays his own composition with the influences of his native music. He evidently enjoys making the bird imitations [as trills] as in the recording of his work *Caprice Jota* [Music example no.30].

His recording of his own composition *Introduction and Tarantella* op.43 is not particularly good. His style and intonation are not suited to the piece. His G string sound does not give enough colour to the spirit of the piece; among more modern recordings the one which is played by Jascha Heifetz in comparison is much better than Sarasate's [Music example no.31]. A good listener can easily understand the difference between showmanship and true musicianship by listening to this recording [Music example no. 32].

In his recording of *Miramar-Zortzico*, he displays a fine, natural tone. The *miramar* is a dance in 5/8 time but his playing is too rhythmic and the music does

not breathe [Music example no.33]. Sometimes the music itself demands rubato and other nuances, but Sarasate does not allow the music to flow naturally, controlling it with a strict rhythmical beat. His sense of strong rhythm helps him in the *Habanera.* This Spanish dance is usually played in a slow tempo but not in Sarasate's recording [Music example no.34]. His arpeggios are very clean and brilliant [Music example no.35]. Sometimes he uses the liberty of improvisation in his own composition and plays without observing the score strictly. At the end of the piece, he plays at enormous speed but this does not help his intonation which is very poor [Music example no.36].

Zapateado is another Spanish dance in which Sarasate displays his showmanship and natural musicianship. This typical dance is played with controlled rhythm, neither too fast nor too slow [Music example no.37]. On the G string he gives too much pressure to the bow and plays too near to the fingerboard and as a result he does not make the sound as beautiful as he does on the top strings [Music example no.38].

There are two non-Spanish pieces in the list of recordings. *Preludio* by Bach and *Nocturne* by Chopin. In the Bach *Preludio* recording, Sarasate is not at his best. There would have been many times that he played this little Bach piece much better but in this recording the result is absolutely dreadful. He plays at a tremendous speed which is not suitable for Bach, especially in this *Preludio* which must not be thought of as a virtuoso style *perpetuum mobile.* If he had played it without a mistake it might have been acceptable but unfortunately he plays it so fast and *spiccato* that the co-ordination between right and left hands is not well executed [Music example no.5].

The famous *Nocturne* in E flat major by Chopin is played in an arrangement by Sarasate. He also made other arrangements including three waltzes by Chopin and the *Guitarre* by Moszkowski. This recording is a good example of fine

cantilena playing and his sweet but limited vibrato. The G string sound again lacks sonority and sufficient colour. His glissandos are rather unrefined as he does not soften them with the necessary amount of vibrato. His dynamics, as I mentioned before, do not exceed *mezzo forte*. In *piano* passages and especially with high notes it is sometimes very difficult to hear because of unbalanced recording quality, in passages marked *forte* he plays *mezzo forte* [Music example no.39].

The modern violin school cannot be imagined without Sarasate. He influenced younger players such as Heifetz and Ricci. It is true that his musicianship cannot compete with that of Joachim; but he would play the virtuoso works which Joachim could not.

3.3 Sarasate and His Collaborations

In examining the works which are dedicated to Pablo de Sarasate, we can observe indirectly his virtuosic and elegant style. Modern composers of his time exploited elements which were found in Sarasate's own compositions and playing personality. His influence can be felt upon many composers' violin works such as those of Saint-Saëns, Lalo, Mackenzie and Bruch. When we compare the *Carmen Fantasy* by Sarasate with the *Mazurek* by Dvorak, we can point out some interesting parallels. Sarasate, like Paganini, was very fond of double stop playing. He used this technique in compositions such as the *Carmen Fantasy*. After the success of the *Slavonic Dances*, publisher Fritz Simrock asked Dvorak for further compositions in a similar style. He composed the *Mazurek* op.49 at the beginning of February 1879 and dedicated it to Sarasate. It also starts with double stops as in the *Carmen Fantasy:*

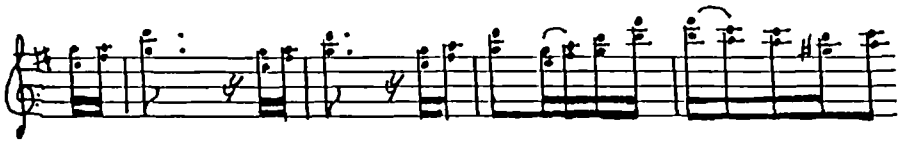

Figure 3.9 extracts from Dvorak *Mazurek*

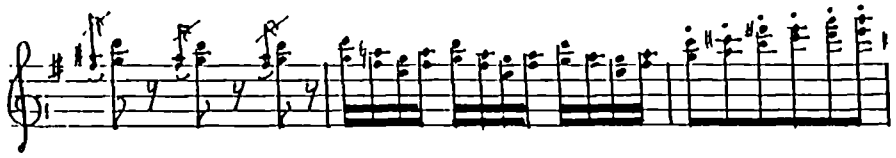

Figure 3.10 extract from Sarasate *Carmen Fantasy*

Sarasate's Spanish pieces might have given the idea for the *Symphonie Espagnole* to Lalo. *Symphonie Espagnole* was also composed for Sarasate and it has five movements, each with a different Spanish character, especially in the second movement, *Scherzando,* and the third, *Intermezzo*. Lalo even used the same melody as Sarasate's *Habanera* in his Cello Concerto.

Figure 3.11 extract from Sarasate *Habanera*

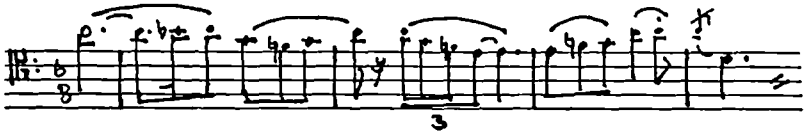

Figure 3.12 extract from Lalo's Cello Concerto [from bar 44]

The glissando passage in the 4th movement of Lalo's *Symphonie Espagnole* can be compared with one in the *Carmen Fantasy*:

Figure. 3.13 extract from Lalo *Symphonie Espagnole*

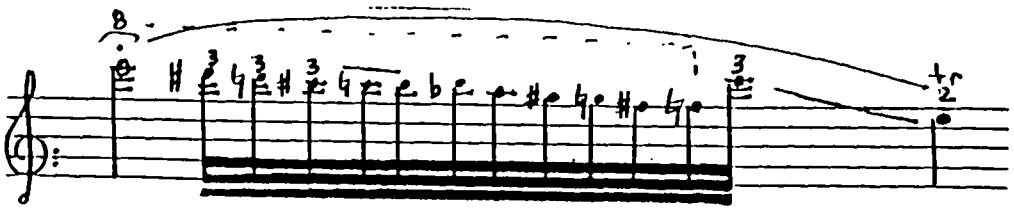

Figure 3.14 extract from Sarasate *Carmen Fantasy*

Camille Saint-Saëns was another composer who was influenced by the elegant style of Sarasate. He dedicated to him the Violin Concertos 1 & 3[16] and the *Introduction and Rondo Capriccioso*. The passage in the first movement of the third violin concerto shows similarity with the same type of passage in Sarasate's *Habanera.*

[16] Alberto Bachmann said that Sarasate used to play the first four notes of the Saint Saens Violin Concerto no.3 with down-bow, Ysaye on the contrary played them down with alternating up-bows and in the third movement Sarasate was superb...[Bachmann, 1966, p.202]. Bachmann also criticised Sarasate for playing the last movement too fast and as a bad example for the second movement 'his performance made one feel that he was playing a slow waltz.' [Bachmann, 1966, p.243].

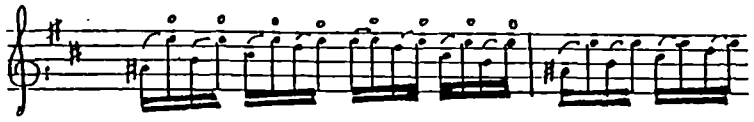

Figure 3.15 extract from Saint-Saëns *Violin Concerto no.3*

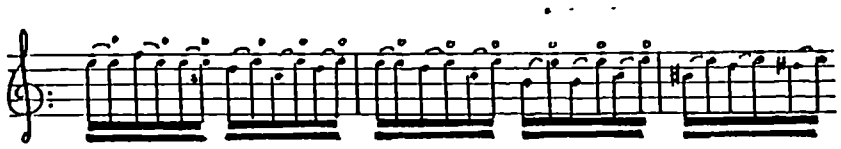

Figure 3.16 extract from Sarasate *Habanera*

Lalo and Saint-Saëns used similar musical figures for Sarasate's effective G string playing.

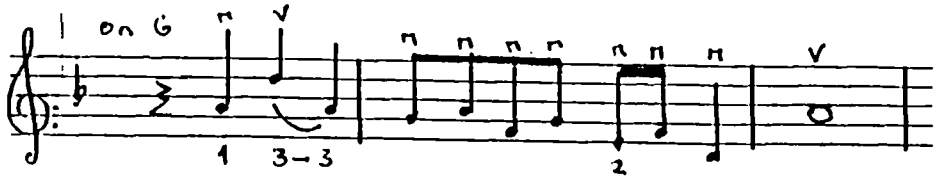

Figure 3.17 extract from Lalo *Symphonie Espagnole*

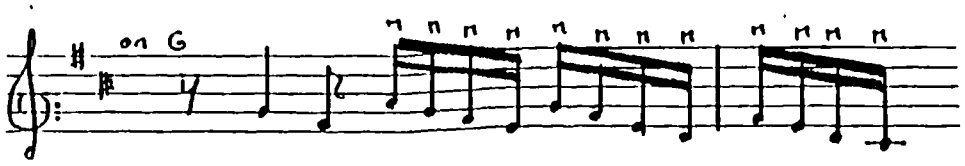

Figure 3.18 extract from Saint-Saëns *Violin Concerto no.3*

Saint-Saens also wrote staccato passages for him:

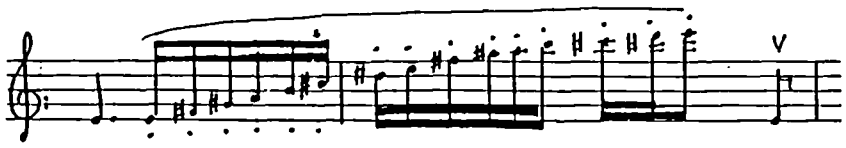

Figure 3.19 extract from Saint-Saëns *Introduction et Rondo Capriccioso*

3.4 Conclusion

As we can understand from the points explained above Sarasate stamped his virtuosity and incomparable technique on 19th century violin playing. He influenced younger players with his virtuosity and violinist-composers with his compositions. He carried the Paganini tradition to a different level as is observed in his relatively unacademic approach to performance and use of 'national' music. In the art of violin performing he established a style which was dominated by his native culture and he influenced most of his contemporaries with his incomparable style. After Sarasate's example violinist-composers such as Ole Bull, Henri Wieniawski and many others composed violin music influenced by their native cultures.

4. LEOPOLD AUER

Some of the greatest violin virtuosos of the first half of the twentieth century were taught in Leopold Auer's class at the Saint Petersburg Conservatory and he became a symbol of modern violin playing. Among his students, Jascha Heifetz, Mischa Elman, Nathan Milstein, Toscha Seidel, Efrem Zimbalist and many others established their careers in the United States and became great exponents of the violin's musical heritage. Auer became famous not because of his violin playing but through his teaching. In this study I will examine his only two recordings and will try to analyse some important points of his playing. The similarity between his style and his pupils styles is very interesting to observe; Jascha Heifetz especially always remained loyal to his professor's instructions as we may observe listening to his and Auer's recordings of Brahms' *Hungarian Dance.* Auer is also remembered for his unlucky collaboration with Tchaikovsky on the composer's violin concerto.

Auer succeeded in combining many of the best features of the playing of Joachim, Wieniawski and Sarasate and developed a new violin school which influenced many players throughout the world. He was held in the highest esteem by his pupils. He had taken over the violin class at the Saint Petersburg Conservatory in 1868. After his emigration following the revolution in 1917, the Auer tradition was carried forward by his disciples and it later won recognition as the Soviet Violin School.

4.1 A Short Biography

Leopold Auer was born in 1845 in Hungary from the same region that also produced Joachim and Flesch.[16] His father was a house painter and did not have enough knowledge of music to teach his son. When he was eight, his father took him to the Budapest Conservatoire where he studied with a local teacher named Ridley Kohne for three years. He played the Mendelssohn Concerto at his debut impressing wealthy patrons who sent him to Vienna for further studies. He studied with Jacob Dont who is known for his compositions for solo violin particularly the *Twenty-Four Etudes and Caprices*. He also attended the chamber music classes of Joseph Hellmesberger. When he was thirteen his scholarship ended so his father decided to launch his son's career as a child prodigy, but the income was not high enough for father and son to make a living. He played to Vieuxtemps in Graz without success. In 1861 Auer decided to seek the advice of the great Joachim who was at the time royal *Konzertmeister* in Hanover. He spent two years there and learned the technique and musical values of the German violin school, being distinct from the glittering virtuosity of the Franco-Belgian School. In 1864 he returned to the concert stage by appearing with the Leipzig Gewandhaus Orchestra and was subsequently offered a post as leader in Düsseldorf. A visit in 1868 to London was a turning point in his career. He was invited there to play the *Archduke Trio* by Beethoven with Rubinstein and the cellist Piatti. St Petersburg Conservatory was looking for a successor to Wieniawski who had left recently and Rubinstein recommended Auer for the post. He signed a contract for three years but eventually stayed for forty-nine.

[16] Basic biographical facts are cited from Auer (1924 &1980), Axelrod (1990) and Schwarz (1984).

Auer was only twenty-three when he accepted the post and that put him in a very difficult position. It was not an easy thing to be successor to Wieniawski, but soon critics such as Cesar Cui criticised him cruelly. When Auer played the *Melancholic Serenade* which Tchaikovsky had composed for him, Cui wrote that 'The lustreless performance was worthy of the insignificant composition' [Schwarz,1984,p.415]. But Tchaikovsky felt differently and on every occasion he supported Auer. When he wrote his violin concerto, he dedicated it to him. But things did not work out well. Auer refused to play the concerto because he found it too difficult and declared it unplayable. It remained unplayed for three years and Tchaikovsky suspected that Auer had dissuaded Kotek - who was Tchaikovsky's violinist friend who had helped him while writing the concerto - and later Emile Sauret from performing it in Russia. Another Russian violinist Adolf Brodsky premiered the concerto in Vienna in 1881. It took fifteen years for Auer to admit his mistake. In 1893, five months before Tchaikovsky's death he played it in public and also prepared his own edition which was even more difficult than the original version and which he subsequently taught to all his students. In later years Auer accepted other dedications from Russian composers such as Glazunov, Arensky and Taneyev.

As a performer, Auer held several responsible positions. Among his duties were the violin solos of the Imperial Ballet. *Swan Lake* and *Raymonda* were written with him in mind. He was also leader of the string quartet named the Auer Quartet, but it did not show any interest in Russian chamber music, playing instead German works by such as Brahms and Schumann. Because of thus they lost popularity with the public and disbanded in 1906.

Auer was in the profession for more than thirty years without producing any important students but when from about 1900 Jewish children

arrived in his class from small towns in Russia, he became famous for his teaching. Mischa Elman was the first example; history may ask the question as to whether Elman became famous because of being Auer's student or Auer became famous because of Elman's success!

Auer also established studios in London, where he taught between 1906-1911 and Dresden in 1912. But with the First World War he ended his teaching and returned to Saint Petersburg. Between 1915 and 1917 summers were spent in Norway which was a neutral country and in 1917 he decided not to return to Russia because of the Bolshevik Revolution; he spent the winter in Scandinavia and on 7 February 1918 he embarked for the United States of America. At that time he was seventy-three years old and ready to start a new life. His former students were already in America and welcomed him. Auer gave concerts in Carnegie Hall, Boston, Chicago and Philadelphia. He established a studio in Manhattan and taught innumerable students. In 1926 he joined the Juilliard School and in 1928 the Curtis Institute, succeeding Karl Flesch. He published several books on violin playing - *Violin playing as I teach it, Violin masterworks and their interpretation* and *Graded Violin Courses* in eight volumes. He also published editions of classic violin works and published his memoirs - *My Long Life In Music.* He died on 15 July 1930 when he was visiting his old summer place in Loschwitz near Dresden. He was buried in New York.

4.2 Auer As Teacher

Auer was known as a very disciplined teacher although he helped his students in every way; for example he found grants and scholarships and wrote to impresarios for them. He was very energetic in his approach to teaching and

hated anaemic and lifeless playing. When we listen to the recordings of his students we find that almost every one plays with a strongly personal characteristic sound and continuous vibrato. Schwarz reports that a lesson was a ritual and that all students had to dress appropriately. Lessons were not held weekly but when a student was ready, he would make an appointment and prepare for the big day. An accompanist was provided and there was always an audience in the class. Auer used to come punctually and there was one intermission; during the lesson he would walk around the classroom listening, observing and correcting the interpretation [Schwarz,1984,p.421]. One of his most celebrated pupils, Jascha Heifetz, said of him: 'Auer is completely different with each student. Perhaps that is one reason that he was such a great teacher' [Axelrod,1990,p.126]. The point which Heifetz makes is very important, because a good teacher always show his interest in his pupils individually, because every student is different.

Thus there was not any specific 'Auer method' which was used for the students. Every student was free to make choices. Heifetz said 'I was never able to say what the so-called 'Auer method' was though I studied with him' [Schwarz,1984,p.421]. When we read his book called *Violin Playing as I teach it*, we observe that many technical explanations seem to be old-fashioned. For example Auer did not approve of continuous vibrato yet Heifetz and Kreisler used it all the time. When we look at contemporary pictures we see that Auer used the Franco-Belgian bow grip but most of his students used the Russian grip first established by Wieniawski, and some students pressed the index finger above the second joint and others below. Flesch stated that the Russian grip was superior to the others because of its 'effortless method of tone production' [Axelrod,1990,p.126]. The pressure of the index finger and the raising of the elbow increased the sound of the violin because this type of grip

gave more pressure on the strings, so the new generation of violinists - especially the students of Auer - had a more powerful sound than violinists who belonged to other schools. Robert Philip has written that the differences between Franco-Belgian and Russian schools

> 'have made possible not only a powerful tone, but also the sharp attack and clear-cut articulation of the late twentieth century string virtuoso. Conversely, it was not just gut strings but also the low elbow and more delicate grip which made string playing at the beginning of the century less assertive and sharp edged than modern playing. [Philip,1994,p.98]

There was no specific rule and Auer freed his students most of the time from any prescriptive method.

Karl Flesch said of Auer: 'As a violinist, his chief virtues are said to have been his clean technique and his elegance... Technique and tone were his main concerns, rhythm, agogics and dynamics took second place'[Flesch,1957,p.252]. In fact when we examine his pupils' styles, we see clearly that they all have beautiful tone, fine expression and technical mastery. Jascha Heifetz was the youngest pupil of Auer at The Imperial Conservatory and many years later he wrote about his teacher:

> Professor Auer was a wonderful and a incomparable teacher. I do not believe that there is any teacher in the world who could possibly approach him. Don't ask me how he did it, for I would not know how to tell you, for he is completely different with each student. Perhaps that is one reason that he was such a great teacher...Prof.Auer was a very active and energetic teacher. He was never satisfied with a mere explanation, unless certain it was understood. He could always demonstrate for you by picking up his own violin and bow, and playing. He was very talented....What was very important was that the more interest and ability the pupil showed, the more the Professor gave of

> himself...He was a stern, strict and very exacting teacher, but at the same time he was very sympathetic... [Axelrod,1990,p.126]

But there were other violinists who did not agree with Heifetz on this point. Milstein criticised Auer for not giving any technical advice to the student who had to prepare his lesson in advance to technical perfection [Schwarz,1984,p.420-421]. Mischa Elman and Miron Polyakin in later years suffered because of these technical problems. Many students in his class turned to each other for help because they were afraid to ask Auer. He gave freedom to the student about bow grip but did not give any technical advice. Schwarz believing that before 1900 he gave primary importance to technical details but never produced any good students, it was only after Mischa Elman had studied with him that he produced other well-known violinists. With the exception of Heifetz, all such Auer students had problems with their technique in later years. Schwarz says that

> Auer's teaching began where technique ended: he guided the students' interpretation and concept of music, he shaped their personalities, he gave them style, taste, musical breeding. He also broadened their horizons, made them read books, guided their behaviour, career, and social graces'. [Schwarz,1984,p.420]

4.3 Analysis of Auer's Recordings

Leopold Auer unfortunately left only two recordings so we are unable to hear this important violinist and teacher in any detail. In his seventy-fifth

year, he recorded the *Melody* by Tchaikovsky and the *Hungarian Dance in G minor* by Brahms.[18]

In Tchaikovsky's work three important characteristic elements come to the ear: vibrato, portamento and rubato. As we have already mentioned above, it is very difficult to hear Auer's vibrato; he did not use it all the time and we understand from his writings that he was opposed to continuous vibrato. His exaggerated *end-up* portamentos are played without vibrato so they are often heard unrefined. His rubatos - unlike Joachim's - are not within tempo. There are many tempo changes almost in every section. The *Hungarian Dance* by Brahms is more acceptable from the point of view of rubato because he makes small changes within the tempo [as Joachim did in his performances]. Robert Philip has compared this work as played by Joachim and Auer.

> It is nevertheless possible to hear a rhythmic style in which short notes are often hurried and lightened...Auer overdots the first phrase of the theme much as Joachim does.[Philip, 1994, p.87-88]

The transcription of the Brahms' *Hungarian Dance* as arranged by Joachim and with small additions of arpeggios by Auer - as played by him - is presented below.

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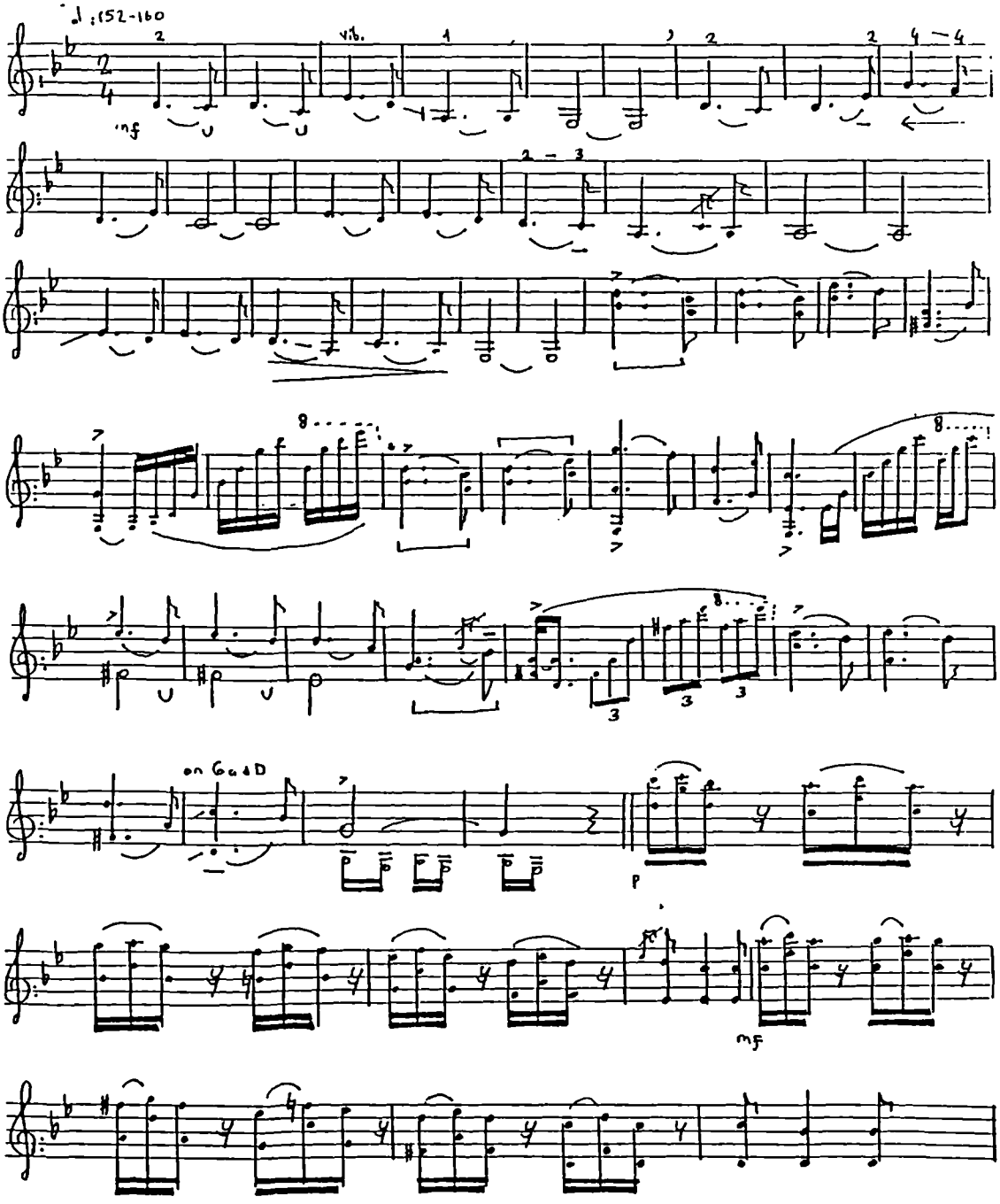
[18] These recordings were privately made after a concert celebrating his seventy-fifth birthday; the date was the 7 June 1920. The accompanist was W. Bogutskahein in both recordings.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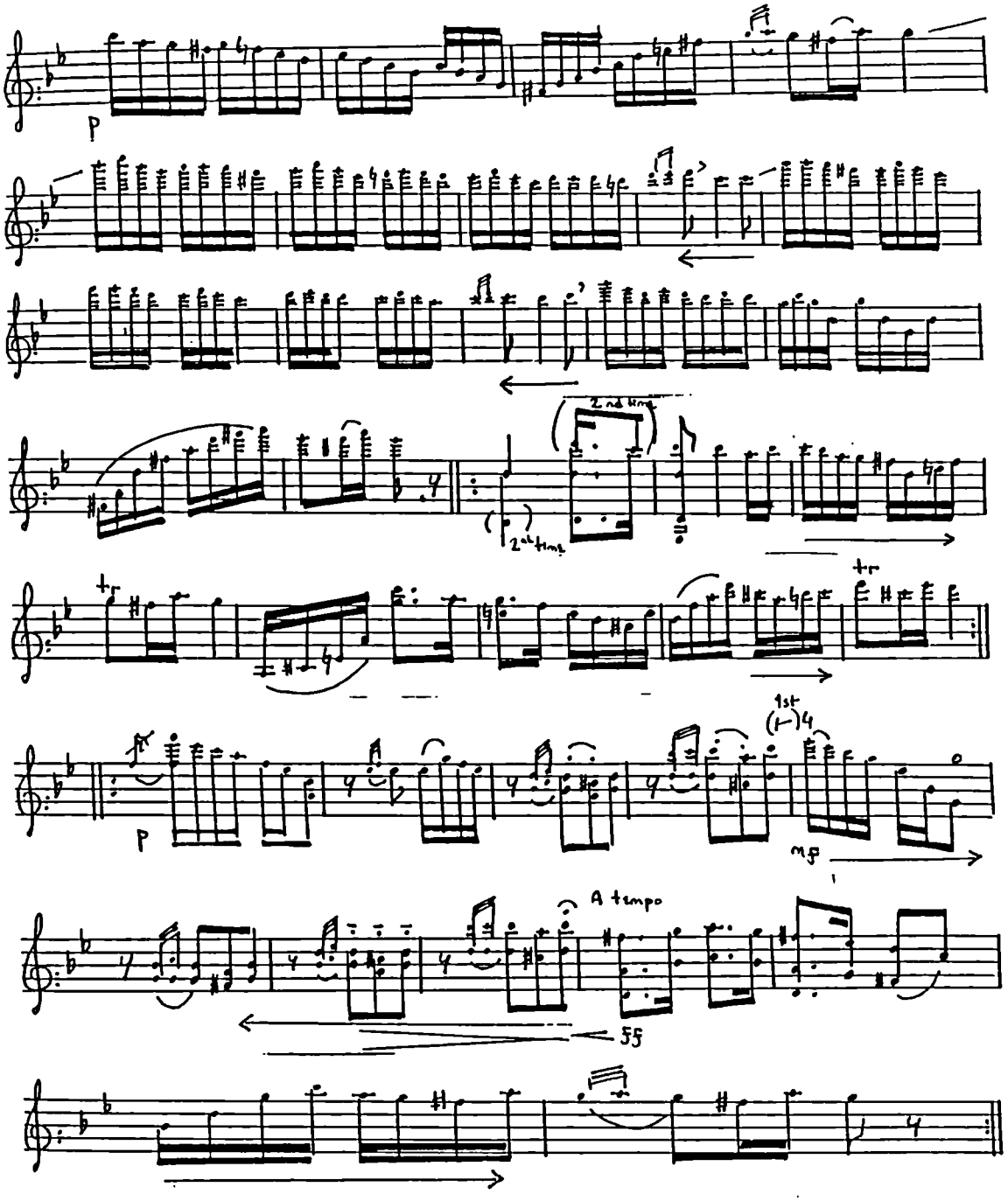
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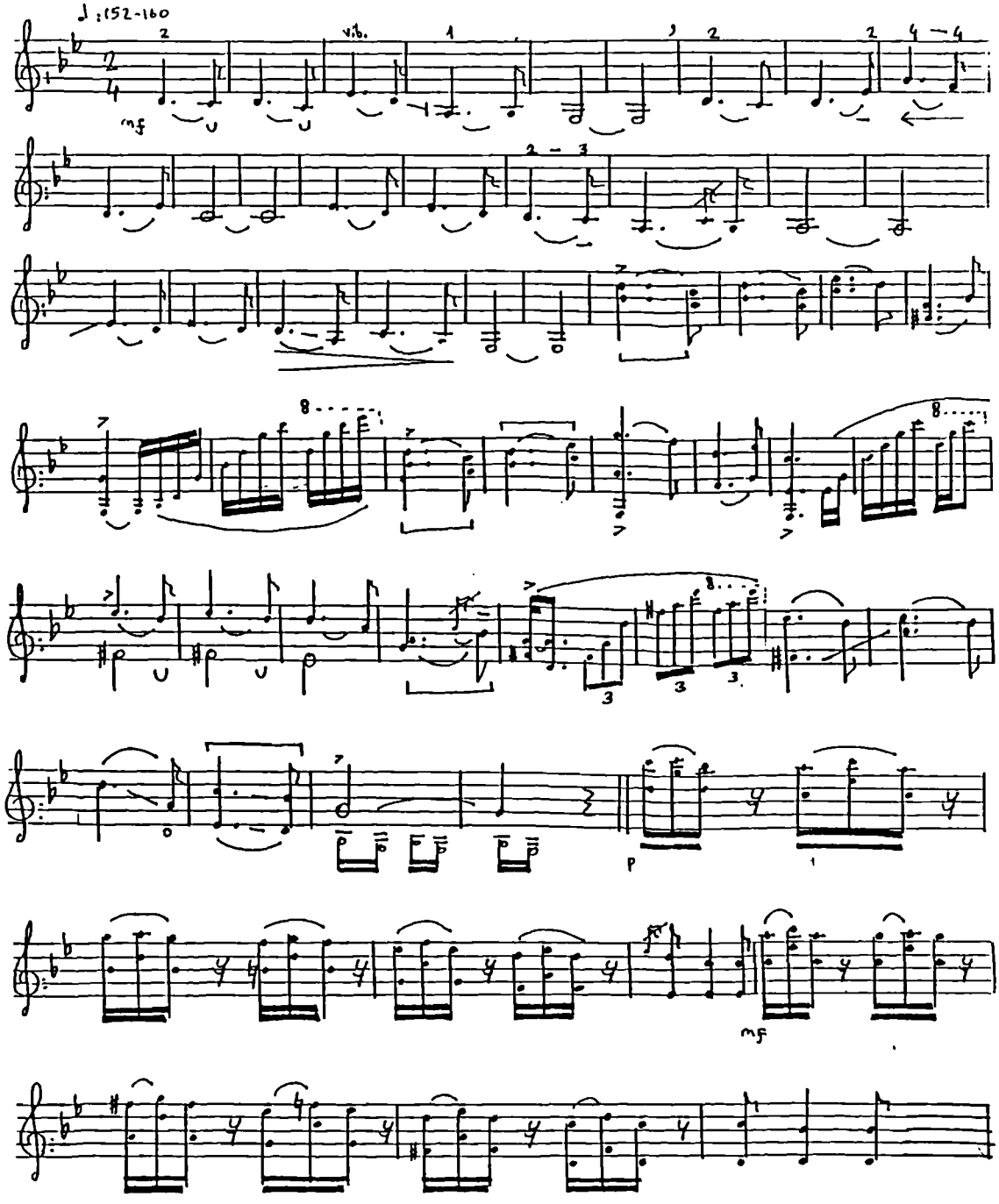
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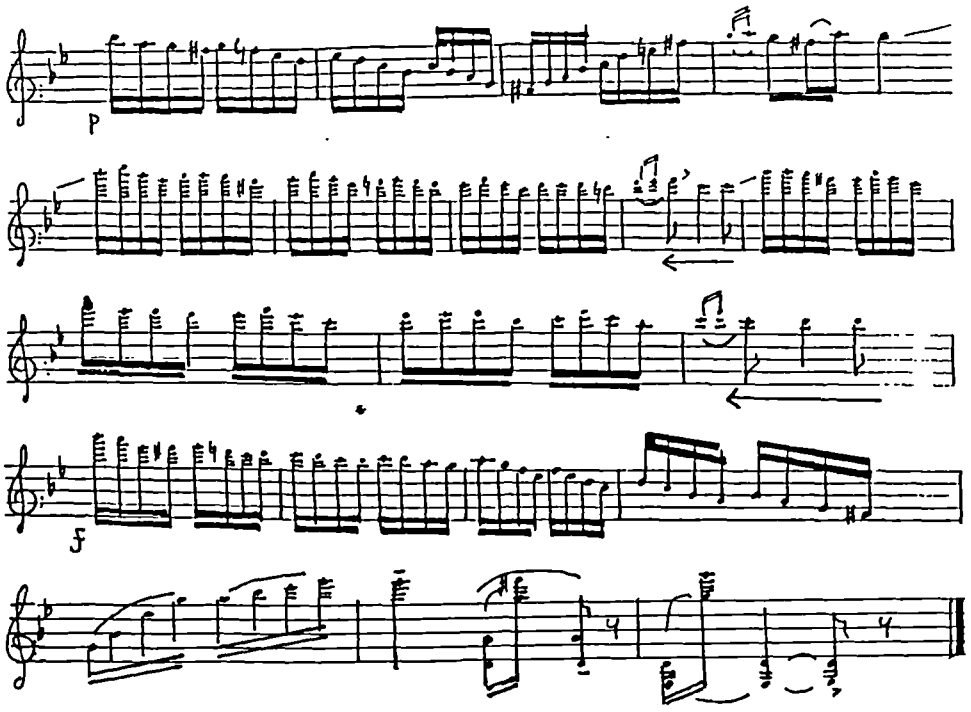

Figure 4.1 Brahms *Hungarian Dance no.1 in G minor*

as played by Auer [Author's transcription]

Music example no.40 Brahms *Hungarian Dance no.1 in G minor*

As we quoted from Robert Philip, Auer overdots the first phrase so the second notes are always a little bit shorter than expected. In bar 3, the E flat is played with more emotion than other notes, and he plays it with considerable vibrato. Similarly in bar 9 where he makes the notes G and F slower and more marked. It is also possible to observe the same understanding in every third bar of the phrase. In bar 29, Auer adds additional arpeggios which we do

not see in the original arrangement by Joachim, but in fact in Brahms' orchestration the winds have arpeggio passages at this point. In bar 46, Auer makes a tenuto through a portamento of the two notes on the G and D strings, to stress the emotion. In bar 73, we find real Hungarian character which Auer gives us by playing with rubato.

4.4 Auer As Performer

As a performing violinist Auer was handicapped because of his small hands. He wrote in his book *Violin Playing as I teach*

> My hands are so weak and their conformation is so poor that when I have not played the violin for several successive days, and then take up the instrument, I feel as if I had altogether lost the faculty of violin playing.
> [Auer,1980,p.16]

When we listen to Joachim's recordings we can hardly hear any vibrato. Students of his such as Soldat and Auer used vibrato very sparingly. When Auer taught vibrato to his students he advised them not to use too much. Some of his students used discontinuous vibrato such as Zimbalist and Dushkin but others such as Elman, Heifetz, and Seidel preferred continuous vibrato.[19] In Auer's recording of the *Melody* by Tchaikovsky, there are many notes without vibrato at all [Music examples no.41]. He also complained that 'Unfortunately, both singers and players of string instruments frequently abuse

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[19] Auer said: 'The excessive vibrato is a habit for which I have no tolerance, and I always fight against it when I observe it in my pupils - though often, I must admit, without success. As a rule I forbid my students using the vibrato at all on notes which are not sustained, and I earnestly advise them not to abuse it even in the case of sustained notes which succeed each other in a phrase'
[Philip,1994,p. 106].

the effect' [Philip,1994,p.104]. As we search the transcription above, we can hardly see any vibrato passages. He only uses vibrato to stress emotion and important notes as did his teacher Joseph Joachim. This is the traditionalist side of Auer, but when we hear the special portamentos it is clearly heard that Auer was also influenced by Russian music and probably violinists from the Franco-Belgian school such as Vieuxtemps and Wieniawski [Music example no.42].

Portamento was another speciality of the Auer school. Most Auer pupils used expressive slides which were influenced by very important singers such as Caruso, Melba and others,[20] in 1921 Auer advised : 'In order to develop your judgement as to the proper and improper use of the portamento, observe the manner in which it is used by good singers and by poor ones' [Philip,1994, p.143] and he described the portamento which is executed in a languishing manner as reminding him of the mewing of a cat!

He wrote an interesting article about his first meeting with Henry Vieuxtemps in his book ' *My Long Life in Music* '. When he auditioned for Vieuxtemps, he was fourteen years old. He was playing the *Fantasia Appasionato* by the composer while Mrs. Vieuxtemps was accompanying him at the piano. Auer was a young lad and he gave his complete emotion to the performance with additional rubatos and portamentos; then Mrs.Vieuxtemps suddenly stood up and started to look for something. She looked everywhere, including under the furniture. Auer's eyes and mouth were open and Vieuxtemps was also astonished; he asked his wife what was she looking for. She replied: 'One or more cats must be hidden in this room, miaowing in every key !'. She was alluding to Auer's over - sentimental glissandos in the cantabile phrases. Auer felt faint. His father and he left the hotel with tears in their eyes. Auer recalls 'from that day on I hated all glissandos and vibratos, and to

[20]Mischa Elman - one of his students- recorded some pieces with Caruso.

this very minute I can recall the anguish of my interview with Vieuxtemps' [Auer,1924,p.34-35]. Auer also advised that a portamento should be used for descending melodies but a smaller amount must be used for ascending ones. The important question arises as to whether Auer played in the way he taught or not. When we examine his recording of the *Melody* by Tchaikovsky, we can hear the portamentos clearly. Auer used portamento more effectively than his teacher Joachim, but his slides, like Joachim's, were also slow.

If we bear the point in our mind that Auer's pupils were the first to use sentimental portamentos in a modern manner we can claim that Auer contributed to the developing character of violin playing over the years. Of course there may be many influences from visiting artists such as Wieniawski and Ysaÿe on this matter, but Auer could combine the elements of the traditionalist Joachim School and the elegant styles of Wieniawski and Vieuxtemps. He passed his experience on to his pupils such as Elman, Zimbalist, Seidel and Heifetz. His style was very energetic as we understand from the quotations which his pupils gave and from the recordings which he left. His pupil Jascha Heifetz developed a kind of portamento from his early years and influenced modern violin playing with his characteristic portamentos. In his earlier years, his portamentos were similar to the that of Mischa Elman's - also an Auer pupil - but when Elman retired from the concert stage, Heifetz became unique in this field.

His playing gives us two types of rubato. One he uses in the *Melody* by Tchaikovsky and the other in Brahms' *Hungarian Dance*. He interprets the written notes freely in Tchaikovsky's music and makes his rubato outside the tempo,[Music example no.43] but in his Brahms playing he remains strictly loyal to his teacher Joachim's ideas and makes the rubato within the rhythm [Music example no.44] [see 1.5.4].

4.5 Conclusion

Auer was one of the most important violin teachers of the late 19th and early 20th centuries. His students became the most important violin virtuosos of their time. Auer is known especially for his role in developing the Russian school and his contribution to Russian musical life. His pupils such as Nalbandian and Myron Poliakin became very important violin teachers in the conservatories in Soviet Russia. As a teacher he established the basis for the modern Russian-Soviet Violin School.

5. EUGÉNE YSAŸE

The playing of Eugéne Ysaÿe combined the best features of Joachim's classical purity with Sarasate's passionate virtuosity. He had been a student of two of the greatest violin virtuosos of the nineteenth century, Wieniawski and Vieuxtemps. He presented the great Franco-Belgian style in his recordings; his elegant and deeply romantic style influenced the modern Soviet School of violin playing. He was not only a violinist but a fine composer as well. Some critics rate his six solo sonatas as equal to the Bach solo sonatas and partitas. His collaborations with composers such as Chausson and Franck resulted in two of the most beautiful works of the violin literature. When his style is examined by listening to his recordings, the best features of a deeply romantic approach, colours of the late 19th century French composers and the combination of the styles of Wieniawski and Vieuxtemps are clearly observed. We can claim that he was a musical painter who used his bow as a brush to obtain colours from his violin.

5.1. Introduction

Joachim and Sarasate were totally opposed to each other in the art of interpretation. For Joachim, musical integrity and underlying philosophy were the basics of violin playing, but Sarasate never bothered himself with this as he was more concerned to be a real showman on the concert stage. Sarasate's intonation and technique were impeccable, but both Sarasate and Joachim fell short of a beautiful tone. Of course each of them had their individual sounds, Joachim was known for his pure tone and Sarasate for his vigorous sound, but it was Ysaÿe who combined strong technique and musical lyricism in one

person. When we listen to the recordings of Ysaÿe, we can clearly observe that his technique is impeccable and his intonation is better than Sarasate's. Karl Flesch wrote in his memoirs that Ysaÿe might have been influenced by Sarasate's technical accuracy and he quotes a sentence from Ysaÿe ' *C'est lui qui nous a appris à jouer juste'* [It is he who taught us to play exactly] [Flesch,1957,p.38]. His tone is as pure as Joachim's but, in addition to this, he uses vibrato as a more continuous effect to which Joachim was opposed. In his recordings, he demonstrates playing in most of the dynamics from *pp* to *ff*. His tonal colour is richer than that of Joachim; one may say that he is a violinist with a picturesque approach or he is a story teller or a poet. Fritz Kreisler said: 'It was Eugene Ysaÿe however and not Joseph Joachim, who was my idol among violinists' [Roth,1982,p.38]. It is true that the violinists with a more modern approach such as Kreisler and Thibaud were influenced more by Ysaÿe than anyone else, because Ysaÿe presented a new approach which appeared to relate to the expectations and the facts of the twentieth century, an age of technology. At the end of the 19th century, important discoveries were made which influenced the daily life of ordinary people which changed with enormous speed. At the beginning of this century, mankind learnt to fly, drive and use electricity. All this influenced art as well as ordinary people's lives. Artists produced art works which were more realistic and suited to the fast mechanical style of the age. Changes in musical styles as well as instrumental techniques might therefore be expected. Ysaÿe was the first product of the modern approach following after the circle of Sarasate, Joachim, Vieuxtemps and Wieniawski. Joachim and Sarasate were the great violinists of the nineteenth century but they could not compete with Ysaÿe on the same level.

5.2 A Short Biography

Ysaÿe came from a very musical family. As a root, 'Ysaÿe' is a biblical name; some writers suggest that he is of Jewish origin and his name is derived from 'Isaiah', but in the 16th century in the Liège area it was common to baptise children using biblical names such as Jeremiah, Solomon etc. therefore it is possible to find such names regularly in the history of Liège. The Ysaÿe family, had had music as a profession since the 1580s. If we examine Ysaÿe's village history, records show us that they were performing on every occasion such as weddings, gatherings [Ysaÿe & Rattcliffe,1947,p.7]. Eugene-Auguste Ysaÿe was born on 16 July 1858 in Liège, Belgium.[21] At the age of five he received his first lessons from his father, later on he continued his studies at Liège Conservatoire with Desire Heynberg and Rodolphe Massart. When he was seven years old, he gave his first concert but did not attract any attention. He was not a *Wunderkind* and at one time he was asked to leave the conservatory because he had not made any progress. After this disappointment, he had secretly studied with Wieniawski in 1873 in Brussels, receiving exactly twelve lessons. At the end, chance came to his rescue; one day when he was practising in his house, Vieuxtemps heard him from the street and was very impressed. Due to his interest in Ysaÿe, the boy was able to continue his studies with the help of a government scholarship. In 1873, he won the *Premier Prix*, the director of the conservatory wrote in the margin 'As a bird sings, so he plays the violin' [Ysaye & Rattcliffe,1947,p.19].

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[21] Basic biographical facts are cited from Schwarz(1984),Roth(1982) and Ysaye &Ratcliffe (1947).

There are two accounts of the first meeting between Joachim and Ysaÿe. One has it that, in 1879, Ysaÿe played in Cologne where he met Ferdinand Hiller who introduced him to Joseph Joachim. On the other hand Casals claimed that Ysaÿe, in fact, was discovered by Joachim when he played in a café in Berlin. Ysaye told Casals later that Joachim had advised him to leave this job and become an international celebrity [Corredor,1956, p.58]. For a short time he went to Frankfurt where he met Joachim Raff and Clara Schumann. In 1880, he was appointed as a *Konzertmeister* of the Bilse Orchestra [now the Berlin Philharmonic Orchestra][22] and the following year he joined in a concert tour to Norway; two years later he played in Paris under Edouard Colonne and joined the musical circle there around Vincent d'Indy, Debussy and Franck. Cesar Franck dedicated his famous violin sonata to him and Ysaÿe played it at his wedding. In 1886, he became a violin professor in Brussels, holding the post for a year.

From 1882, he had began his appearances in Russia which left a great influence on the Russian Violin School where he popularised the Belgian Violin School. Today it is possible to observe the influence of the Belgian School on the Russian-Soviet Violin School.[23] Joseph Gingold [a pupil of Ysaÿe] mentioned in a radio interview that when he listened to David Oistrakh he was reminded of his great teacher Eugene Ysaÿe.[24]

Ysaÿe had built his career slowly and painfully. He did not have the fame of a child prodigy but he made his name by playing in the cafés, local concert halls, orchestras, and finally international venues. He became internationally known after his great success in Vienna in 1890 where he

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[22] Another well known violinist, Cesar Thomson, was sitting next to Ysaye as a deputy concertmaster.

[23] In 1937, Queen Elisabeth of Belgium established a violin competition; that year all prizes went to Soviet violinists except the second; among them David Oistrakh was a rising star.

[24] Voice of America, Radio Interview, undocumented

played Wieniawski's D minor Concerto. Karl Flesch later wrote in his *Memoirs*: 'His appearance was a revelation to us all' [Flesch,1957,p.49]. At the time Ysaÿe was thirty-two years old. He founded the Ysaÿe Concerts in Brussels in 1894. He also conducted the orchestra and accompanied many notable soloists. At the same time he founded the quartet which took his name, the Ysaÿe Quartet, in which his student, Mathieu Crickboom, played as a second violinist. They premiered Debussy's String Quartet and other works from contemporary French composers. Ysaÿe was a great enthusiast for chamber music. He often gathered his friends - such as Thibaud, Kreisler, Raoul Pugno - to play trios, quartets, quintets etc. But like most of his contemporaries [Joachim, Kreisler and Elman], he dominated his group with his imposing character and beautiful sound. Karl Flesch wrote in his memories about a performance of the Tchaikovsky Trio in 1902, given by Ysaÿe, Busoni and Becker: 'Ysaÿe was still in every respect superior to his partners' [Roth,1982,p.42]. In 1901, the Royal Philharmonic Society awarded him its gold medal which Joachim had been the only violinist to receive previously.

Ysaÿe was a very nervous person, especially before important concerts. He was afraid of not being able to control himself on stage, perhaps that was an indication of problems with his health. His hands used to shake and as a result his bow trembled. His concert life went on with great success until 1912. In that year, Ysaÿe played the Elgar Violin Concerto with the Berlin Philharmonic under Arthur Nikisch. After this, it was evident his technique was in decline which prompted him to become a conductor full time. Ysaÿe had both played and conducted for many years, but this was a serious move that led him to accept the post of conductor with the Cincinnati Orchestra. In fact as early as 1898, Ysaÿe had been invited to succeed Anton Seidl as conductor of the New York Philharmonic Orchestra. Following his

decision he remained with the Cincinnati Orchestra from 1918 to 1922. In 1914, by the start of the World War I, he had fled to England then to America. After his years in Cincinnati, he came back to Belgium in 1922 and resumed his career as a concert violinist while continuing as a conductor. He revived the Ysaÿe concerts but his approach and musical style were considered old fashioned. In 1927 he made his last appearance in Barcelona playing the Violin Concerto and the Triple Concerto by Beethoven and conducting the *Eroica Symphony*. Ysaÿe died on 12 May 1931.

5.3 Ysaÿe As Performer

Two of the greatest violin figures of the twentieth century were Karl Flesch and Joseph Szigeti. Both artists in different ways approached the art of violin playing with the same intelligence. When Flesch wrote his memoirs he described Ysaÿe as 'the most outstanding and individual violinist I have heard in all my life' [Roth,1982,p.35]. Szigeti also wrote about him 'My memories of Eugene Ysaÿe are particularly precious and come to me with the same kind of vividness that the impact of his playing seems to have left on all who had the elating experience of hearing him' [Roth,1982,p.38]. Why was he the most individual violinist as Flesch stated? Why was his influence extended through the Russian school? What was the secret of the art of the violin playing which he learned from the two great artists of the past century, Wieniawski and Vieuxtemps? We will try to answer to these questions by examining his recordings and also written sources.

He was an influential figure in every way. According to Henry Roth [Roth,1982,p.35-69] when he appeared on the platform, one felt the presence of a king. He was of a large stature, looking like a young lion with piercing

eyes. His gestures also and the way he moved about made him a show in himself.

Ysaÿe's repertory was mainly romantic violin music and French impressionists. He performed the concertos by Vieuxtemps [nos. 4 and 5], Bruch [nos.1,2 and the *Scottish Fantasy*], Mendelssohn, Saint-Saëns, Lalo [Concerto in F and *Symphonie Espagnole*], Wieniawski [no.2] Brahms and Beethoven. He also played the works of Max Reger; he never played the concertos of Tchaikovsky and Sibelius but in 1912 he played the Elgar Concerto from memory. He also championed the Franck Sonata and the works of French composers such as Debussy, Chausson, Fauré and Lekeu. In fact the Franck Sonata was composed as a wedding present to Ysaÿe and once when he played it, the composer was told that Ysaÿe did not play the composer's intentions. Franck answered: 'This may be so, but from now on it will be impossible to play it in any other way. Don't worry, it is Ysaÿe who is right' [Roth,1982,p.68].

Paganini and Liszt were two inspiring musician virtuosos of their times. They inspired many composers to compose music for their personality. Berlioz wrote *Harold in Italy* for Paganini. Paganini influenced 19th century composers like Liszt, Chopin, Schumann and of course Liszt influenced Wagner. On the other hand Ysaÿe also influenced the Belgian-French composers to compose music for him. Franck met Ysaÿe when the latter was eighteen years old, already a well known figure in musical circles. His violin playing influenced Franck, such that when Madame Bordes asked Franck to compose a violin sonata for Ysaÿe, Franck happily did and sent it for Ysaÿe's wedding ceremony. Ysaÿe premiered it with Madame Bordes accompanying at the piano. It was Franck who gave signals to the other composers. The sonata was a well suited work for Ysaÿe, following this experience composers such as

Debussy, Chausson, Lekeu and Fauré wrote pieces for Ysaÿe.[25] Professor Lev Ginsburg wrote that Ysaÿe even influenced contemporary painting, sculpture and literature. A famous Belgian painter and sculpture asked Ysaÿe to extemporise on themes from the Franck Sonata while he was working on Ysaÿe's bas -relief. Ysaÿe is also known to have played the Franck Sonata with Chausson in Rodin's studio [Ginsburg,1980,p.105].

Ysaÿe on one of his journeys noted in his notebook :

> People do not always understand how much an artist gives of himself when interpreting a work. Fingering and bowing, learning by memory, and giving the accurate meaning of signs printed on paper, is not easy, and when the material work is finished there is still the question of interpretation, one half of which must be left to the inspiration of the moment....Without the interpreter the composition is a voice crying in the wilderness. The musical composition and its interpreter share one life, separated they die. The interpretative artist is the life blood of music.
> [Ysaye & Rattcliffe,1947,p.209]

5.4 Analysis of Ysaÿe's Recordings

5.4.1 Tone Production and Vibrato

Ysaÿe was not known to have substantial tonal power in his younger years as he was known to have later in his life. Sam Franko, an American violinist, tells us that in 1877 Ysaÿe came for an audition for the conductor Pasdeloup with his teacher Vieuxtemps. Vieuxtemps had lent his Amati to Ysaÿe for the occasion, but Pasdeloup was known for his rudeness; he turned to Vieuxtemps and said 'No, I can't let him play, he has no tone' [Franco,1938,p.31-32]. We can understand that within years Ysaÿe had

[25] Debussy String Quartet, Chausson *Poème*, Faure Quartet, Lekeu Sonata, D'Indy,etc;

developed a sensuous tone and great personality. Almost twenty years later Sir Henry Wood reminisced about Ysaÿe, in 1899:

> '...The quality of his tone was so ravishingly beautiful, and it is no exaggeration to say that, having accompanied all the great violinists in the world during the past fifty years, of all of them Ysaÿe impressed me most. He seemed to get more colour out of a violin than any of his contemporaries and he was certainly unique as a concerto player.... His intensity of tone when playing with the full hairs of the bow near the bridge....
> [Schwarz,1984,p.289]

Another view came from Albert Spalding who said that 'His tone was not large, but it had an expressive quality impossible to describe' [Roth,1982,p.51].

When we listen to his old recordings, we can clearly observe that his tone is varied for different types of music. For example in Fauré's *Berceuse* or his own *Rêve d'enfant* he used very little vibrato which gave his tone a melancholic colour, but when he played the *Hungarian Dance* by Brahms, he played it with a vibrato full of intensity and spirit.

When we look at the old style violin methods we understand that vibrato was never played very fast and too much. In every respectable violin school, any sort of finger oscillation was forbidden and considered as poor musical taste. Joseph Szigeti quoted an anecdote:

> Eugene's father Nicholas - who was his first teacher - admonished him at the age of five or six with a furious 'What ! you already use vibrato? I forbid you to do so! You are all over the place like a bad tenor. Vibrato will come later, and you are not to deviate from the note.You'll speak through the violin'.
> [Philip,1994,p.100]

In those days vibrato had very little in common with modern manner romantic vibrato. Ysaÿe can be considered the first violinist of modern times, because he was the first to use a metal E string which gave a brighter sound to the violin. His vibrato differed from that of Joachim and Sarasate. He may have been influenced by his distinguished teachers Wieniawski and Vieuxtemps. Fritz Kreisler described his vibrato:

> Wieniawski intensified the vibrato and brought it to heights never before achieved, so that it became known as the '*French Vibrato*'. Vieuxtemps also took it up, and after him Ysaÿe, who became its greatest exponent and I. Joseph Joachim...disdained it. [Schwarz,1984,p.285]

Karl Flesch said :

> Ysaÿe was the first to make a broader vibrato and already attempted to give life to passing notes; Kreisler even made it broader and also in fast passages. Kreisler took it one step ahead of Ysaÿe.
> [Flesch,1957,p.120]

Ysaÿe had used more continuous vibrato than Sarasate and Auer but he varied the sound by experimenting with different types. He sometimes used his vibrato very little or not at all. But Kreisler's vibrato never stopped even for a second and in technical passages he used very intense vibrato. Henry Roth writes 'Wieniawski invented special vibrato exercises which he passed on to Isadore Lotto, Vieuxtemps and others' [Roth,1982,p.26]. Ysaÿe learned this new type of vibrato [sensitive and diversified in speed and colour] which was richer than Joachim's narrow vibrato and infrequent shakings and Sarasate's one dimensional vibrato. Joachim's vibrato was only heard on important and expressive notes but Ysaÿe used it almost continuously. Flesch described his vibrato as a 'thin-flowing quiver' [Philip,1994,p.105]. Robert Philip said that his

vibrato was not continuous in the *Prize Song* by Wagner. In my opinion, Ysaÿe uses different degrees of intensity in his recordings. His vibrato was a direct extension of his personality. Sometimes he does not use vibrato at all, Henry Roth calls that *white tone* and explains that Ysaÿe sometime did not use vibrato even in very lyrical passages [Roth,1982,p.51].

5.4.2 Fingerings

Ysaÿe had a student called Alfred Megerlin [1880-1940] who led the New York Philharmonic, Los Angeles Philharmonic and Minneapolis Symphony Orchestras. What we can learn from him describes very important factors in Ysaÿe's violin playing. According to Megerlin, Ysaÿe seldom repeated the same fingerings and bowings in lyrical passages from one concert to the next unlike Heifetz who always used preset fingerings and bowings. He also changed what was written by the composer except in rapid passage works. In the latter he strove for a crackling, whiplash effect, often using devices that are little known or practised today [Roth,1982,p 47-51].

5.4.3 Bow

Ysaÿe controlled his bow with only three fingers and the thumb excluding the fourth finger. But after 1910 his bow became uncontrollable. Flesch stated :

> His contemporaries were never quite clear on the reasons for Ysaÿe's early decline as a violinist...According to my close observation the fundamental cause...was that he did not use the little finger on his right hand at the nut where he clasped the bow with only three fingers and an iron-tight

> grip. He seemed ignorant of the importance of the little finger as the most active agent in the supination of the forearm at the lower half of the bow. [Roth,1982,p.54]

Actually Ysaÿe's decline had started early in the 1900. When he wrote a letter to his wife Louise in 1900 he complained about his weakness on the stage:

> My darling... It has actually happened. I have had my warning. Yesterday, I was forced to stop during the Lalo Concerto as my hand absolutely refused to work. I've been expecting this for the past twenty years and now there is no longer any doubt. I am not foolish enough to imagine that my reputation will suffer by this set back, and I have sufficient strength of character and command over myself to overcome an accident which for others, less well established, might have had serious consequences....
> [Ysaye & Rattcliffe,1947,p.91]

Ysaÿe sought to produce added brilliance through detonative up-bows in the upper part of the bow, and in rapid passages would often crisply slap the up-bow notes of the group, at or near the tip of the bow. For instance, he would employ this slapping stroke which he had learned from Wieniawski, on the first note of each rapid triplet group in that composer's *Scherzo Tarantelle* with devastating effect. Like most players of his day and his master Vieuxtemps, Ysaÿe frequently used open strings though, unlike lesser artists, his employment of open strings was not for technical convenience, but to expand his already extraordinary palette of tonal colour [Music example no.45 extract from *Scherzo Valse* by Chabrier].

5.4.4 Replenishing Bow and Flautato Bowing

One of the specialities of Ysaÿe's technique was the replenishing bow. In this type of bowing, Ysaÿe would draw a full toned down-bow then near the tip, suddenly relax the pressure, silently pull the bow back to the middle part of the bow and continue the down-bow. This gave the opportunity of quick breathing between two notes while maintaining the tonal extension [Music example no.46 extract from *Humoresque* by Dvorak].

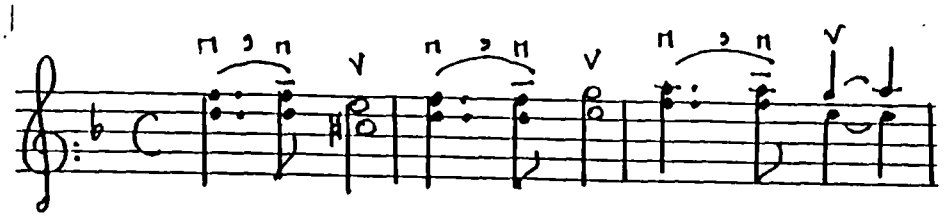

Figure 5.1 extract from Corelli *La Folia*

Flautato bowing was an important element in Ysaÿe's colour palette. He used to draw his bow near or over the fingerboard and produce a fluty tone. This idea went very well with late 19th century music [Music example no.47 extract from *Dudziarz Mazurka* by Wieniawski]. For this type of music his tone production was a model.

5.4.5 Portamento

Ysaÿe developed a type of portamento in which he used to slide the finger that he was going to use onto the tone from below [Music example no.48 extract from *Caprice Viennois* by Kreisler]. Later Thibaud also used this type of portamento imitating Ysaÿe and later still became a hallmark of Heifetz. Karl Flesch also believes that Ysaÿe was the first to use this type of

portamento [Philip,1994,p.144]. He also used another type of portamento which was played with the help of the first used finger.

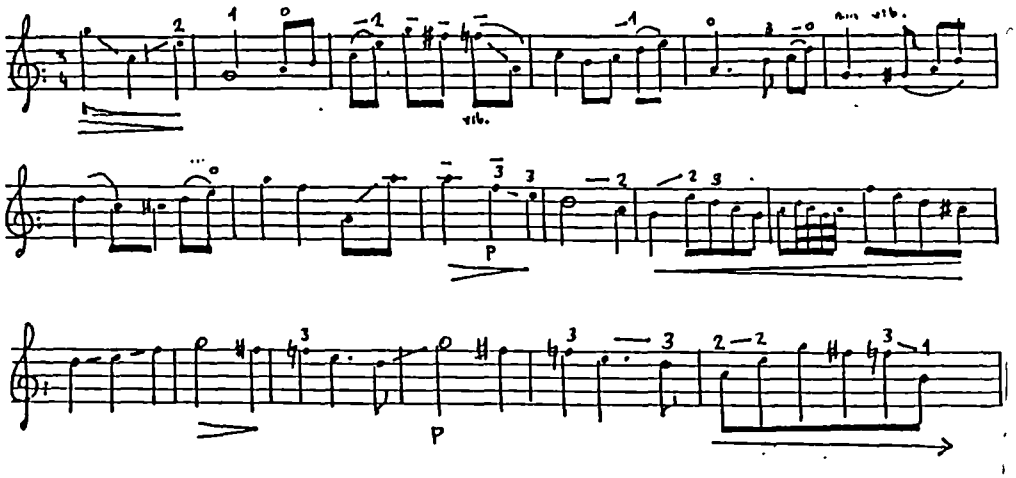

Figure 5.2. extract from *Prize Song* by Wagner as recorded by Ysaÿe

Music example no.49 extract from *Prize Song* by Wagner

This modern type of portamento was widely used in the first half of the twentieth century and left the classical German shift as old-fashioned. However contemporary violinists use both types nowadays, the German type for Baroque and Classical music, the French type for Romantic music. Ysaÿe's slides were direct and sincere, tasteful and individual. At that time his usage of slides was quite unlike that of others. For example, on the A string, he used to play the second finger for E, to go down ready for the first position; then he used to take directly the third finger to play D. This caused a direct slide between E and D. Or in another example, he used to play downward or upward

slides with his first finger.[26] In his recording of his own piece *Rêve d'enfant,* Ysaÿe used a type of portamento which combined the voices together in a smooth way by sliding between the notes

Figure 5.3 Extract from *Rêve d'enfant* by Ysaÿe
Music example no.50 Extract from *Rêve d'enfant* by Ysaÿe

5.4.6 Rubato

Ysaÿe took too much liberty with the written notes and rhythm. It was really difficult for an accompanist to follow the part with Ysaÿe's playing. This was true for every composer including Mozart and Beethoven. It was understandable if he made a rubato in Franck or Saint Saëns' music but for the 18th century composers this was not appropriate. His rubatos were played not with the accompaniment but in a totally independent way. Karl Flesch said that 'He was a master of the imaginative rubato' [Philip,1994,p.43]. For example he played the passage below different from the score:

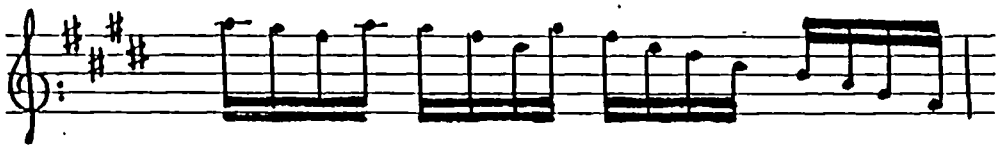

Figure 5.4 extract from Bach's Violin Concerto in E [score]

[26] Later David Oistrakh also used the same kind of slides which shows us the influence of Ysaye on Russian School.

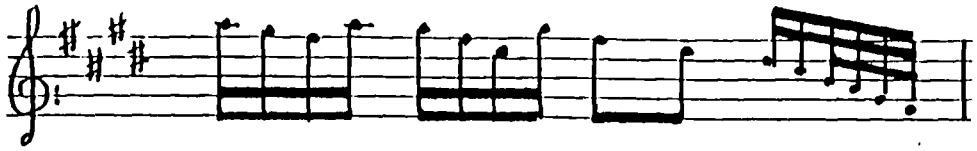

Figure 5.5 extract from Bach's Violin Concerto in E
[as played by Ysaÿe]
[Flesch,1957,p.80]

When he listened to his recordings within his family circle, he made these comments:

> I never thought I played it as well as that! Listen, most violinists rush it, they will take the finale too fast like a breathless gallop, too wild altogether. What is needed is the maintenance of a steady rhythm, and a careful observance of the time. Try it with a metronome and you will see what I mean. You will find that I am steady throughout.
> [Ysaÿe & Rattcliffe,1947, p.118]

Ysaÿe's accompanist, Emile-Jacques Dalcroze gives us a clear idea by describing a rehearsal of the *Kreutzer Sonata* by Beethoven:

> In rubato melodic passages, he instructed me not to follow him meticulously in the accelerandos and ritenutos, if my part consisted of no more than a simple accompaniment. 'It is I alone' he would say who can let myself follow the emotion suggested by the melody; you accompany me in strict time, because an accompaniment should always be in time. You represent order and your duty is to counter-balance my fantasy. Do not worry we shall always find each other, because when I accelerate for a few notes, I afterwords re-establish the equilibrium by slowing down the following notes, or by pausing for a moment on one of them'... In the train he would try to make up violin passages based on the dynamic accents and cadences of the wheels,

and to execute rubato passages returning to the first beat each time we passed in front of a telegraph pole.
[Philip,1994,p.43-44]

The Vieuxtemps *Rondino* is a very interesting recording. Ysaÿe was a pupil of Vieuxtemps and Karl Flesch particularly recognised and recommended his style for the pieces of Vieuxtemps. An interesting point again is the rubato.[27] When we observe a few passages from the recording, we see that the piano accompaniment part is static but Ysaÿe's rubato is dynamic and moves freely apart from the piano. For example at bar 16 the upward arpeggio is played fast but Ysaÿe inserts a comma before returning to the real beat.

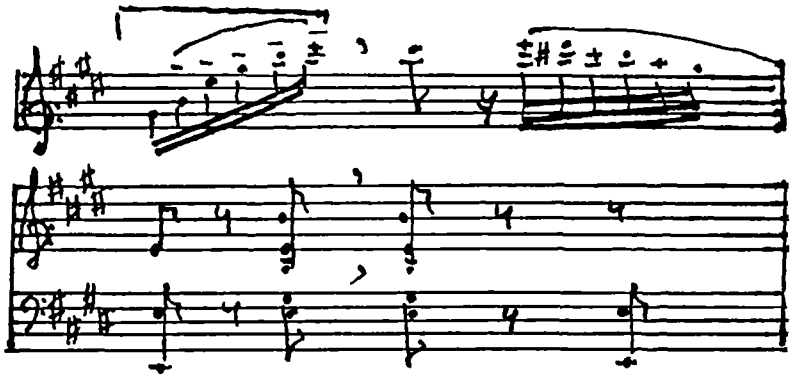

Figure 5.6 extract from Vieuxtemps *Rondino* as played by Ysaÿe

Music example no.51 Vieuxtemps *Rondino*

5.5. Ysaÿe As Composer

Ysaÿe as a composer is an important figure in the world of violin although he never studied composition. His compositions are post-romantic

[27] Flesch stated that Ysaye used imaginative rubato but he added that Ysaye could not have learned this art from Vieuxtemps because in Vieuxtemps style there was not any ' imaginative rubato' (Flesch,1957,p.79).

and influenced by impressionist ideas. His little pieces such as *Rêve d'enfant, Chant d'hiver* and *Poème élégiaque* are best remembered among violinists today. *Poème élégiaque* as a composition also gave Chausson the idea of composing a poem for violin and orchestra. Ysaÿe helped Chausson write his *Poème*, shaping the violin part, it became Ysaÿe's favourite piece. His arrangements, including the *Valse Caprice* of Saint-Saëns, are in the main repertoire of modern violinists. But most importantly he composed six violin sonatas for solo violin which are often compared with the Bach Sonatas and Partitas. After Bach, composers did not have the courage to compose solo sonatas for the violin, but Ysaÿe used Bach as a model and dedicated each sonata to one of his violinist friends.[28]

Ysaÿe taught or coached many pupils. Flesch said that the best result would be the complete imitation of the master. Once, Ysaÿe was interested in Flesch's ideas of octave playing and especially of the 17th Caprice by Paganini. He visited Flesch and got some information about the matter, he also invited Flesch to play for him but the latter did not go because he was afraid of being influenced by this great master. Ysaÿe was a strong character and he influenced strongly people around him. Later, Flesch felt upset about this because many violinists of the twentieth century owed to this great violinist something which only came by indirect contact [Flesch,1957,p.79-83]. The best known students of his are Mathieu Crickboom, Josef Gingold, Alfred Dubois, Louis Persinger, Remo Bolognini and Michael Press.

For many years Ysaÿe refused to make recordings but in 1912 in New York City he recorded for the Columbia Record Company. The accompanist

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[28] Joseph Szigeti, Jacques Thibaud, Georges Enesco, Fritz Kreisler, Mathieu Crickboom and Manuel Quiroga.

for all the recordings was Camille Decreus who had been taught by Saint-Saëns and was one of the best accompanists of the day.

In addition to the list in the discography Rimsky Korsakov's *Scheherezade* and Offenbach's *Orpheus Overture* were recorded with the Cincinnati Symphony Orchestra during the time Ysaÿe was its music director. Both of the works include violin solos, but on the record Ysaÿe's name was not mentioned. Lev Ginsburg suggested that Ysaÿe himself was the soloist but Henry Roth suggested that this was not logical, as if it was Ysaÿe who had played the solos, the record company would have put his name on the label for commercial reasons [Roth,1982,p.60]. Some including Professor Yfrah Neaman believed that the style and interpretation are not that of Ysaÿe.[29] [Music example no.52].

5.6 Conclusion

Ysaÿe is looked on as one of the first exponents of the modern violin sound in the 20th century. His style was in contrast to that of Joachim and Sarasate but a mixture of their best features. Ysaÿe gave primary importance to the works of the late 19th century French composers and gave first performances of many of their works. He influenced his younger colleagues such as Kreisler, Thibaud and Elman with his musical personality. He established a style of playing which was romantic, poetic and he used vibrato almost continuously which created a unique tone. His understanding of rubato was very different from that of Joachim and Sarasate. He also composed some of the most important works written in the 20th century for his instrument: *Six sonatas for solo violin* that is still performed by foremost violinists of our time.

[29] via personal communication.

6. JENÖ HUBAY

Hubay was a very important figure in the Hungarian musical world. He established the Hungarian violin school and taught many students. He used his native musical culture in his compositions as Sarasate did. In this chapter I intend to examine his original style via his recordings.

6.1 A Short Biography

Jenö Hubay was born in Budapest in 1858.[30] His original name was Eugen Huber, his father Karl Huber was a violinist and conductor. He took his first lessons from his father but after a while his father decided to send him to Berlin where Hubay studied the violin with Joseph Joachim for three years from 1873 till 1876. In Berlin he met Franz Liszt who recommended him to the conductor Pasdeloup in Paris; after a successful audition he was invited to play in Paris, and in 1878 Hubay made a successful debut there. He remained in Paris where he established a close friendship with the Belgian master Vieuxtemps. Vieuxtemps invited him to Algiers in 1881 where Hubay helped him finish his last compositions and had the chance of having the last lessons from the master. Shortly after Vieuxtemps died and Hubay was put in charge of completing the unfinished scores; he completed many manuscripts including two violin concertos. In 1882 Hubay was appointed as a violin professor at the Brussels Conservatoire where he stayed for four years. In 1886 he accepted an invitation for a similar post at the Music Academy in Budapest where he taught until 1934. His violin class was legendary and he also led a string quartet in

[30] Basic biographical facts are cited from Schwarz (1984).

which David Popper played as cellist. During those years he composed many violin works including concertos, short pieces as well as symphonies and operas. His composing style was influenced by Vieuxtemps. In 1919 Hubay was promoted to director of the Academy, a post in which he served until 1934. He had conservative ideas about music and never got on well with the progressive faculty members such as Bela Bartók and Ernö von Dohnanyi. Jenö Hubay died in 1937. [31]

6.2 His Influence on the Hungarian Violin School

Himself a native Hungarian Karl Flesch wrote that 'Only since Hubay's appointment to the Budapest Academy can one speak of a specifically Hungarian School' [Flesch,1957,p.153]. Actually some of the greatest violinists of the nineteenth century were all born in Hungary: Joseph Joachim as well as Karl Flesch and Leopold Auer. But they did not contribute to the Hungarian School of violin playing; Hubay was the leading figure in establishing a national violin school. He taught at the conservatory for nearly half a century from 1886.[32]

German, Belgian and Hungarian elements are found in his violin playing. The French orientation of Vieuxtemps and strong German influence of Joachim are best seen in Hubay's playing and hence also in the Hungarian Violin School. Over the years Hubay remained faithful to his old teacher Joachim but his playing was also influenced by much in Vieuxtemps technique.

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[31] Hubay played on a Guarnieri violin.

[32] He had many students who became important figures, among them Joseph Szigeti, Ferenc von Vecsey, Emil Telmanyi, Steffi Geyer, Oedoen Partos, Sandor Vegh, Bram Eldering, Duci de Kerekjarto, Erna Rubenstein, Jelly D'Aranyi, Adila Fachiri, Eddy Brown, Eugene Ormandy and Robert Virovai.

His left hand technique was superb but his vibrato was slower and broad which could not compete with the continuous vibrato of Ysaÿe and Kreisler. He also developed a habitual portato which must have come via the Belgian School because in Joachim's own violin playing and in his school portato was not acceptable. His playing also lacked dynamic differentiation. If we compare his playing with Joachim's we find that in the latter dynamics are well observed and no detail is missed, but in Hubay's it is difficult to make the same observation. His playing gives us a different approach and colour which are not found in Joachim's playing.

6.3 Analysis of Hubay's Recordings

6.3.1 Vibrato

According to Karl Flesch, Hubay's pupils tended to have 'too slow and a broad vibrato' [Philip,1994, p.106]. Some of Hubay's students such as Szigeti, Telmanyi and Aranyi had slower vibrato than their contemporaries. Actually when we observe Hubay's style from the recordings we can easily hear that his vibrato is also slower than his contemporaries. This is a typical 'Hubay School' speciality. On some notes, he does not make any vibrato at all.[33] Hubay's contemporary Ysaÿe also used to be known for his habit of not making vibrato on some particular notes to give a certain colour to the music; these notes Roth has called *'white tone'*. Both Ysaÿe and Hubay studied under Vieuxtemps from whom they might have learned this tradition. It is almost impossible to make any decision as to whether Vieuxtemps used continuous vibrato or not, because we do not know how Vieuxtemps played, as there are not any existing recordings. We can listen to the vibrato of Joachim from his

[33] This can be seen best in his recording of Bach's *Air*.

recordings and he also did not use vibrato on some notes, but he knew how to project these non-vibrato notes among the 'lively' notes; he played softer when he did not make any vibrato to cover the unwanted distortion of non-vibrato notes. We can guess that Vieuxtemps' vibrato could not have been slower than that of Joachim, because he was Ysaye's teacher who had been one of the earliest exponents of continuous vibrato along with Wieniawski. Hubay's vibrato can also be compared with that of Sarasate. The reason is that Sarasate's vibrato sounded very uniform, yet clearly his vibrato was faster than Hubay's. Hubay's vibrato was also very uniform and at a uniform speed. His double stops are also played with little or slow vibrato. It is probable that he mostly used wrist vibrato which had been popular before the era of Auer's pupils, the early 1900s. When we judge a violinist who is in his seventies when he made his recordings, we must understand that he had lost many of his special features over the years. In general, violinists who reach old age suffer from uncontrollable vibrato and bow arm of which Auer's would have been a typical example; in Hubay's case it is not that his vibrato is slower because of his old age, but his style is different. He perfectly controls his bow arm. We can confirm this, because his students such as Szigeti and Aranyi also used a speed of vibrato which was similar to Hubay's in the recordings and they were at a young age when they were recorded.[34] At the beginning of the Bach *Air*, Hubay starts playing without vibrato at all but soon makes a crescendo with a little vibrato. At the last note of the second bar and the first note of the following bar, he does not make any vibrato. The places he does not make any vibrato are generally *pianissimo* passages. In a *pianissimo* passage he starts with non vibrato and gradually increases the speed such as at the beginning [for

[34] Among his pupils Szigeti's and Aranyi's vibratos were faster than the that of Lener.

example: bar no. 1,3,11, 13,14,16,17]. It is interesting to observe his style of vibrato on the transcribed piece from the recording as shown below.

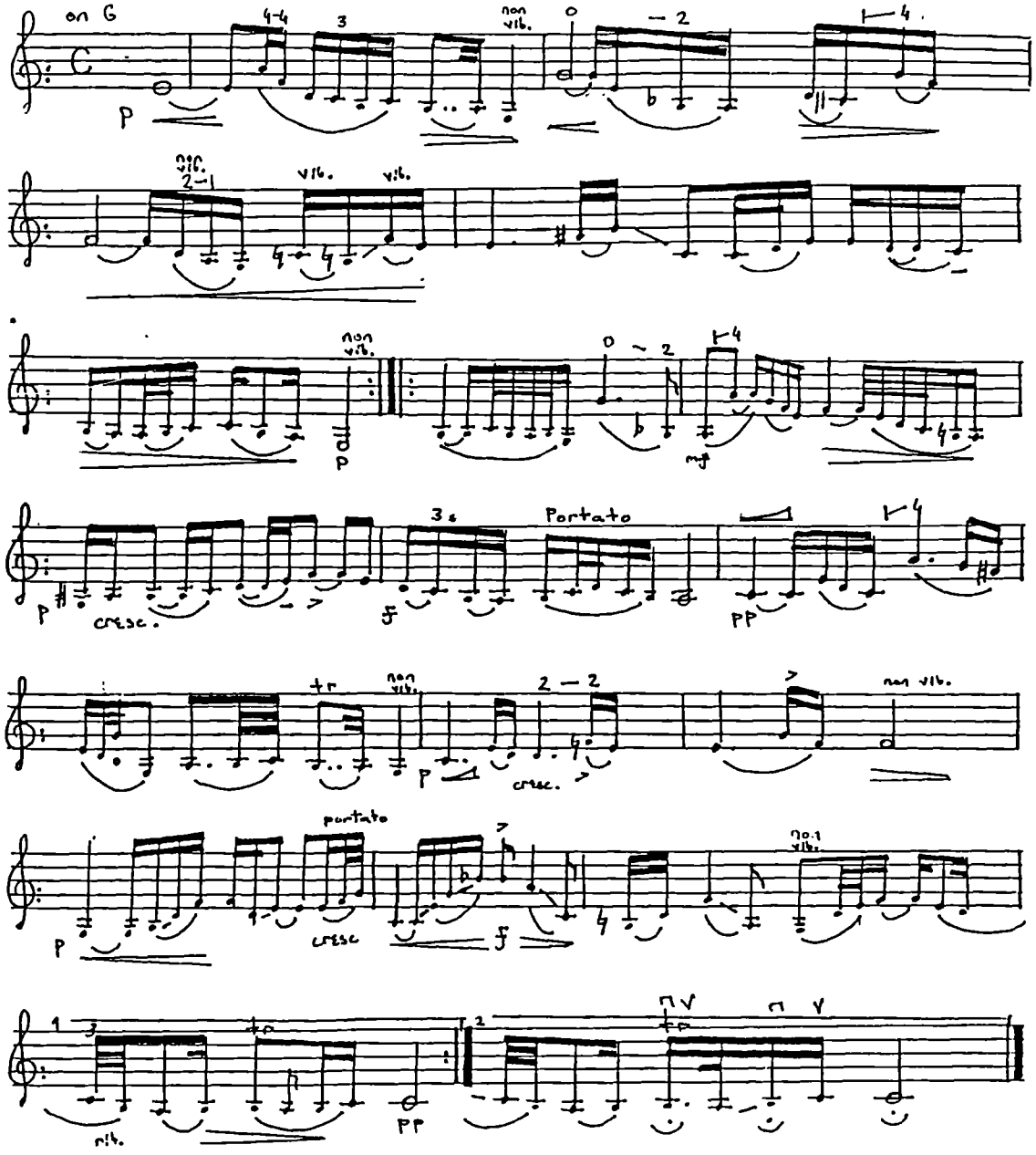

Figure 6.1 Bach *Air* as recorded by Jenö Hubay

Music example no.53 Bach *Air*

Hubay's technique may also be compared to that of Gypsy violinists, because his vibrato and playing habits have very important stylistic similarities. In his own *Czardas Scene no 5,* he plays the quaver notes with the accents at the point of the bow and the way he plays the diminished seventh arpeggio reminds us of a typical gypsy player.

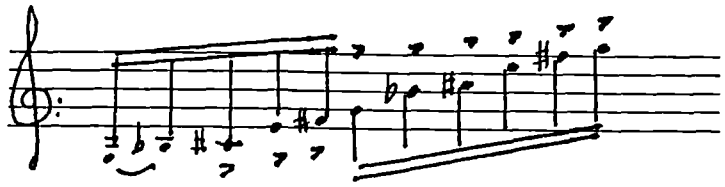

Figure 6.2 extract from Hubay *Czardas Scene no.5*

Music example no.54 extract from Hubay *Czardas Scene no.5*

In his *Czardas Scene no.5,* he also uses downward portamento in a very slow way by imitating a gypsy player with a little vibrato and retarding the vibrato as shown below.

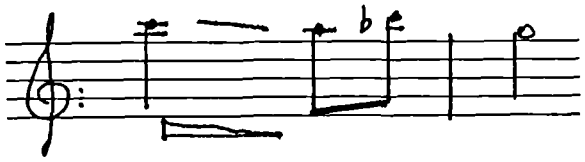

Figure 6.3 extract from Hubay *Czardas Scene no.5*

Music example no.55 extract from Hubay *Czardas Scene no.5*

In his *Czardas Scene no.5,* he usually starts the vibrato with additional left hand intensity or left hand accent and gradually slows down. This passage is played with the imitation of cymbalom accompaniment at the piano. This is often seen in typical Hungarian Gypsy styles of playing [Music example no.56].

Hubay's playing is very colourful where he changes the mood immediately as shown below.

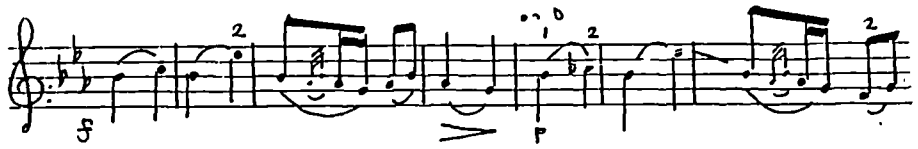

Figure 6.4 extract from Hubay *Berceuse* as recorded by the composer

Music example no.57 extract from Hubay *Berceuse*

The next example is a typical example of his vibrato; on the first note, he plays *forte* and with an intense vibrato but he makes a diminuendo and plays the second note without vibrato at all. Joachim also did not play vibrato on every note; he only made intense vibrato on some important notes for expressive purposes.

Figure 6.5 extract from Hubay *Berceuse* as recorded by the composer

Music example no.58 extract from Hubay *Berceuse*

6.3.2 Portamento

As with his vibrato, Hubay's portamentos were very slow. When the subject is *portamento* in violin playing, vibrato always comes to our minds, because both vibrato and portamento are direct indications of the players' personality, therefore it is very useful to search and make combinations between these two areas. Hubay mainly uses end up glissandos but sometimes he makes a single-finger slide as Ysaÿe did. But Hubay also uses the downward one finger glissando which Ysaye did not use as much.

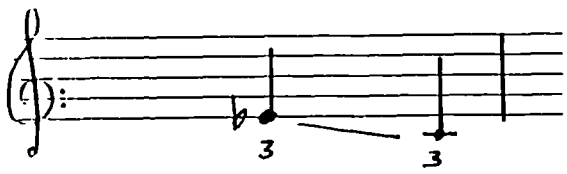

Figure 6.6

End up glissandos are also very slow as shown below:

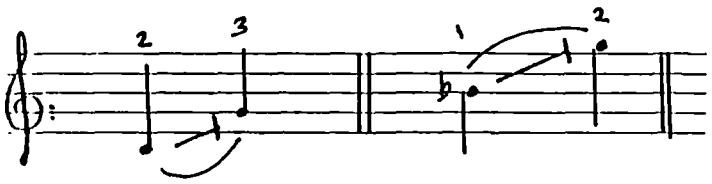

Figure 6.7

He also starts the portamento from the open string:

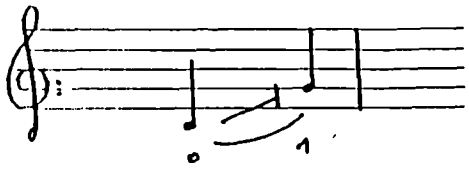

Figure 6.8

When he makes a position change he uses the first used finger to help the portamento as shown below:

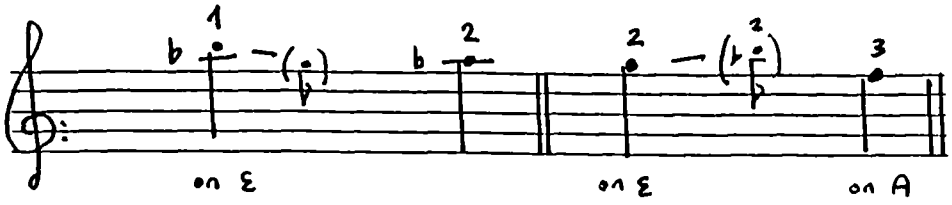

Figure 6.9

In position changes, violinists generally use an assisting finger to secure the next position. For example if a violinist plays the first finger B on the A string and wants to go to the second finger B on the E string, he would use the first finger as an assisting finger and slide to D on the A string with the first finger and be ready to play the second finger B on the E string.

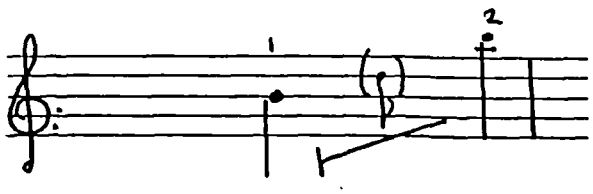

Figure 6.10

The violinists of the past used this technique more often than today's violinists. Today violinists also use a stretching technique which was also introduced by Ivan Galamian; in this particular technique, the violinist is expected to stretch his fingers from one position to another if it is appropriate.

Figure 6.11

Hubay often used a combination of glissandos which no other violinist used as much; firstly he would make an upward glissando from one note to another and after performing the second note he would go back with the same action but this time as a downward glissandi [Music example no.59 Extract from *Intermezzo* by Hubay].

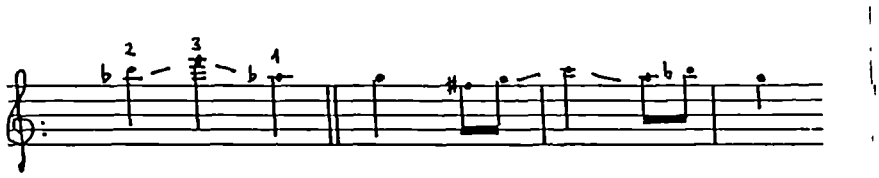

Figure 6.12

6.3.3 Bow

When Hubay's recordings are examined one can feel his impeccable bowing technique. Hubay's bow technique was very well balanced, there was no weakness ever. He usually played long sostenuto notes without any interruption and these are heard clearly on the recordings. He used all kinds of

bowing technique, including spiccato and *detaché*. But it is very interesting that he was one of the first violinists to use *portato* in the recording era. In the earlier examples such as those of Joachim and Sarasate [even Ysaÿe], we do not hear that characteristic very much but Hubay used *portato* almost all the time. Hubay was a Joachim pupil but interestingly enough Joachim never used portato, because in his Germanic and very classical style portato was forbidden. The influence must have come from Vieuxtemps, Hubay's second teacher, who was the pioneer of the Franco-Belgian style alongside Wieniawski. This type of French orientation gave different colours to Hubay's playing. He would probably have been influenced also from his native Hungarian culture. His portato usually combines with his rubato; he appears to unintentionally separate the notes from each other by making a little articulation with the bow and vibrato for every note, usually making it in the middle of the bow.

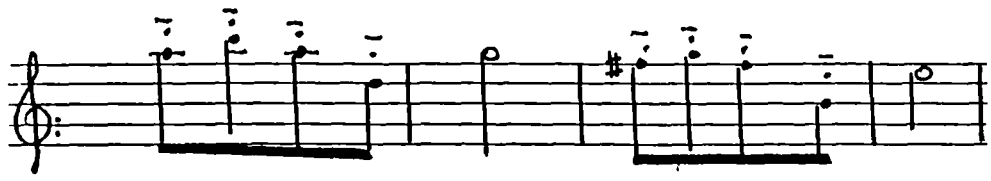

Figure 6.13 Hubay *Pici tubicám* as recorded by the composer

Music example no.60 Hubay *Pici tubicám*

6.4 Conclusion

Jenö Hubay contributed to the Hungarian national violin school more than his other compatriots such as Karl Flesch and Joseph Joachim. Joachim actually composed a violin concerto [*Hungarian Concerto*] but his musical life

was dominated by German culture. Hubay also wrote concertos and small pieces for the violin and we can find more Hungarian elements in his compositions and his playing. It is also interesting to note that his style was influenced by the German and Franco-Belgian schools as much as that of Hugo Heermann. But in Hubay's we also find a unique Hungarian character which is related to his native culture. His most important contribution was to establish the modern violin school of Hungary which produced Szigeti, Szekely and many other violinists of the twentieth century.

7. MAUD POWELL

Maud Powell was one of the most interesting violinists of the late 19th century. First of all she was a woman when it was very difficult to make a career as a woman in music and in America; she was one of the first examples of a leading violinist and chamber musician. Her role in the musical history of America was important because she gave the first performances in the United States of many violin concertos such as Tchaikovsky [1899], Dvorak [1894], Sibelius [1906] as well as Tor Aulin, Saint-Saëns, Arensky, Bruch and Coleridge-Taylor. She began to record for the Victor Company as early as 1904.

7.1 A Short Biography

Maud Powell was born in 1868, in Peru, Illinois.[35] Her family discovered her unusual talent when she was four years of age and she began to play both violin and piano. During the last century, American musicians believed that they should go and study in Europe in order to get a good musical education, so Powell did. She was taken to Leipzig when she was twelve and began studying with an eminent teacher Henry Schradieck[36] there. In 1882 she played the Bruch G minor Concerto with the Leipzig Gewandhaus Orchestra and applied for admission to the Paris Conservatory where she was accepted as a pupil of Charles Dancla.[37] After studying with Dancla, Powell went on a tour of England where she was heard by Joseph Joachim who invited

[35] Basic biographical facts are cited from Schwarz (1984) and Roth (1982).
[36] Schradieck is well known today for his three books on violin technique and scales.
[37] Dancla had been a Baillot student in his youth.

her to his class in Berlin, which she accepted. She studied with Joachim for a year and at the conclusion appeared as soloist with the Berlin Philharmonic under Joachim's baton.

In 1885 she returned to her native America where she made her debut with the New York Philharmonic playing the Bruch Violin Concerto under Theodore Thomas. She was the first woman to establish her own quartet and toured the country between 1894-95. She played the Tchaikovsky and Saint-Saëns Concertos in England which brought her great acclaim. In 1903 she toured with the John Philip Souza Band and gave 362 concerts in thirty weeks. In 1907-08 she toured England, South Africa and America with her own piano trio. In 1912 she gave the world premiere of the violin concerto by the English composer Samuel Coleridge-Taylor.

From an early age, she was interested in promoting women's role in music and made an enormous effort to bring the attention of ordinary people to this subject. As early as 1893 at the Chicago World Exposition, she gave a lecture 'Women and the Violin' and performed a piece by the American woman composer Amy Beach who accompanied her at the piano.

Maud Powell died rather unexpectedly in the middle of a concert tour in 1920, she was fifty-one years old.[38]

7.2. Musical Personality

Maud Powell's place in the history of violin playing is among the most important. Because first of all she was a woman violinist who could compete with her male contemporaries in a very successful way. She gave conferences

[38] She played on a G.B.Guadagnini violin.

about woman's place in music and violin playing. She also introduced classical music to a wider American audience by playing light and serious pieces together in the same programme. She also recorded traditional American songs which gained enormous success among listeners. Her recordings made at the beginning of the century are maybe compared with those of Kreisler and Ysaÿe.

Maud Powell was trained in the traditional German School and her teacher was Henry Schradieck, therefore it is inevitable to see the best features of this school in her playing. There is good left hand technique and a strong sense of musicality. Her solid bow technique is more Germanic than French because the bow movements are very well organised, the tone is full and the *detaché* is well articulated. But in her bowing technique she does not have the flexibility that French violinists do; for example Ysaÿe's bowing technique varied from full tone to flautando, but Powell does not have the same range of colours as Ysaÿe does.

She was also an intellectual musician who worked to interpret the authentic style of the work. When Dvorak and Saint-Säens heard their concertos played by Powell they were particularly impressed [Schwarz,1984,p.496]. In the recording of *Hejre Kati* by Hubay it is possible to hear the style of the composer himself and also his best features. Powell was able to imitate Hubay's vibrato and playing habits [Music example no.61].

7. 3 Analysis of Powell's Recordings

7.3.1 Left Hand Technique

Her left hand technique is formidable and intonation is very clear. In Leclair's *Tambourine*, she exhibits a wonderful technique which includes fine

articulation of the fingers of the left hand; her semiquaver notes are very well articulated and her fingers are quite strong. Unfortunately her playing does not have enough breath and remains at the same speed a lot of the time. In Schradieck's studies there are a lot of examples to strengthen the left hand fingers and probably Powell learned this art very well.

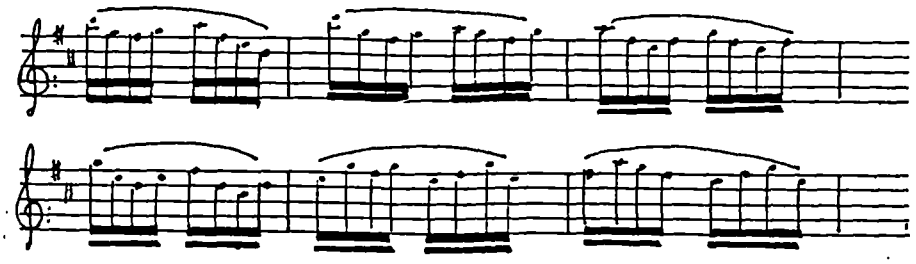

Figure 7.1. A passage work from the *Tambourine* by Leclair as played by Powell [Music example no.62].

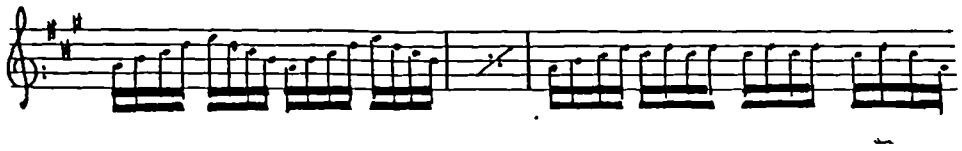

Figure 7.2 Schradieck's *Study no.1* for the left hand

7..3.2 Portamento

She has a fine sense of portamento and uses all types. But in her position changing one can hear the assisting notes which are used to help the notes that are to be played. Probably when she mastered the German scale system of Schradieck she learned to change positions in this way as we

understand from the recording of the third movement of Bériot's Concerto no.7 in G major. The passage below is a good example of her use of portamento. Here the notes are played with direct glissandos with the same fingers to secure the intonation of the new position.

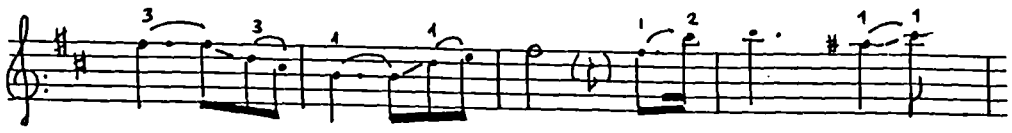

Figure 7.3 extract from de Bériot's Violin Concerto no.7,
the 2nd movement
Music example no.63 extract from de Bériot's Violin Concerto no.7,
the 2nd movement

In the first bar, she uses a downward slide [with the same finger as Ysaÿe], and in the second and the fourth bars she uses the same type of slide but this time upward. In the third bar she changes position and goes to the E string for the last two quaver notes, but when changing position again a D is heard which is played with the third finger as assisting finger. However when she changes position she uses an assisting finger to help the new finger which is to play. In her recordings of Vieuxtemps' *Americain Bouquette*, Elgar's *Salut d'amour* and the Mendelssohn *Concerto*, it is possible to observe this.

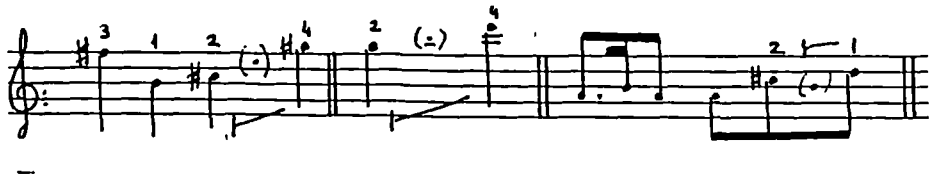

Figure 7.4 extracts from the Mendelssohn *Concerto*,
Beriot *Concerto no.7* and Vieuxtemps *Bouquette Americain.*

She generally uses all type of portamentos, but not in a modern expressive manner like Heifetz. As Ysaÿe did in his recordings, she also used direct glissando with the same finger [*single-finger glissando*] up or down, but her glissandos are, in general, slower than her contemporaries.

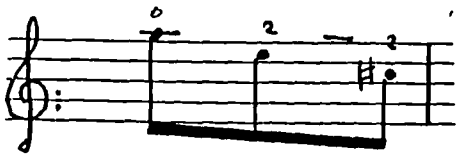

Figure 7.5 extract from Vieuxtemps *Bouquette Americain.*

Music example no.64 extract from Vieuxtemps *Bouquette Americain.*

Powell's style is not the showy type which is played with emotional glissandos; on the contrary her style is based on traditional German and French schools in which the technique of pure musicianship and *bel canto* violin tone are well respected. When the music needs it she also uses a romantic style glissando which sounds highly emotional, but is not her usual style.

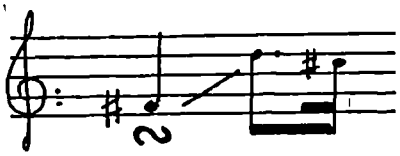

Figure 7.6 extract from the Bériot Concerto no.7

Music example no.65 extract from the Bériot Concerto no.7

She rarely uses the end - up glissando.

Figure 7.7 extract from the Bériot Concerto no.7

Music example no.66 extract from the Bériot Concerto no.7

When she changes position from the first on the E string to the third on A string, she makes a romantic glissando to establish the new mode before playing the theme again.

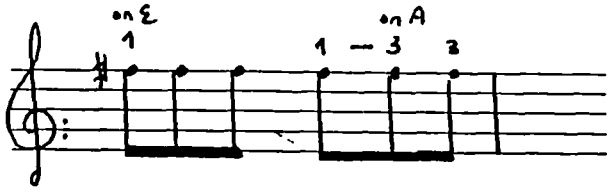

Figure 7.8 extract from the Bériot Concerto no.7

Music example no.67 extract from the Bériot Concerto no.7

7.3.3 Vibrato

She does not have a varied vibrato but sometimes there are places where she makes a fast and very sensitive vibrato. Like Sarasate, her vibrato is also one dimensional, however it is faster than his. She lacks the fire and personality which Ysaÿe has in his vibrato. Her contemporaries perhaps did not give as much importance to left hand technique as she did, because we do not see any weakness in her playing. She can make vibrato on very high notes which her contemporaries did not think of doing. Her sound in the high register

is also heard very well on the recordings. Even her double stops are played with full vibrato [Music example no.68 *Spanish Dance* by Sarasate].

7.3.4 Chords

Her chord playing is very impressive and clean and she does not break the chords as many others do. Instead of breaking them, she plays three voices together. One of the most interesting of the violin arrangements made by Powell which exhibits a fine chord playing is *Old Black Joe* [Music example no.69].

7.4 Conclusion

Her technique and musical perspective and the excellent execution of her left hand technique can be understood from her recordings. She has been established as an important figure in American musical life, encouraging women musicians to take part in the musical life of her country. Her training was in the German school but she combined the best elements of it with those of her native culture, arranging American folk songs and presenting them to the public. Her approach opened a new era in the U.S.A among younger violinists such as Kreisler and Heifetz who also arranged and played American music widely.

8. KARL FLESCH

Karl Flesch was one of the most individual violin teachers of the 20th century. He always gave great attention to the intellectual side of playing and teaching. One of his students Boris Schwarz has commented that he looked more like an academic or bank executive [Schwarz 1984, p.330]. His playing and teaching were controlled with a high degree of intellectualism and he always taught with analytical methods rather than inspirational ones. Among his best known principles was 'Use your head for your technique and your heart for your music' [Schwarz, 1984, p.330]. His technique and interpretation were well planned and worked out.

His individuality led him to search for the best methods of polishing his technique and expressing his musical thoughts in music. When his contemporaries Kreisler and Thibaud were conquering the world, Flesch did not gain enormous public attention. Flesch belonged to the Berlin School and lived and worked there for almost twenty years from 1908. He also studied in Hungary, Vienna and Paris but neither Paris nor Vienna left an important mark on him, only Berlin. In his teaching and playing he based his principles on German ideas of a classical approach based on scholarly study, avoiding showmanship, tending toward slow tempos and intellectually objective interpretation. He gave great importance to German classics such as the works of Bach, Beethoven and Brahms, three composers whom he liked to teach most. While he also taught French and Slavonic music his main interests were the products of German culture.

8.1 A Short Biography

Flesch was born in 1873 in Moson, Hungary a part of the country where other great musicians had also emerged such as Liszt, Nikisch and Joachim.[39] He started to play the violin when he was six but his teacher was a local and unimportant one. When he was ten his father took him to Vienna where he was accepted as a student into Jacob Grün's class in the conservatory. Jacob Grün was an eminent teacher but an old-fashioned one, as previously he had been a student of Jacob Dont. At that time Fritz Kreisler was also studying at the Vienna Conservatory. He needed to continue his education at the Paris Conservatory, and so Flesch followed Kreisler's example and went to Paris when he was seventeen. Admission of foreign students was strictly limited but Flesch was accepted into the class of Professor Sauzay. Sauzay was also an old-fashioned teacher in his eighties, and soon Flesch started studying with another great teacher, Martin Marsick who represented a much newer approach than his older colleagues. Flesch talked about him very highly: 'It was he who taught me to think logically without endangering the spirit of the living work of art' [Schwarz,1984,p.331]. Flesch received a second prize in 1892 and the following year received the first prize and graduated. After his graduation he made his debuts in Vienna and Berlin but his career did not go forward. In 1896 he lived in Berlin for a while and decided to accept a teaching post at the Bucharest Conservatory. While he was there his duties included making regular performances at the court concerts of the Rumanian Queen and

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[39] Basic biographical facts are cited from Flesch (1957) and Schwarz (1984).

he was also leader of a string quartet. After spending five years in Bucharest he wanted to rejoin the musical life of the rest of Europe. He accepted a professorship at the Amsterdam Conservatory where he taught between 1903 and 1908. During his years in Amsterdam he developed a large repertoire and presented it as a historical cycle in five violin recitals which brought Flesch enormous success and he repeated them in Berlin where Joachim was among the listeners, coming to congratulate Flesch afterwards. The success of the Berlin recitals attracted Flesch to come and settle in the city and as Schwarz suggested he might have hoped to succeed Joachim at the Hochschule after his death, but the post went unexpectedly to the Frenchman Henri Marteau [Schwarz,1984,p.333]. Perhaps this was became Flesch had not been part of the Joachim circle and had always been critical of his approach. During his Berlin years he made his reputation as a soloist and chamber music player. He formed a duo with pianist Arthur Schnabel and a trio additionally with cellist Gerardy.

As early as 1913 Flesch went to America where his concerts were never a sensational success but he made his reputation slowly over the years. During the First World War he lived in Germany as a Hungarian citizen which interrupted his international career. In 1923 he went to America again but this time his concerts were more successful, he had become famous not only as a player but as a teacher as well. He had recently published his first volume *Kunst des Violinspiels* in 1924. When Flesch was in America, a new music school in Philadelphia was established, the Curtis Institute of Music, where Flesch was invited to be head of the violin classes and he remained in this position until 1928 when he decided to return to Europe. After his return Flesch divided his time between the Berlin Hochschule and Baden-Baden

summer classes.[40] During those years his reputation as a teacher increased and the most important violinists of this century emerged from his classroom such as Georg Kulenkampf, Riccardo Odnoposoff, Henryk Szeryng, Alma Moodie, Ginette Neveu and many others. But the coming danger of Nazi power forced Flesch to leave Germany and in 1934 he settled in London where he continued his activities as a teacher and performer until the outbreak of the Second World War. When the war started he was in Holland but being in danger of being arrested by the Germans he escaped to Hungary and in 1943 was offered a teaching post in the Lucerne Conservatory. Switzerland as a neutral and hospitable country pleased Flesch and he worked very happily there until his death on 15 November 1944.

8.2 Flesch As Teacher

Flesch was widely known for his teaching. Boris Schwarz described a lesson with Flesch :

> All lessons were given publicly, with all students and auditors in attendance. The compositions to be played were announced in advance, so that one could bring the music. Playing at those master classes and being analysed by the professor was a rather agonising experience. But it must be said that Flesch's criticism was always expressed in a very civilised way, politely though searchingly, and always on a level from which not only the student playing but everyone present would profit and learn.
> [Schwarz,1984,p.334]

Flesch admitted that he never succeeded in accumulating different sides of a creative talent into a unity to be a performer, but he found his

[40] Flesch had been appointed as a teacher to the Berlin Hochschule in 1921.

vocation completely fulfilled only in teaching activities [Schwarz,1984,p.334]. His books are very valuable in an intellectual-academic way. Some of his published works are the *Urstudien* [Basic Studies] the two - volume *Art of Violin Playing,* the *Problems of Tone Production,* the *Scale System* and the *Violin Fingering:Its Theory and Practise* (1966).

Flesch began his teaching career around 1900. By that time conservatories such as those of Vienna and Paris were suffering from outdated principles of teaching. Flesch himself was a product of those conservatories therefore he diagnosed the weak points of violin teaching and concentrated on teaching with modern principles. He himself had discovered them only by trial and error. When he published his *Art of Violin Playing,* the greatest violinists of the century praised him. Kreisler called it 'The most significant work in this field' and recommended it to every violin player' [Schwarz, 1984, p.335]. We can easily compare Flesch's significant work with those of the 18th and the 19th century, for example Leopold Mozart's *Violinschule* and Baillot's *Art du Violon.* In those works one can find different aspects of violin playing from how to hold a violin to playing double stops, but Flesch's work is not a violin method to give advice to beginners and it does not consist of any examples of finger acrobatics.

Flesch's first lessons were always diagnostic in which he used to make a list of technical and musical shortcomings of students. Afterwards he used to give exercises to overcome these shortcomings; only after succeeding in exercises could repertoire study begin. A lesson was planned logically. There was always a professional accompanist at the piano whom the student had to play all the pieces with. A student was also expected to use the fingerings and bowings given by Flesch. He used to listen to the entire performance with music in hand, silently and he would mark his criticism in the margin of the

violin part. When the performance ended he would approach the student with the marked copy and would start working with the student in the light of the criticism. The student was expected to take the copy and study it carefully and prepare for the next lesson.[41]

8.3 Analysis of Flesch's Recordings

8.3.1 Vibrato

His vibrato is generally equalised for each note and at the same speed. But there are exceptional times when he uses faster or slower vibrato for the purpose of musical intention, but generally speaking he has a tendency to a slower mixed wrist and arm vibrato. His sound is very deep and had a powerful influence on his students. He plays well into the string and the dynamics are very well observed. In musically important places, he changes the amount of vibrato for a short while [Music example no.70 Extract from *Prayer* by Handel]].

He also varies his speed of vibrato depending on dynamics. For example when he makes a diminuendo he usually slows down his vibrato although in a few cases he does the opposite [Music example no.71Extract from *Prayer* by Handel]].

8.3.2 Portamento

He uses almost all types of glissando. One of the most common glissandos he uses is the half tone finger slide. He makes a diminuendo and

[41]Some of his world famous pupils included Josef Wolfstahl, Alma Moodie, Max Rostal, Szymon Goldberg, Stefan Frenkel, Bronislaw Gimpel, Roman Totenberg, Henryk Szeryng, Ida Haendel, Ginette Neveu, Henri Temianka, Riccardo Odnoposoff and Emmanuel Zetlin.

slows down his vibrato when the half tone finger slide takes place. He uses it with almost every finger generally in *piano* dynamics.

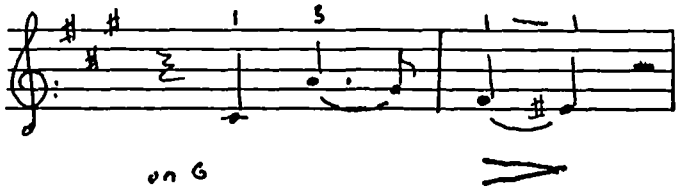

Figure 8.1 extract from Händel's *Prayer*

Music example no.72 extract from Händel's *Prayer*

The second type which he uses is the *ritard* glissando. In this type of glissando, he plays the first note with fast vibrato and slides down to the second note, but while sliding down he also slows down the vibrato, and the glissando between fast and slow vibrated notes is itself gradually slowing. He usually makes a diminuendo on this type of glissando. For either upward or downward glissando executed in this way he plays the first note with fast or slow vibrato and slides to the second note.

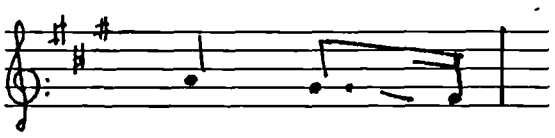

Figure 8.2 extract from Handel's *Prayer*

Music example no.73 extract from Handel's *Prayer*

The third type of glissando he uses may also be called the *Ysaÿe-type single-finger glissando.* As we remember from Ysaÿe's playing, he used lots of

finger slides made with the same finger, Flesch also uses them in a similar manner. But this time he does not make ritard vibrato while playing the glissando. This is a direct glissando and played with fast vibrato.

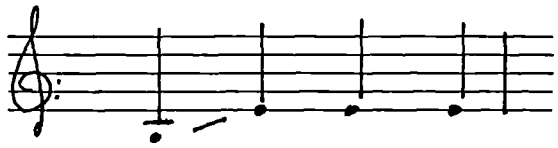

Figure 8.3 extract from *Hebrew Melody* by Dobrowen

Music example no.74 extract from *Hebrew Melody* by Dobrowen

The fourth type is a *traditional* one. He makes the glissando with the help of the first used finger [*down or up*]. It may also be thought of as a position change. Flesch named this type of glissandos as *B-* and *L-portamentos*. He called the portamento in connection with the beginning note the *B-portamento*, and that carried out by the last finger the *L-portamento*. The B-portamento was always used in the old violin schools where the pedagogues recognised the L-portamento as in bad taste. Only at the beginning of the twentieth century did this derided L-portamento become one of the most influential hallmarks of Jascha Heifetz and modern violin players who used it in an expressive manner. Flesch favoured the B-portamento and used it in his recordings although he recognised the L-portamento. He wrote that

> It is a fact that among the great violinists of our day there is not one who does not more or less frequently use the L-portamento. A refusal to accept it, therefore, amounts to a condemnation of all modern violin playing and its representatives, beginning with Ysaÿe...
> [Flesch, 1924, vol.1.p.30]

Flesch uses the portamento depending on the musical context. In the example below, he brings his third finger to a position which could make him play the first finger in a more comfortable place.

Figure 8.4

He generally demands that L-portamento must be used only when the two executing fingers are immediate neighbours

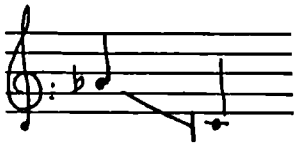

Figure 8.5

The last type of glissando he uses is the one *with the help of first and second used fingers.* Flesch refers to this type of portamento as the *fantasy* type. In this type of glissando he makes the sound as rounded as possible and avoids passing notes; the effect becomes more musical. Flesch said of the fantasy portamento:

> It has the advantage that its intermediary notes are absolutely inaudible, something which otherwise is only the case in the portamento played with the identical finger... When correctly executed it is to be highly recommended because it represents a medium between the renunciatory B-portamento and the sensual L-portamento ...
> [Flesch, 1924, vol.1.p.34]

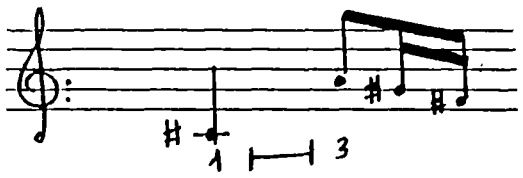

Figure 8.6 extract from *Prayer* by Handel

Music example no.75 extract from *Prayer* by Handel

It does not sound like the direct portamento of Ysaÿe but gives an impression of a more round and soft, slower glissando which can be used downward or upward.

8.3.3 Position Changes

He usually changes positions with the type which we explained above called ritard glissando. At times a glissando is not intended, the little 'help' note which Flesch calls 'intermediary' may be heard, this is softened by the ritard vibrato and glissando. This is a style in itself. He avoids the intermediary notes in general and says: '...the use of intermediary notes is solely a technical auxiliary means of study for the development of the muscular instinct...' [Flesch, 1924, vol.1.p.27]. He rejects the traditional way of changing position and suggests the following manner:

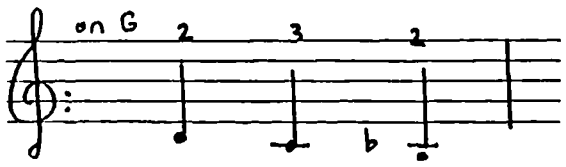

Figure 8.7 given example

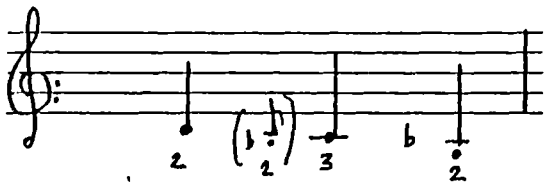

Figure 8.8 rejected example

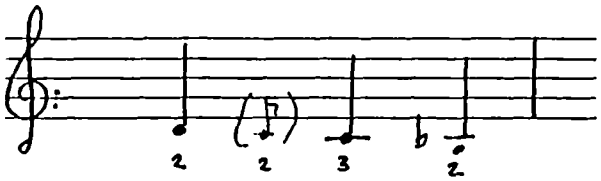

Figure 8.9 recommended example

He usually plays with slow vibrato when he changes position using a downward glissando. When he makes an upward slide to change position he does not make a crescendo - as many other violinists did, most notably Heifetz - and this is a hallmark of the typical Flesch style.

8.3.4 Fingered Octaves

Boris Schwarz, as one of his pupils, described his physical structure:

> His hands were poorly equipped for the violin, fleshy and flabby, with broad fingertips, and a little finger that was too weak and too short to be of much use, it forced him to employ fingerings favouring the three strong fingers. He worked all his life to minimise his innate weaknesses, while developing certain natural skills which lay well in his hands.
> [Schwarz, 1984, p.330]

But Flesch's fingered octaves were superb. In his own cadenza of the Paganini Concerto in D, one is able to examine it. According to Boris Schwarz,

Flesch used to practise fingered octaves as warm up exercises in a unheated room while he was a student at the Paris Conservatory [Schwarz,1984, p.330]. His double stop playing is also clean but with slow vibrato [Music example no.76 extract from Paganini *Caprice no.20*].

8.3.5 Pizzicato

His pizzicatos are sharp and well executed. Yfrah Neaman [who was a student of Karl Flesch] recommends his students to play pizzicato passages on the down side of fingerboard where the performer is able to make pizzicato sounds more 'musically'.[42] If it is nearer to the bridge it will not give the best result. Flesch suggested that the best place between finger and strings is 'about 2.364 inches distant from the bridge; nearer the bridge the tone effect is too hard, and at the opposite point too weak' [Flesch, 1924, vol.1.p.49].

Music example no.77 *Jota* by Manuel de Falla.

8.3.6 Bow Grip

Like every other violinist of the French school he was also trained to use the Franco-Belgian style bow grip. During his teaching years, he analysed the various bow grips, the old German, Franco-Belgian and Russian. In fact Flesch popularised the Russian grip by using it in later years. Because he had observed the bowing styles of Mischa Elman and Jascha Heifetz and some other Auer students, he decided to call it the Russian grip - it had previously not been named - and taught it to many of his students. Flesch was convinced

[42] via personal communication.

that the Russian grip was superior to his own Franco-Belgian grip, but some of his students did not carry through his advice on bow grip and changed their grip back to the more conservative Franco-Belgian style. Of course the Russian grip advocated by Flesch had certain advantages such as producing a bigger tone with less exertion but it was heavy and inflexible. With the Russian grip, the player touches the index finger on the stick at a line separating the second from the third joint, and in addition embraces it with its first and second joint. The interval between the index and middle fingers is very small. The index finger secures the weight of the bow pressure and the little finger only touches it in its lower half while playing.

He also used the replenishing bow which had been used by Ysaÿe for the first time.

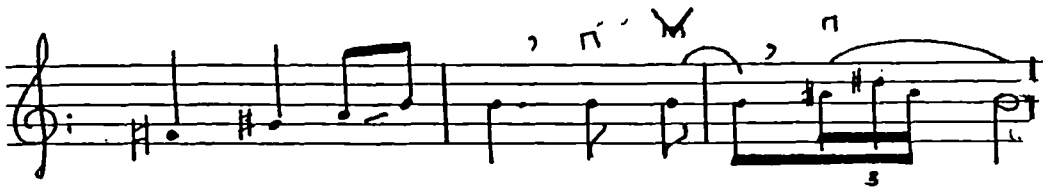

Figure 8.10 extract from the *Jota* by Manuel de Falla as recorded by Flesch
Music example no.78 extract from the *Jota* by Manuel de Falla

Ponticello as an effect had not been heard in the older generation of violinists, but Flesch used it in the same work.

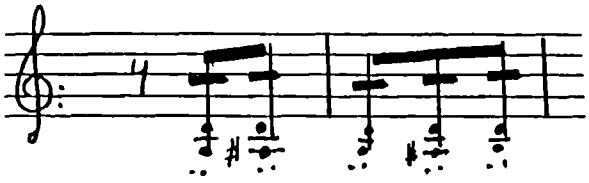

Figure 8.11 extract from the *Jota* by Manuel de Falla as recorded by Flesch
Music example no.79 extract from the *Jota* by Manuel de Falla

8.3.7 Tuning

When the recordings of Flesch are examined the qualified musician or listener can easily notice that his playing is sharp a little less than a quarter tone. Flesch in his *Art of Violin Playing* [1924] wrote that when the violinist takes an A from the piano and he tunes his instrument according to that A, the two lower strings should be slightly lower than the notes of the piano. This is because the violin is tuned in perfect fifths while the fifths of the piano are narrower by a few vibrations according to the rules of tempered tuning. Therefore he preferred to start tuning from the open G string instead of A. Flesch added '...that of tuning somewhat higher, which, as a rule, does not affect the ear as unpleasantly as the opposite' [Flesch, 1924, vol.1, p.12].

Music example no.80 extract from Paganini *Caprice no.20*

8.4 Conclusion

Flesch was the next important teacher whom Hungary had produced after Auer. He became famous for his teaching and classical approach to violin playing. He may be compared to Joachim who also had an intellectual approach to violin playing. But in Flesch we find a more modern classical approach. As with Joachim, he always remained faithful to the composer's intentions and used his technique as servant to the 'real' music. He did not record show pieces as much as his colleagues did but recorded sonatas and concertos. His most important contribution is to establish significant developments of violin playing into a teaching method and raise the most important violinists-musicians of our time.

9. FRITZ KREISLER

The place of Fritz Kreisler in the history of violin playing is very individual. His career developed slowly and painfully because of Ysaÿe's dominance of the world concert platforms. In some ways, Ysaÿe had also suffered from the same situation because of the earlier dominance of Joachim and Sarasate. Kreisler lacked the grand manner of Ysaÿe but on the other hand he played sweetly and warmly. Ysaÿe had great fondness for Fritz Kreisler. He had helped him from his early days. When Ysaÿe had to cancel an appearance with the Berlin Philharmonic, Kreisler was invited to perform and Ysaÿe praised Kreisler by saying :

> 'I have arrived at the top, and from now on there will be a steady decline of my prowess.....But Kreisler is on the ascendancy; and in a short time he will be the greater artist' [Schwarz,1984,p.295].

This relationship lasted until Ysaÿe's death in 1931. In fact Ysaÿe had composed one of his solo sonatas for Fritz Kreisler and Kreisler played a benefit concert for the master in his last year.

9.1 A Short Biography

Kreisler was born in 1875, in Vienna and at the age of four started to play the violin.[43] His father was a physician and amateur violinist who gave him his first lessons. When he was only seven he was admitted to the Vienna Conservatory where he studied with Joseph Hellmesberger Jr who was the

[43] Biographical facts are cited from Applebaum (1960), Roth (1982) and Schwarz(1984).

youngest member of the famous family and representative of the true Viennese School. He also had theory lessons with Anton Bruckner and graduated from the conservatory winning the first prize in 1885. After study years in Vienna his father had decided that he should enter the Paris Conservatory. So he started studying under Lambert Massart who was seventy-four years old at that time and had been the teacher of Wieniawski. Massart in a letter written to Kreisler's father said: 'I have been the teacher of Wieniawski and many others, but little Fritz will be the greatest of them all' [Schwarz,1984,p.296]. Kreisler graduated from the conservatory when he was twelve years old by winning the first prize. A year later he was sent to the United States for a concert tour. The main attraction was to be the celebrated pianist Moriz Rosenthal, although Kreisler played fifty concerts. He made his Boston and New York debuts in 1888 playing the Mendelssohn Concerto and *Hungarian Airs* by Ernst. But his early debut divided the critics, some found him a very gifted artist but some others more ordinary. When the American tour led Kreisler nowhere his father decided he should have a secondary education and after that Kreisler took a premedical course. During those years he never touched the violin, in fact he had given up playing. Between 1895-1896, he had his army service and occasionally took out his violin to entertain the soldiers but he did not have regular practise. After army service he decided to return to the violin and applied for the post of assistant leader of the Vienna Opera Orchestra, but failed in the audition. The leader of the orchestra was Arnold Rosé who declared that Kreisler could not sight-read! Kreisler probably did not suit orchestral playing with his highly individual sound in those days of Joachim and Rosé's purity. But in two years he performed the second concerto by Bruch under Hans Richter with the same Vienna Opera Orchestra. He led a Bohemian life and during those years he also met Brahms and Joachim and had

occasional chamber music readings with Brahms. When luckily his friends had arranged a concert for him in Berlin, with the success of this recital, the conductor of the Berlin Philharmonic Orchestra Arthur Nikisch invited Kreisler to play the Mendelssohn Concerto in 1899. The following year brought success when Kreisler made a concert tour of America and England. This was a turning point in his career. He often enjoyed making chamber music with his friends. First he formed a trio with Josef Hofmann and Jean Gerardy and many years later with Harold Bauer and Pablo Casals. He also collaborated with famous musicians such as Ferrucio Busoni and Sergei Rachmaninov. In 1910 he premiered the Elgar Concerto which was composed for and dedicated to him.[44] Kreisler as an Austrian citizen was called up for duty in the First World War and within weeks was wounded on the Russian front and sent back home. In a few months he went back to America to resume concertising again. However in 1917 when the United States entered the war he had to curtail his appearances because of public feeling against Germany and Austria.

During the Nazi years, Kreisler lived in Berlin where he had built a large house in 1924 but when Schnabel, Huberman and others left Germany he declined to give concerts with the Berlin Philharmonic; in fact Kreisler was an Austrian citizen but in 1938 when his country was overrun by Hitler he became a French citizen and a few years later in 1943 an American citizen. In 1941, he had a near fatal accident in New York and was in hospital for nearly six months, but he recovered and the next year he started playing again. In 1944 for the first time he broadcast on the radio and played in Lewisohn Stadium for

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[44] The date and the venue of the first performance is 10 November 1910 in Queens Hall. But for some reason Kreisler did not make its first recording under the baton of Elgar. The first recording was made by the young violinist Yehudi Menuhin for the H.M.V Record Company.

16000 listeners. In 1947 he gave his last recital at Carnegie Hall. During his last 15 years he lost interest in violin playing and sold his instruments and collection. He died in 1962 in New York.

Kreisler was an unusually gifted violinist, pianist, composer, arranger and editor. He even composed an operetta called *Apple blossoms* which was performed by Adele and Fred Astaire. At the beginning of the century he published violin works which were arrangements from Corelli, Martini, Tartini, Pugnani, Francoeur etc. In fact some of these pieces were composed by Kreisler himself but he thought that nobody would care about his compositions as much as for arrangements of the old masters. In 1935, he admitted that he had fooled the experts for decades. The discovery made some critics very angry.

9.2 Analysis of Kreisler's Recordings

9.2.1 Bowing

There are some similarities between Wieniawski and Kreisler. Wieniawski's bow arm had been considered incredibly stiff by the standards of the Joachim school, Kreisler also had a different attitude to bowing than was customary. He disregarded the famous *sons files* [spun tone] bow technique which was considered one of the most important features of the classical school, he rather used short but intense bow strokes and changed frequently and held his right elbow higher than expected. [Schwarz,1984,p.296]. He even did not use the tip and the nut of the bow but mainly used the middle part of it. He played with vibrato and articulated bow pressure to each note. He rarely used flautando bow strokes. He preferred using very tight hair and *a la corde* bow. This example of his playing can be best observed by listening to his Bach

Preludio recording. Actual playing quality is not very high in the recording but when compared to Sarasate's recording, it is much better. He displays an effortless but fine *detaché* playing. He does not have the use of spiccato playing as Sarasate did, but this is an arrangement for violin and piano by Kreisler himself which may not satisfy the modern listener. He does not use a great range of dynamics except occasional *forte* and *piano* passages [Music example no.81 Bach *Preludio*]

9.2.2 Vibrato

Probably Massart taught him a vibrato which was similar to the that of Wieniawski. But Kreisler was too young to have heard Wieniawski live, he probably listened to Ysaÿe who had studied with Wieniawski and learned the art of vibrato from him. He used continuous vibrato not only in slow and musical passages but also in technical passages as well. He was the first violinist to use continuous vibrato in technical passages. Flesch considered it as Kreisler's most important technical contribution to violin playing [Schwarz,1984,p.308]. When we listen to recordings he made, we can easily notice that he uses vibrato continuously even on double stops as in the example of *La Chasse.*

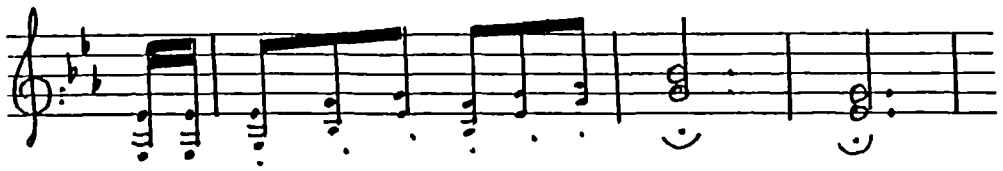

Figure 9.1 extract from *La Chasse* by Kreisler

Music example no.82 extract from *La Chasse* by Kreisler

One of his specialities is the vibrato accent which he makes deliberately; he intensifies the vibrato on a note and plays with stronger finger pressure, the note sounds as accentuated as in the example of *Scherzo in Dittersdorf style* by Kreisler.

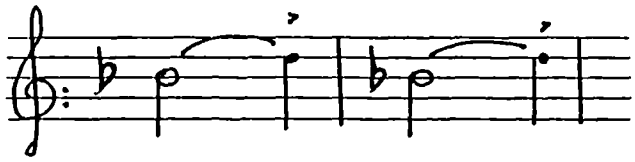

Figure 9.2 extract from *Scherzo in Dittersdorf style* by Kreisler.

Music example no.83 extract from *Scherzo in Dittersdorf style* by Kreisler.

9.2.3 Portamento

Kreisler's most characteristic portamento was the L-portamento as described by Flesch. According to Flesch a slide in which one finger plays the starting note, and a second finger stops an intermediate note and slides to the destination note is called the L-portamento [Philip, 1994,p.144].[See section 8.3]. But another important violin pedagogue Abraham Yampolsky described Kreisler's glissando as a single-finger slide 'with a particular kind of accent with the bow on the final point of the slide' [Philip, 1994,p.144].

What I found in Kreisler's playing is that sometimes when he makes a portamento the arrival point is accentuated with the bow and vibrato. This he applies for all types of portamentos.

Figure 9.3 extract from Schubert *Rosamunde*

Music example no.84 extract from Schubert *Rosamunde*

Kreisler also used almost all kinds of portamentos. In one example from *Chanson Louis & Pavane* he plays the E [2nd finger] on the A string and makes a glissando to D [3rd finger] on the same string .

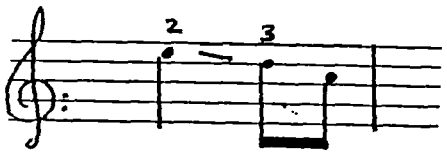

Figure 9.4 extract from *Chanson Louis and Pavane* by Kreisler

Music example no.85 extract from *Chanson Louis and Pavane* by Kreisler

As we will mention in discussing the change of positions, the type of portamento which he makes is very interesting. He slides down to a certain note first then he plays it. In this way he underlines the note by giving a kind of agogic accent.

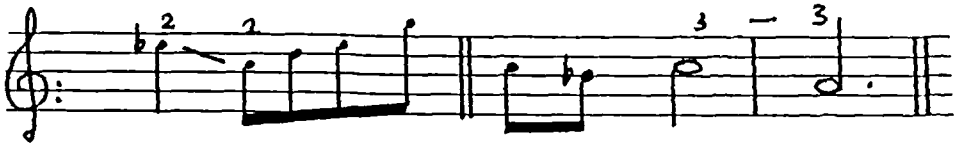

Figure 9.5 extract from *Aubade provençale in the style of Couperin* by Kreisler

Music example no.86 extract from *Aubade provençale in the style of Couperin* by Kreisler

The same applies also to the upward glissando.

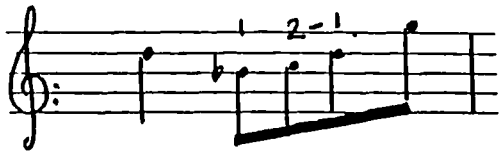

Figure 9.6 extract from *Aubade provençale in the style of Couperin*
by Kreisler
Music example no.87 extract from *Aubade provençale in the style of Couperin* by Kreisler

Some portamento examples from Sulzer's *Sarabande:*

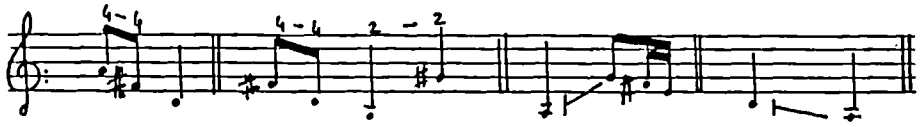

Figure 9.7 extract from Sulzer's *Sarabande*
Music example 88 Sulzer's *Sarabande*

9.2.4 Position Changes

We hear intermediary notes when Kreisler changes position. But these notes are heard in a most musical way, they become a part of the piece or style which he displays for example in the *Liebesleid.*

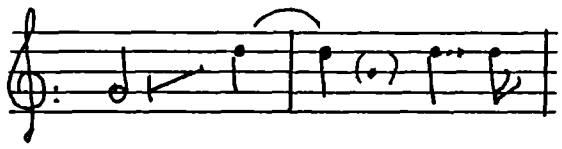

Figure 9.8 extract from *Liebesleid* by Kreisler.

Music example no.89 extract from *Liebesleid* by Kreisler.

In the double stops, first he slides his finger into position and then bows giving the actual sound [which we can just hear]. This can be examined in *Liebesfreud* and can clearly be heard in the *Caprice Viennois*. The reason for this is that Kreisler might have wished to secure the new position by sliding before the note. It is obvious that in the *Caprice Viennois* he uses direct-single finger glissandos, B- and L- portamentos in this way.

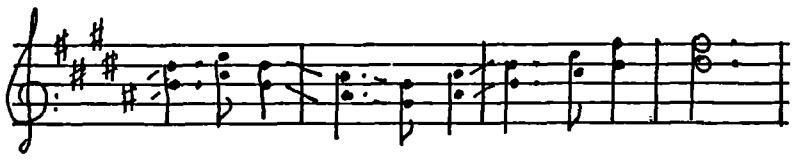

Figure 9.9 extract from *Caprice Viennois* by Kreisler

Music example no.90 extract from *Caprice Viennois* by Kreisler

9.2.5 Colour Changes

He also changes the colour of the piece by changing positions. Kreisler was one of the first violinists to use position changing for reason of colour changing, and not for the reason of easy playing.

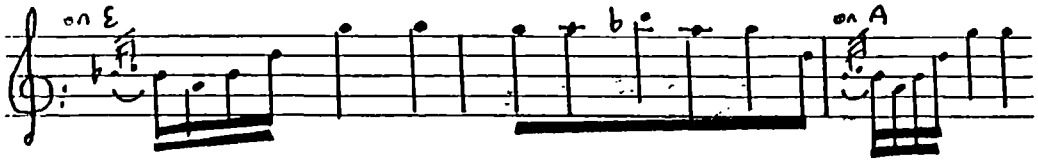

Figure 9.10 extract from Tchaikovsky *Chanson Sans Paroles*

Music example no.91 extract from Tchaikovsky *Chanson Sans Paroles*

9.2.6 Harmonics

He was the first violinist to use harmonics to sound like human whistling and to make vibrato on them.

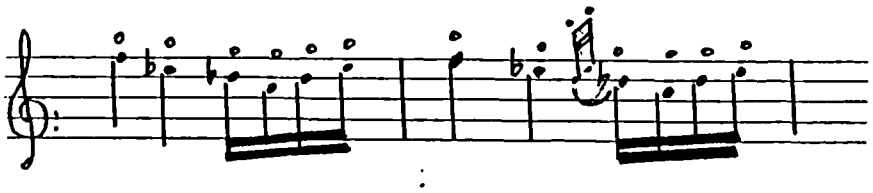

Figure 9.11 extract from Tchaikovsky *Chanson Sans Paroles*

Music example no.92 extract from Tchaikovsky *Chanson Sans Paroles*

When we examine two performances of the Bach *Air* played by Kreisler and Hubay, we can find many similarities. In the first bar Kreisler does not make a proper crescendo while Hubay makes a crescendo with little

vibrato. In the following bar Kreisler suddenly starts playing *forte*, both performers change position with the third finger on C. On the third bar while Kreisler plays the G with third finger, Hubay plays a harmonic G. Both players use the 2nd finger on B flat. In bar 5 they make a downward portamento from G to C. The fingerings and expressions are almost the same between bars 7 and 11 and until the end. This example indicates the importance of recordings to carry the tradition of an older generation to new times.

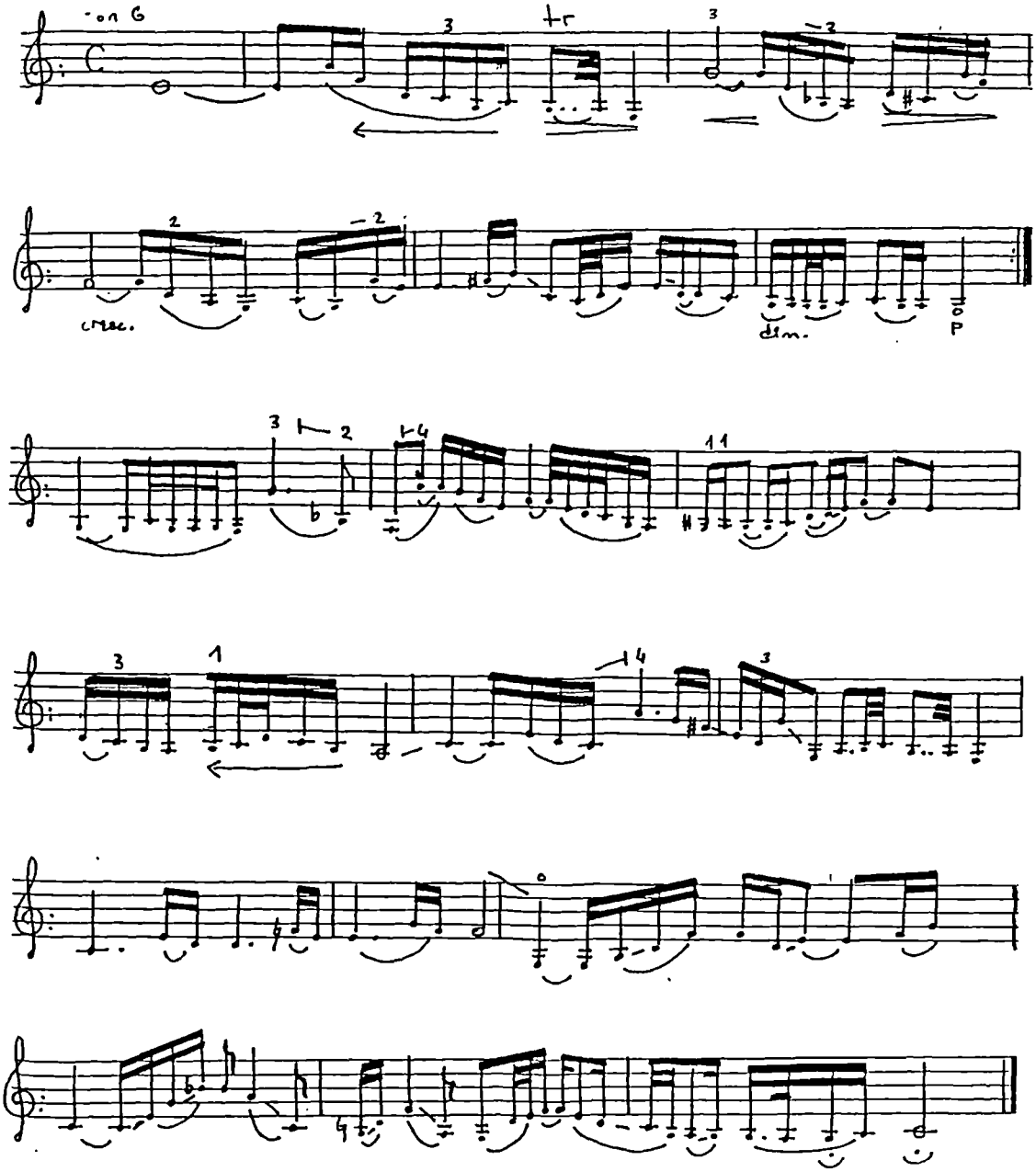

Figure 9.12 Bach's *Air* as recorded by Kreisler

Music example no.93 Bach's *Air* as recorded by Kreisler

9.3 Conclusion

Kreisler with his sweet-toned playing and influential personality must be given a very important place in the history of violinists. His individual tone and vibrato gave him a unique sound which can be observed best in his recordings. His Viennese-style music making combined with the elegance of the Franco-Belgian school. After Ysaÿe he established the usage of continuous vibrato as an inevitable effect and even used it in technical passages. With his sweet vibrato he influenced most of the violinists of his time. He never taught but undoubtedly had a great influence on the younger generation. He maintained the classical violinist-composer tradition, his arrangements and compositions are widely played in concert programmes today.

10. JACQUES THIBAUD

Thibaud was the leader of the French Violin School for forty years. The anecdote below was told by Mischa Elman:

> Twenty years ago I came to Paris and asked, 'Who is the greatest French violinist?' The answer was Thibaud.' Now I come back, I ask again, and the answer is still, 'Thibaud ! 'What happened to France? [Schwarz,1984, p.356]

The French School probably did not need to replace him with another French violinist as he had dominated the French School for so long. On the other hand the new Russian School was producing young successors who were technically near perfect and revolutionary among the older generation violinists. Thibaud represented violinists from the old school and it could be argued that his technical shortcomings were a product of his pleasant style of living - his old friend Ysaÿe had suffered from the same problem - and he was extremely nervous on stage.

The young Enesco listened to Thibaud in the 1890s and wrote these lines:

> I was fifteen when I heard him for the first time, I honestly admit that it took my breath away. I was beside myself with enthusiasm. It was so new, so unusual... His playing was marvellously tender and passionate. Compared to him Sarasate was just a cold perfectionist. To quote Viardot 'Sarasate was a mechanical nightingale while Thibaud - when he was in good form - was a real live nightingale....' [Schwarz, 1984,p.357]

On the other hand Karl Flesch was also a Thibaud admirer. He commented on Thibaud's style:

> He could not be compared to any other violinist... His left hand technique was sufficiently accomplished to do justice to the exigencies of the repertoire [when he was on form], and his right hand, too, showed a high degree of mastery, both in its diverse bowings and in its modulation of tones... he even seemed to be considered heir presumptive to Ysaÿe. The rigid immutability of his artistic attitude which, at the age of fifty and beyond, still made him regard the erotic side of mental life as the centre of musical experience. Not that I think that emotion should take second place in an aging artist, but it must be a different kind of emotion, more spiritualised and sublimated. Old men giving themselves youthful airs are among the stock comic figures, on the stage as in life. [Schwarz,1984, p.354]

The relationship between Ysaÿe and Thibaud was not only a personal one but developed the artistic values of Thibaud. He also played the works of Ysaÿe especially before the 1920s and Ysaÿe's second solo sonata was dedicated to Jacques Thibaud. But Thibaud had a very small repertoire playing the major works of the French repertoire and some Mozart and Bach concertos. He once remarked:

> I would not exchange the first ten measures of Vieuxtemps' Fourth Concerto for the whole of Tchaikovsky's. I consider the Tchaikovsky Violin Concerto to be the worst thing the composer has written.
> [Roth,1982,p.102]

10.1 A Short Biography

Jacques Thibaud was born on the 27 September 1880 in Bordeaux.[45] He first studied with his father who was an amateur violinist and in a short time Thibaud had become a celebrity in his home town. One day Ysaÿe heard him

[45] Basic biographical facts are cited from Applebaum (1960), Roth (1982) and Schwarz (1984).

play the violin and said to his father 'You know, your son plays better than I' [Schwarz,1984, p.354]. This started a life-long relationship between Thibaud and Ysaÿe. Thibaud always admitted that Ysaÿe was the biggest influence in his life. He wrote 'I owe to Ysaÿe what I am' [Schwarz,1984, p.354]. In 1893, at the age of thirteen he was accepted at the Paris Conservatory as a student of Martin Marsick who had also later taught the violin to Flesch and Enescu. He finished at the Conservatory by sharing the *premier prix* with four other contestants in 1896.

Thibaud started earning his living by playing at the Café Rouge in Paris' Latin Quarter. One day, the conductor Edouard Colonne heard him play Saint-Saëns's *Introduction and Rondo Capriccioso;* he immediately invited him to play in his orchestra. After some time later becoming the leader he played as a soloist fifty-four times with the orchestra. In 1903, he toured Europe and America where critics placed him with Ysaÿe and Kreisler.

His career was interrupted because he was called up into the French Army in the First World War. After the war he started giving concerts again; his concert career lasted until a tragic plane crash on 1 September 1953 in which Thibaud died.

10.2 Analysis of Thibaud's Recordings

10.2.1 Tone Production

Thibaud had a small but highly effective tone with extraordinary colours. In the recordings to be examined he displays a fine, clear tone. One cannot hear his bow attack, it appears almost stuck to the strings. He plays a French style *a la corde* most of the time [Music example no.94 Extract from Bach's Violin Concerto no.2].

10.2.2 Vibrato

Like Ysaÿe's, Thibaud's vibrato was a natural extension of his character. Henry Roth describes his vibrato:

> The Thibaud vibrato was exactly on the core of the note, narrow in oscillation, and he knew instinctively when to vary its speed. At times his first finger sound recalled that of Elman, but any similarity ended at that point. Whereas Elman's tone was voluptuous, that of Thibaud was sweetly modulated and delicately glittering, far better suited to small scale music of subtlety than spectacular heavyweight blockbusters. His intonation was excellent, and if a finger occasionally strayed, his tone remained pure and pellucid. However, his G string sound was neither potent nor opulent. In tonal timbre, Thibaud was essentially a soprano. [Roth,1982,p.102]

His vibrato was very influential on his younger colleagues, [Enescu, Elman, Heifetz, etc,] perhaps a little less than the that of Kreisler. His finger pressure and finger articulation is very similar to that of Kreisler but there is some difference. Both players use vibrato continuously even in technical passages and for double stops. In Kreisler's playing one can hear the articulation of vibrato notes as small 'vibrato accents' but in Thibaud's playing there are no vibrato accents. The example is taken from Beethoven's *Romance in F major* where Thibaud makes vibrato even in the semiquaver triplet notes.

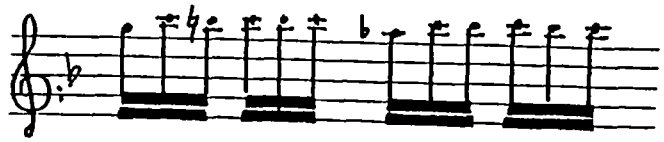

Figure 10.1 extract from Beethoven *Romance in F*,op.50

Music example no.95 extract from Beethoven *Romance in F*,op.50

Thibaud did not give primary importance to violin technique like his colleague Fritz Kreisler. The most important thing for him was music making and musical playing. The warm sound, joyful playing and easygoing, unserious attitude to classical works were part of Thibaud's musical personality. One example may be given for his musical vibrato as in the 1924 recording of the Second Violin Concerto by J.S Bach. Here, Thibaud plays the overlined notes with extra vibrato so highlighting them as important notes.

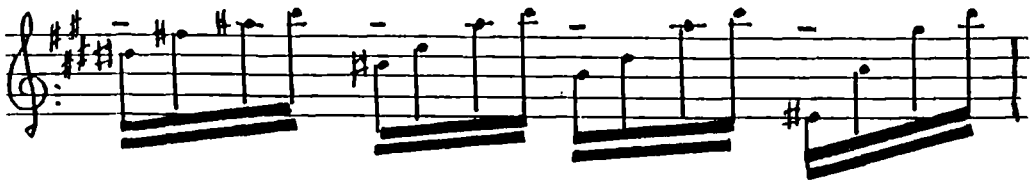

Figure 10.2 extract from Bach Violin Concerto in E

Music example no.96 extract from Bach Violin Concerto in E

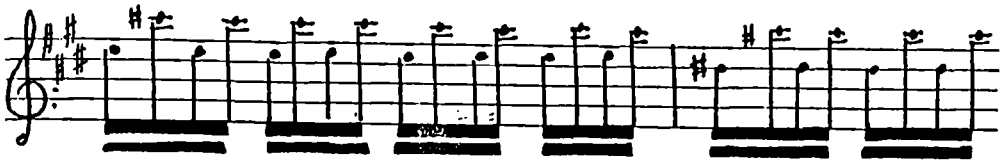

Figure 10.3 extract from Bach Violin Concerto in E

Music example no.97 extract from Bach Violin Concerto in E

He holds the first notes of the semiquaver group by vibratoing them so they sound as a chord to fit the harmonic structure of the orchestral part.

In Thibaud's playing vibrato is also related to the mood and dynamics of the piece. His vibrato is not only intended to make a beautiful sound but also an expressive one. For example in Debussy's *Golliwogs Cake-Walk,* he increases the amount of vibrato in a crescendo on the C in the extract below:

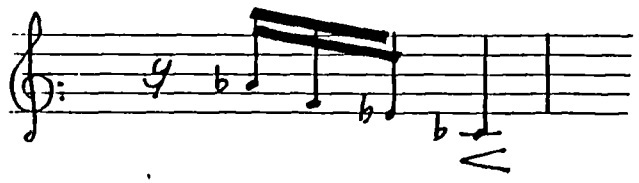

Figure 10.4 extract from Debussy *Golliwogs Cake-Walk*

Music example no.98 extract from Debussy *Golliwogs Cake-Walk*

10.2.3 Portamento

He uses portamento as a habitual effect but never uses the L- type portamento which became Heifetz' hallmark. As in Flesch's and Ysaÿe's playing, he often uses direct single-finger glissando.

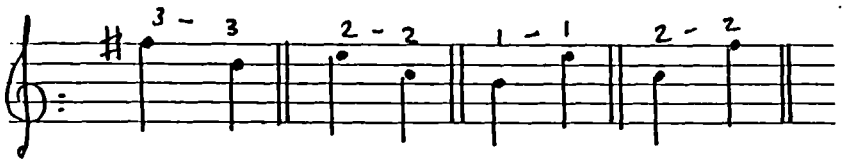

Figure 10.5

When he finishes a piece such as the *Intrada* by Desplanes he uses the single- finger glissando.

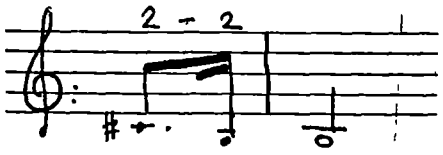

Figure 10.6 extract from *Intrada* by Desplanes

Music example no.99 extract from *Intrada* by Desplanes

Thibaud also used this effect for technical reasons but integrated it into the art of his playing. It is interesting to note that Kreisler also used single-finger slides for the reason of finding a particular note. Thibaud, Kreisler and Enesco all studied at the Paris Conservatoire, therefore it is likely that some similarities may be found in their playing. The extract below is taken from the *Spanish Dance* by Granados arranged for violin and piano by Fritz Kreisler. Thibaud probably heard Kreisler's recording of the piece and may have been influenced by it. This shows us the increasing importance of recorded music on other performers.

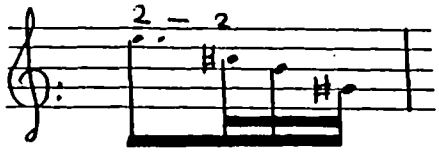

Figure 10.7 extract from the *Spanish Dance* by Granados

Music example no.100 extract from the *Spanish Dance* by Granados

He also uses the type of portamento which is made with the help of the first used finger or, as Flesch describes it, a B- portamento ascending or descending.

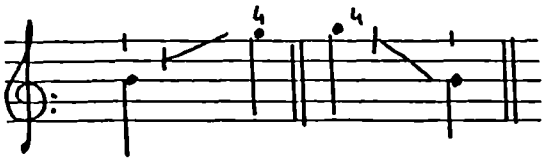

Figure 10.8

Another interesting point in Thibaud's playing is that he uses the B-portamento and extension position changing together. In violin playing the perfect fourth interval is considered as a normal stretch for the fingers. The hand can also be stretched to the fifth but we cannot consider this as normal. However violinists with large hands can stretch from the fifth to the octave or beyond. Thibaud often uses his hand stretched to the fifth to avoid the intermediary notes of position changing. But to cover the sixth he uses a combination of both B- portamento and finger stretching by sliding the first used finger half a tone up or down then stretching the fifth.

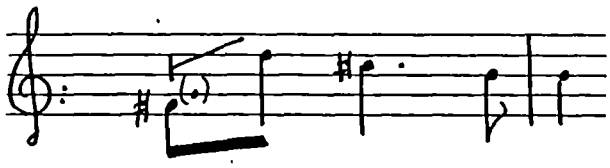

Figure 10.9 extract from *Sarabande* by Mouret

Music example no.101 extract from *Sarabande* by Mouret

The effect which is heard using the single-finger glissando is also done by sliding the neighbour fingers as below:

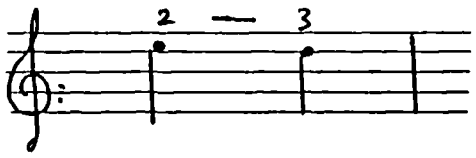

Figure 10.10 extract from *Intrada* by Desplanes

The ritard glissando found in Flesch's playing is also observed in Thibaud's. He actually brings the first note through a glissando to the pitch of the second note and then sounds it. During this his glissando has a slow vibrato.

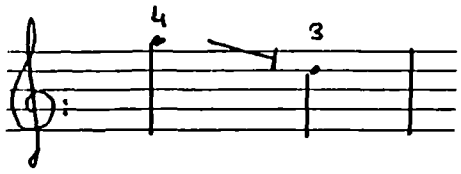

Figure 10.11

Flesch in his *Art of Violin Playing*, suggested that the speed of portamento be related to the speed of the piece; if it is a slow movement the portamento should be slow, if it is a fast passage then the portamento must be fast. But we have a different case in Thibaud's portamento which is not only related to tempo but to expression. In the example of Rimski-Korsakof's *Hymn to the Sun*, Thibaud suddenly makes a slow portamento between a group of fast semiquaver notes. For him this was the right expression for the right mood.

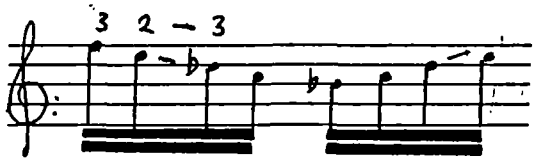

Figure 10.12 extract from Rimski-Korsakof's *Hymn to the Sun*

Music example no.102 extract from Rimski-Korsakof's *Hymn to the Sun*

The most interesting type of portamento in fact was discovered by Thibaud himself [Flesch,1924, page 34]. In this type of portamento before playing a note Thibaud slides to the actual note from a quarter-tone below. A passage which shows this type of portamento is taken from *Golliwogs Cake - Walk.*

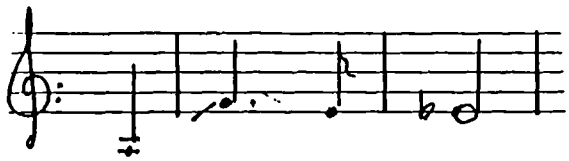

Figure 10.13 extract from *Golliwogs Cake -Walk* by Debussy.

Music example no.103 extract from *Golliwogs Cake -Walk* by Debussy.

Thibaud often played with the enthusiasm and with fiery temperament of the south. One of the most important features which gives his playing this kind of essence is the type of portamento that is played with a different and particular type of vibrato. When making the glissando between two notes, Thibaud starts the first note with very narrow vibrato then gradually plays it broader during the actual glissando and so the final note of the glissando is played with much wider vibrato. The direction of glissando may be in either direction downward or upward.

Figure 10.14 extract from *The girl with the flaxen hair* by Debussy

Music example no.104 extract from *The girl with the flaxen hair* by Debussy

10.2.4 Position Changes

Position changing is traditionally a technical subject in violin playing but in Thibaud's playing it has become a part of the art. He uses intermediary notes in a way that even a professional observer might have difficulty in deciding by ear whether it was a portamento or position change. An example in the *Waltz* by Brahms where Thibaud brings the G# [first finger] down to the E [first finger] to secure the first position double stop playing.

Figure 10.15 extract from the *Waltz in A* by Brahms

Music example no.105 extract from the *Waltz in A* by Brahms

10.2.5 Mordents

Thibaud has a habit of adding grace notes or mordents to both melodic and technical passages as for example in the *Intrada* by Desplanes. In the following example we can hear his additional grace notes a great deal.

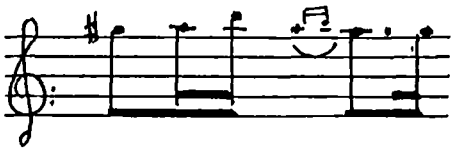

Figure 10.16 extract from *Intrada* by Desplanes

Music example no.106 extract from *Intrada* by Desplanes

10.2.6 Portato

As a French player he has a habitual *portato.* The romantic French school has a technique called *portato* which is an articulation of the bow. In the earlier chapter on Hubay, the portato may be observed best and Thibaud also uses this playing technique as; for example, in the *Minuetto* by Veracini.

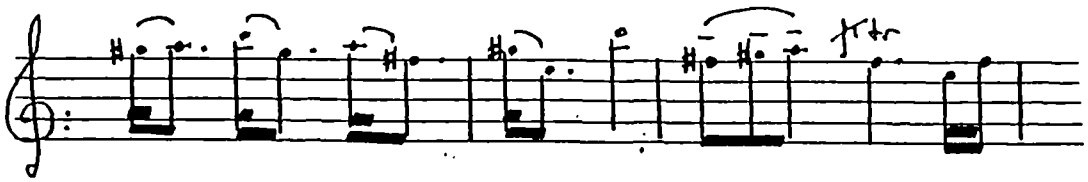

Figure 10.17 extract from the *Minuetto* by Veracini.

Music example no.107 extract from the *Minuetto* by Veracini.

10.2.7 Pizzicato

As far as I have discovered in my research, in the history of recorded violinists Thibaud was the first to play vibrato on pizzicato notes. The double stops below are taken from Granados *Spanish Dance in D* arranged by Thibaud.

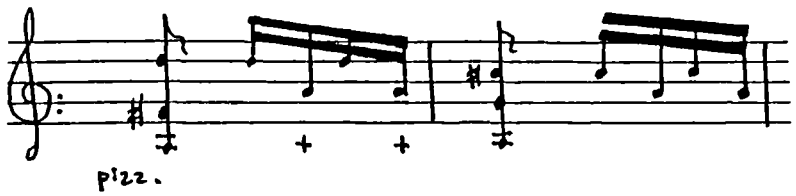

Figure 10.18 extract from Granados *Spanish Dance in D*

Music example no.108 extract from Granados *Spanish Dance in D*

Thibaud even made a glissando in pizzicato playing. This gave his playing a different colour as we hear in another extract from the same work.

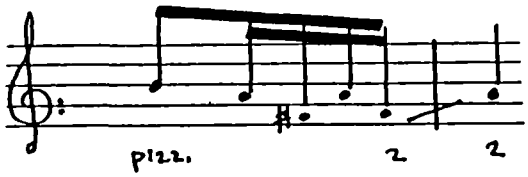

Figure 10.19 extract from Granados *Spanish Dance in D*

Music example no.109 extract from Granados *Spanish Dance in D*

10.3 Conclusion

Jacques Thibaud dominated the French school of violin playing nearly for half a century. His warm sound and joyous attitude to the violin gave him a unique character which is somehow similar to that of Kreisler. Thibaud, Kreisler, Flesch and Enescu all studied at the Paris Conservatoire. Therefore it is likely we find some parallels between their playing. In this chapter I intended

to give some important musical and technical examples of Thibaud's playing, to examine his features as a violinist. His sound was influenced by Ysaÿe's and Thibaud also specialised in playing late 19th century French music. Thibaud is the most important link between Ysaÿe and Neveu in the Franco-Belgian violin school.

11. JAN KUBELIK

When Paganini died, it appeared that his secrets went to the grave with him. There were no other violinists who could compete with him. But soon, new violinists emerged to fill his place. In the next generation, Vieuxtemps and Wieniawski were the prime technicians of their day. One of the most important personalities was Heinrich Wilhelm Ernst who followed in the tradition of Paganini and playing mainly his compositions at concerts. The Norwegian Ole Bull was a real imitator of Paganini but is generally considered a minor composer. August Wilhelmj was the modern 'German Paganini' who invented fingered octaves and edited his works. Cesar Thompson was a 'Belgian Paganini' but overshadowed by his countryman Ysaÿe. The public was seeking technical satisfaction in violin concerts instead of musical satisfaction. New violin methods were published frequently and national schools distinguished themselves. By the early 1900s Ysaÿe was the acknowledged leader of violinists with Kreisler and Elman close behind. All of them idolised the beauty of sound with singing vibrato and his sweet manner of 'natural' playing. Then when Jan Kubelik came onto the stage, he stormed the concert world with huge success and technical facility. He became the newest Paganini.

11.1 A Short Biography

Jan Kubelik was born in Michle, near Prague, on 5 July 1880.[46] His father was an amateur musician and the child began lessons at the age of five. When he was eight, he gave his first concert playing a Vieuxtemps Concerto and some Wieniawski pieces. Over the following years he had violin lessons

[46] Basic biographical facts are cited from Roth (1982) and Schwarz (1984).

from several teachers, but most importantly the great pedagogue Ottakar Ševčik. Kubelik studied for six years in 1890s with Ševčik at the Prague Conservatory.

Sevcik as a teacher did not give so much importance to the beauty of sound and musical integrity. The most important things for him were the preparation of the fingers and bow arm. His world famous exercises were studied among the most important schools. The student used to practise up to eight hours a day spending his time with the Sevcik exercises.[47] However it is true to say that many Sevcik students had problems of technique after a certain age. Jacques Thibaud said of Kubelik: 'a genuinely talented violinist ... if he had another teacher he would have been great ... I consider him one of Sevcik's victims' [Roth,1982,p.73].

Flesch has said of Kubelik:

> Even before he was thirty there were clear indications of a decline. The astringency of his tone developed into dryness, the absolute reliability of his technique began to break down, his chastity turned into coldness, and the unpolished quality of his execution, which had been attributed to his youth, proved to be a lack of musical culture.'
> [Flesch,1957,p.176]

Kubelik represented Sevcik's ideals. At eighteen he had played the Brahms Concerto and later the Paganini Concerto in D with his own cadenza and wherever he went, he was acclaimed as a great virtuoso who was the heir to Paganini. In 1902 he made his first tour to America where he was greeted with critical acclaim. An American music critic wrote these lines:

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[47] My violin professor Ayhan Turan used to say 'Sevcik is like an antibiotic, if you take very little, it is not useful at all; but if you take too much, it kills you immediately !'

'...such sensational reports had come across the ocean that when he made his first appearance in New York the audience had evidently made up its mind before hand [as in the case of Tetrazzini] to be enthusiastic; he was received with such applause as is usually bestowed only on old favourites. And after the first pause of the solo instrument in the Paganini Concerto he was playing, the audience burst out into a perfect tornado of approval, although up to that point, the young Bohemian violinist had done nothing whatsoever to justify such a demonstration. His playing so far might have been easily duplicated by any of the violinists in the orchestra. As the concerto proceeded he performed feats which the orchestral players could not have imitated. Runs, skips, trills double stops, simultaneous pizzicato and arco, and all the other tricks of the fiddler's trade were at his command to astonish the natives. Most amazing of all were his 'flageolet-tone' or harmonics. These were flawless. A New York audience probably had never heard anything quite equal to this display of fireworks. The artistic value of a melody or staccato run in harmonics is, to be sure, no much above that of a tune blown on one of the bird whistles sold by street peddlers... Certainly Mr.Kubelik did not succeed in restoring life to the Paganini Concerto. While his playing was comparatively freè from the exaggeration of the grandiose style, he lacked the exotic charm and magnetism of Sarasate, Remenyi and Ole Bull, and as an artist he could not be placed on the same high level as Ysaye, Kreisler, Kneisel or Maud Powell... But where there is so much to suggest the circus, would it not be well, for the sake of consistency, to have sawdust on the floor and peanuts for sale in the lobby?'
[Roth,1982,p.77]

In 1915 he retired from the concert stage devoting his time to composition. In 1921 he resumed giving concerts again but he had evidently passed his prime. He gave his last concert in 1935 and died in Prague on 5 December 1940.

Kubelik was a technician of thorough integrity. He always believed in slow practising. His passage work was well practised with metronomic discipline and he played fast passages in a slow automatic manner when we compare him with modern virtuosos.

11.2 Analysis of Kubelik's Recordings

11.2.1 Portamento

His technical mastery was perfect but he always played everything in a way which allowed himself to control technical passages by playing slowly. Kubelik usually used the L- type of portamento. His portamentos are slower than those of contemporaries such as Thibaud or Kreisler. When he played portamento passages, as at the beginning of the *Serenade* by d'Ambrosio, he executes them as below.

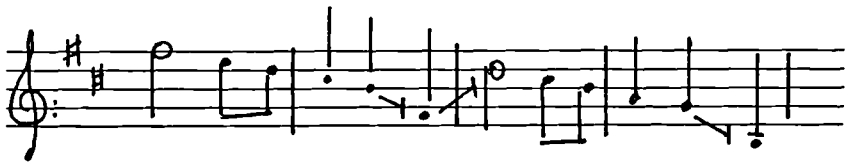

Figure 11.1 extract from the *Serenade* by d'Ambrosio

Music example no.110 extract from the *Serenade* by d'Ambrosio

He also used the single-finger slide commonly with almost every finger and used L-type portamento downward to the open strings. The speed of portamento is changed irregularly. When it is examined it seems impossible to set up a rule to explain in what manner he used different speeds. However when he made a faster glissando he used the fourth finger, while in slower types he involved the third finger and in the slowest type he involved the second finger and single-finger slide as we hear in the *Serenade* by d'Ambrosio. His glissandos generally start from a wide interval, although he occasionally plays the glissando starting from a half tone distance to the 'real' note as well.

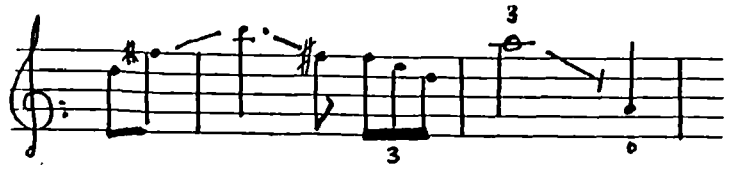

Figure 11.2 extract from the *Serenade* by d'Ambrosio

Music example no.111 extract from the *Serenade* by d'Ambrosio

In the *Hungarian Dance* by Tvadar Nachez, Kubelik uses different effects and colours to give the right character to the piece. In this extract his glissando to the A string is L-type but made from a small interval. When he makes a downward single-finger slide with the fourth finger, he uses a ritard vibrato in executing the portamento.

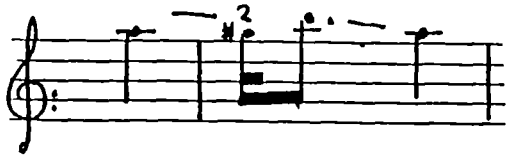

Figure 11.3 extract from the *Hungarian Dance* by Nachez

Music example no.112 extract from the *Hungarian Dance* by Nachez

He also employs the L-portamento even in the double stop playing as in the *Serenade* by Drdla. In double stops he makes a little vibrato and slides are slow, as in other features of Kubelik, and had the purpose of finding the pitches rather than for aesthetic reasons. His vibrato when compared to his contemporaries is also relatively slow.

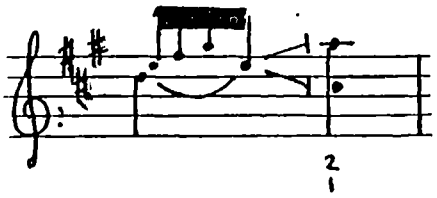

Figure 11.4 extract from the *Serenade* by Drdla

Music example no.113 extract from the *Serenade* by Drdla

11.2.2 Colour

From the recordings it appears that Kubelik usually used the same expression for every piece he played. That expression was purely romantic and unintellectual towards the aesthetic of the art works. His glissandos were often too slow and without any 'fiery' temperament. But when he played Schumann *Träumerei* we find a different attitude. His vibrato becomes narrower and reminds us of the type which Joachim employed although perhaps not quite so narrow. He also uses single-finger slides in order to find the correct pitch and his portamentos are B- type. His tone is not very powerful but thin and expressive [Music example no.114 Extract from *Träumerei* by Schumann]

11.2.3 Position Changes

Sometimes when he changed position with a new finger the intermediate note was not heard. This is probably a typical Sevcik-style execution of position changing. As in the passage shown below, Kubelik, by using the third finger on B, changed from the fifth position to the third position merely by changing finger.

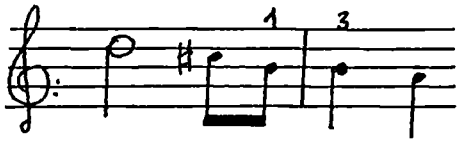

Figure 11.5 extract from *Serenade* by d'Ambrosio

Music example no.115 extract from *Serenade* by d'Ambrosio

The only time the intermediate note is heard in the given examples is in the *Zigeunerweisen* by Sarasate. When he plays the middle melodic section, he brings the second finger E flat to C on the A string in order to play the D with the third finger in the first position. This may also be thought of as a colour contrast.

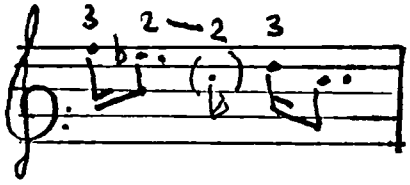

Figure 11.6 extract from the *Zigeunerweisen* by Sarasate

Music example no.116 extract from the *Zigeunerweisen* by Sarasate

11.2.4 Double Stops

His intonation and double stop playing are clean, his octave playing is marvellous, but as we said before it is presented with less vibrato. He plays the chords softly and yet with rounded tone colour.

Music example no.117 extract from the *Lucia di Lammermoor* of Donizetti by Saint-Lubin

11.2.5 Pizzicato

Kubelik was the first violinist to use left hand pizzicato playing and right hand arco playing in recordings. In recordings such the Saint-Lubin arrangement of an aria from *Lucia di Lammermoor* and Paganini's *Nel cor piu non mi sento* and *God Save the King*, he used this type of playing a great deal. His finger practise and movements are very secure and well-balanced. Sevcik probably had his students do special exercises for these purposes [Music example no.118 extract from Paganini's *Nel cor piu non mi sento*].

11.2.6 Trills

As in the other features of his playing his trills are also performed at medium speed. His hand size must have been extremely large, because when other violinists might have some difficulty playing a tenth and making a trill at the same time, Kubelik's notes are heard in the recording very clearly [Music example no.119 *Caprice no.6* by Paganini]

Figure 11.7 Photograph of Jan Kubelik

11.2.7 Bow

His saltando in Bazzini's *La Ronde des Lutins* is extremely well executed, he plays it somewhat slowly which is more difficult than a faster one. But in his playing one cannot hear a real spiccato. He always used a heavy *detaché* as in the *Moto Perpetuo* by Paganini, the *Hungarian Dance* by Nachez and Sarasate's *Zigeunerweisen*. This type of stroke does not suit the works and gives a heavy feeling to the listener [Music example no.120 extract from *Moto Perpetuo* by Paganini]

11.3 Conclusion

Jan Kubelik imitated the style of Paganini and as a fashion in the late 19th century, he appeared on stage as a 'new Paganini'. His musical style is mainly Romantic but the listener cannot find it very interesting because it is rather monotonous. He gives primary importance to violin technique and works which are the best representatives of a showy style. He does not have varied vibrato so his playing does not have sufficient colour for the compositions. His technical passage executions are automatically played but at a slow speed. His recordings are of one of the last examples of the 19th century virtuoso-violinist style. But he did not have any significant role in the history of violinists as much as the other players who established national schools and taught students.

12. GEORGES ENESCU

Georges Enescu had a broad range of talents: first of all he was an extremely gifted violinist who came to represent his country's music on the world stage. Secondly his musical skills also included conducting, piano playing and composing. He was one of the three most famous students of Martin Marsick along with Thibaud and Flesch. When the styles of the three players are observed, one can see many similarities between them. Enescu's compositions opened a new era in the history of violin performers. Because none of the violinists had approached their national values as much as Enescu. However when we consider Sarasate's compositions, we must conclude that he was not as well educated a composer as Enescu. Sarasate wrote simple 'themes and variations' or 'Spanish dances' for violin with piano or orchestra accompaniment. But contemporaries such as Liszt and Saint-Saens created far more satisfactory works for their instrument [piano]. In the 19th century, violinists seem to have been unlucky in that there were many violinist-composers who never seemed able to create symphonic works for the violin. Paganini may have been talented but his orchestration style was out-of-date. Similarly for Vieuxtemps, Wieniawski or Spohr. Enescu opened a new era by combining violinist and composer to the same level and also using his country's national music. He composed one opera, symphonies, chamber music, the famous two *Rumanian Rhapsodies*, and both small and large-scale works for violin such as the *Sonatas* and *Prelude.*

Enescu hated daily practise, it was against his free nature and he said:

> We live under the motto of perfection. One demands every evening a perfect sonata, without a single wrong note...Well, perfection does not interest me. What is important for an artist is - to vibrate oneself, and to make others vibrate. In fact, it seems to me impossible for a performer to practise eight hours a day, conscientiously, and then to be able, in the evening on the stage, to produce the élan and the desire which transfigure the music. I notice a real incompatibility between the servitude of forced labour and the need to evade all servitude. Between the two one must choose: I have chosen.
> [Schwarz, 1984,p.360]

12.1 A Short Biography

Georges Enescu was born in 1881 in Liveni-Virnav [48] in the Moldavian region of Romania.[49] He started to learn the violin at the age of four from a gypsy fiddler, a short time later he was taken to Iasi where he studied with the director of the conservatory and a former pupil of Vieuxtemps, Eduard Caudella. The next step was Vienna then a cultural capital of the world. Enescu studied the violin under Joseph Hellmesberger Jr., at the Vienna Conservatory. He stayed there for six years between 1888-1894. After his graduation he followed in the steps of former students such as Flesch and Kreisler and went to Paris to Marsick's class. He did not feel very happy with his new teacher but became more interested in composition. At the time the Paris Conservatory was full of famous teachers such as Gedalge, Massenet and Fauré whom Enescu studied with. Due to his unwillingness to practise the violin, he did not win the first prize in 1898 but with Saint-Saëns' encouragement he won it the following year. He had also begun to build his reputation as a composer and his compositions were played at the Colonne Concerts. Thibaud gave the premiere of his Second Violin Sonata in 1900.

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[48] The name of the village has been renamed as Georges Enescu.
[49] Basic biographical facts are cited from Schwarz (1984).

Enescu lived in Paris but refused to promote himself as a virtuoso violinist. When chamber music concerts were not very popular, he founded a trio and string quartet and gave sonata and chamber music concerts. At the beginning of the century even Brahms was not yet accepted in Paris but he presented Brahms cycles. He always kept in touch with his own country while in Paris and was appointed as the court violinist to the Queen of Romania.

During the first two decades of the century, Enescu made his debuts in Berlin [1902], London [1903], Russia [1910]. He spent the First World War years in Romania, serving in a hospital. His first visit to America was in 1923 and he returned fourteen times between 1923 and 1946. The Second World War years were spent in Romania but after the communist regime came to power he declined all invitations and left for Paris. He lived in Paris in near-poverty, as he had lost everything through war and revolution. After 1950 his health became fragile but he continued to compose; unfortunately the musical world did not show any interest in his compositions. He died in Paris on 4 May 1955.

12.2 Analysis of Enescu's Recordings

Marc Pincherle said:

> His technique.... was absolutely original. Scorning academic principle, he held his right arm away from the body, the elbow raised, the wrist overhanging the violin; and he used a loosely strung bow from which he nevertheless obtained a tone that carried to the farthest reaches of the hall. The strength of the fingers of his left hand was such that in the bravura passages one heard the percussion of each note; he had a dry almost electric trill. No other tone resembled his warm, expressive with sometimes a slight hoarseness in the background, something sad and singularly moving.
> [Schwarz, 1984,p.363]

From his recordings we can point out some specific details about his technique. It is important that he combined the best elements of the Franco-Belgian school and his country's music. Therefore his style shows complete originality.

12.2.1 Vibrato

While Enescu uses varied vibrato speed it tends to be on the fast side. In the recordings of Ambrosio's *Serenade* and Chausson's *Poème*, his vibrato is fast. He probably used his arm and wrist together to produce this effect. He also plays the double stops with the same amount of vibrato. Pincherle remarked that his trill was similar to his vibrato: dry and electric. Sometimes, as in the octave passage of the Chausson *Poème*, he used *ritard* vibrato between notes while making the connecting glissando [Music example no.121 Extract from *Poème* by Chausson].

12.2.2 Portamento

As we said above he avoided glissandos as much as possible by using the extension fingers. This can best be heard in his recording of Chausson's *Poème*. Here many violinists prefer to make 'emotional' portamentos, but Enescu's playing is more refined and he does not use them too much, he does it at the right time and in a logical manner. The types of portamentos he uses are B-, L- type and single finger slide but not as much as or as large as Ysaÿe's.

Figure 12.1 extract from Chausson *Poème*.

Music example no.122 extract from Chausson *Poème*.

He often uses a glissando before the actual note, he first brings the *beginning finger* [in the sense defined by Flesch] to the position which is just then played. As in the Thibaud example, while doing this he makes a vibrato. This is an example of typical French sound as acquired by Thibaud and Flesch. He also changed colours by changing the finger on the same note [as did Kreisler or Thibaud]. The passage below is taken from the Chausson *Poème*.

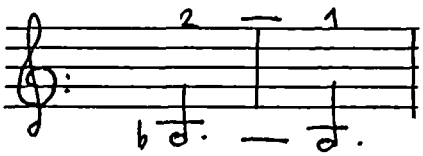

Figure 12.2 extract from Chausson *Poème*
Music example no.123 extract from Chausson *Poème*

12.2.3 Tone Production

Karl Flesch said: ' His fingers touched the strings at an acute angle which resulted in a kind of smooth, velvety tone without any admixture of metallic colour' [Schwarz, 1984,p.363]. This quote shows us that he used his fingers rather flat in *cantilena* type musical passages. His dynamics are extremely varied, he used the most interesting techniques to give colour to his playing. One of these was that he made a little crescendo on a note after starting it [Music example no.124 extract from *Serenade* by d'Ambrosio].

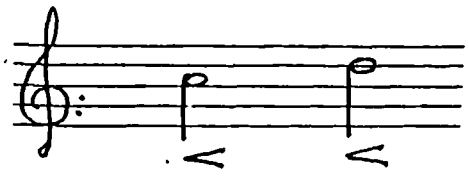

Figure 12.3 illustration

12.2.4 Trills

His student Menuhin described his trills:

> He had the most expressively varied vibrato and the most wonderful trills of any violinist I have ever known. Depending on the speed and lightness of a trill, his trilling finger struck the fingerboard higher than the actual note, thus keeping in tune although the light, fast motion of the finger did not push the string to its full depth on the fingerboard.
> [Schwarz, 1984,p.363]

As in the example of the recording of Chausson's *Poème,* his trills are executed very fast and dry [Music example no.125 Extract from *Poème* by Chausson].

12.2.5 Fingering

Boris Schwarz gives valuable information about Enescu's individual style in his book, writing: 'One of Enescu's expressive devices was to start a sustained note a shade flat and to pull the pitch up by the vibratoing finger' [Schwarz, 1984,p.363]. When we listen to Thibaud's playing we see that he also uses a similar approach. In one type of slide he used a similar technique, starting the glissando from a quarter tone below [see section 10.4]. Schwarz has suggested this came from a gypsy origin since Enescu's first teacher was a gypsy player and we may seek its origin there [Schwarz, 1984,p.364].

Rumanian Manoliu wrote: 'Enescu liquidated the traditional positions, and by using extensions as much as possible, he avoids the unnecessary 'glissando' shifts [Schwarz, 1984,p.366]. The extension fingers were first used by Casals on the cello and other violinists were influenced by this new approach

to fingering. In fact Casals and Enescu were very good friends and Casals premiered his cello sonata in 1907. He said of Enescu:

> With Enescu I had a friendship which existed for half a century and I always had a most tender affection for him. I also considered him one of the most important composers of the present generation.
> [Corredor,1956,p.46]

12.2.6 Bowing

Enescu preferred not to use long bows as Germanic School players did, he subdivided the long bow sentences into smaller units and used the bow relatively freely. He also used portato bowing a great deal.

Figure 12.4 extract from Chausson *Poème*

Music example no.126 extract from Chausson *Poème*

In chord playing he prefers to minimise strong accents. In Chausson's *Poème*, he plays the three voiced chords as broken arpeggios.

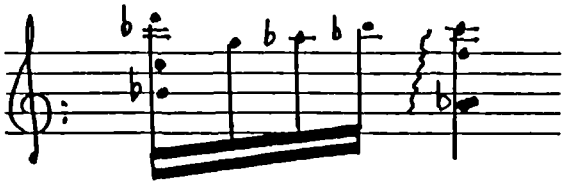

Figure 12.5 extract from Chausson *Poème*

Music example no.127 extract from Chausson *Poème*

12.3 Conclusion

Georges Enescu used elements of his country's musical 'folklore' both in his playing and in his compositions. He was one of the first renowned violin artists from Eastern Europe. Therefore in his violin playing one may see the elements of Eastern and Western cultures. His style in his youth was influenced by that of gypsy players and he polished it in his later years by having an education at the Paris Conservatoire. We can never recognise him as a virtuoso-violinist but as a musician-violinist like his student Yehudi Menuhin. He established the modern violin school in Roumania and presented a new approach.

13. MISCHA ELMAN

At the turn of the century, among the new violinists who emerged was Mischa Elman. He was the first internationally renowned Jewish violinist to emerge from Czarist Russia. Although there were also many Jewish violinists in the nineteenth century, they were the products of long established Western European schools. When Wieniawski brought the new Franco-Belgian School to Russia, a new way of playing the violin was established. His successor Leopold Auer developed this to become the Russian School where glittering technique, beautiful sound and fiery temperament were the most important elements.

In Czarist Russia, there were special areas where Jews were confined to live known as the Pale of Settlement. Only with special permission or religious conversion was a Jew permitted to live in a big city such as Saint Petersburg. Therefore it was virtually impossible for a Jew to enter into artistic and musical life in Russia. As soon as Elman became successful, he found himself a great hero among his people, in Russia and later world-wide.

13.1 A Short Biography

Mischa Elman was born in Talnoi which was a city near Kiev, on 20 January 1891.[50] Elman's grandfather was a *klezmer* violinist. His father Saul was a Hebrew teacher and an amateur violinist who gave him his first violin lessons then took him to Odessa where Elman entered the Imperial Music School in 1897. Elman studied with Alexander Fidelmann [51] in Odessa and

[50] Basic biographical facts are cited from Auer (1924), Applebaum (1960), Roth (1982) and Schwarz (1984).

[51] Alexander Fidelmann was a student of Adolf Brodsky.

when he was eight years old he played de Beriot's Concerto no.7 with the orchestra. Leopold Auer heard the boy in Odessa and invited him to Saint Petersburg. When Auer listened to him he later wrote those lines:

> The boy, who was about eleven years old and very small for his age, with tiny hands, played a concerto for me. In the difficult passages he skipped about in the positions as an acrobat does on his ladder. The concerto finished, I knew at once what my decision must be.
> [Schwarz, 1984,p.425]

He was accepted in the school but his father was *persona non grata* in Saint Petersburg and Auer had to get special permission for him from the Ministry of Interior to be able to live with his ten year old son there. That was a historic point for Auer too. Because he had been teaching in Saint Petersburg for a long time and had not produced any star violinist, he was impressed with Elman's phenomenal talent and changed his view of fundamental violin technique. Auer's teachers, Jacob Dont and Joseph Joachim were different in their style of approach from that which Mischa Elman had brought from his musical background. And Elman was to become an influential figure to the younger generation. After Elman's success other young violinists appeared from Auer's class, among them Poliakin, Seidel and Heifetz. When we examine the differences between Elman and other violinists, we see that the most important element is vibrato although there is a similar character between that of Elman and the young Heifetz.

When Elman was thirteen, he played the Mendelssohn Concerto and the Paganini *Moto Perpetuo* in Saint Petersburg. After such a great success, his father took him to Berlin to make his debut; by this time Elman had studied with Auer for just one year and four months! After his Berlin debut, Elman

went to London and made his home there until the outbreak of the first world war. In 1923 he became an American citizen.

Boris Schwarz describes Elman on the stage:

> Elman was short and stocky, with short arms, which necessitated a specific bow grip to let the bow reach the tip; even then his bow was not entirely parallel to the bridge. He played with loose bow hair. The fingers of his left hand were set down rather flat, that is, he touched the string with the fleshy part rather than the tip; the fingernails of his left hand were a bit long. He was very fussy about the adjustment of his violin and was apt to experiment with his bridge or soundpost just before a concert.... His vibrato was intense but not broad, produced mainly by the wrist, not the arm; because of his fleshy fingertips, the effect was sensuous, but never 'wobbly'. His intonation was perfect, his ear infallible. In later years, he played the technical passages more deliberately, in a controlled, accurate manner, every note clearly articulated. He had an excellent musical memory until late in life.
> [Schwarz,1984,p.425]

His musical philosophy was, as Henry Roth has stated, 'The true test of all interpretations - how does it sound?' [Roth,1982,p.133-153]. He always played from the heart and he was not interested in musical discipline. He always displayed sentimentalism as the most important factor in his violin playing. Even in virtuosic passages he tended to play sentimentally. Elman as a talented violinist did not place great importance on technical passages, in fact his rapid playing ability was restricted and so he played everything on the slow side, emphasising certain musical points. He claimed:

> In the past an artist showed his true greatness by the way he played slow movements. Today, we have no slow movements, for even Adagios are played twice as fast as they should be, and even at these speeds the performers are bored, ever rushing faster and faster. Beauty can take any

> tempo, but they do not recognise it because they play so mechanically.... There is something radically wrong in our teaching methods which permit talented students to be obsessed with the idea that speed and rapidity are the great essentials...velocity is used in its proper place a genuine requirement. Yet, I feel that genuine development of technique can be retarded by overindulgence in speed for speed's sake...Perhaps I should not blame the teachers entirely. The very nature of the instrument itself instils a desire to exhibit skill in fast execution. It is in the nature of the modern human to unconsciously be attracted to speed. But this very desire to play at fast tempos causes slovenliness in execution, a lack of co-ordination between the two hands, and a perverted approach to the emotional content of the music... Today there is too much stress on sheer mechanics... Students are prone to lose sight of the nature of their instrument as a medium second only to the human voice as expressive of tonal beauty. I would place strong stress on impressing pupils with the fact that the violin is a singing instrument appreciation of its musical function should be cultivated and they should not be carried away by dazzling technical display.
> [Applebaum,1960, vol.1,p10]

13.2 Analysis of Elman's Recordings

13.2.1 Vibrato

His vibrato was of the unique 'impulse' type and it accounted for his golden tone. Henry Roth describes this type of vibrato:

> It was what I have come to call an impulse vibrato, as differentiated from the slower wrist or arm vibratos. The latter, controlled essentially by muscular manipulation, can produce a tone that is beautiful and sweet, but not thrillingly sensuous. [Kreisler, Heifetz and Seidel also had impulse vibratos, which accounted for the spellbinding virility of their sound, though each of the three was patently dissimilar from the other.] The impulse vibrato, centering on the very core of the note, is exceedingly narrow in oscillation and emanates from within the arm, wrist and fingertip with an impulse charge that might be likened to an

> electric current. It generates intensity without tenseness and tension without tautness.
> [Roth,1982,p.141-142]

And Elman said about the matter:

> I regulate vibrato on a note to the extent of the feeling I wish to express. Not more, not less. The extent of vibrato should be in proportion to the intensity of the note in its relation to the whole phrase. A vibrato that is continuous becomes monotonous and meaningless. Vibrato should be used with discretion certainly not on every single note! And even when vibrato is being used, there must always be differing degrees of intensity. Some violinists have the idea that continuous use of vibrato expresses playing with feeling. On the contrary, many notes lose their musical value when overemphasised. [Applebaum,1960,vol.1,p.14]

Elman's vibrato never became boring, he always used different types of colour while maintaining continuity and dynamism. He had every colour in his tonal palette for every type of music. He would play romantic Russian music or French music or Hebraic songs and melodies with different tonal colours. He sometimes used the fleshy side of his fingertips which gave a soft sound, but also played with the side which is nearer to the fingernails [especially with his 1st and 2nd fingers] which also gave a *bel canto*, over- romantic sound. But on the other hand, his tone lost its particularity in the higher register. Elman's beautiful tone was produced with this type of vibrato and his impeccable bowing arm. When we listen to his recordings we can hear that he is executing vibrato at a slow but consistent speed, continuously and expressively. He usually used wrist vibrato.

Perhaps because his arms were very short, he played with his bow very near to the bridge and, by doing so, made a voluptuous sound. This is, in fact, a part of the training of Auer students; when we look at others such as Heifetz, Zimbalist or Seidel, we see that all of them played near the bridge.

13.2.2 Tone Production

Elman himself said about tone production:

> A great deal of damage has been done to younger players' conception of tone by the microphone. So much of the music that one hears today has passed through the mike which filters out most of the beautiful quality. A tone should be an expression of a player's personality.One player may have a larger tone than the next; one player may have a sweeter tone; still another may have a generous supply of both qualities; but all should express the player. The colour, the finer nuances that make a beautiful tone, these are disappearing because most young players concentrate on acquiring a big tone such as they hear on the radio and the records. They completely forget that the mike can transform a thin, squeaky tone into one that sounds enormous from the loudspeaker. The result of trying to imitate this big tone is that they produce a harsh, loud tone to which their ears became accustomed. Let us not even discuss their quality of tone in pianissimo. While I am up-to-date in most things, my background is a preventative in this case, enabling me to cling to my traditional conception...In art one needs leisure and contemplation in order to discover and reveal the beauty of music. Today we turn out musicians by the thousands, like automobiles, and, it seems, for the main purpose of playing as many notes as possible.
> [Applebaum,1960,vol.1,p19]

The bow is articulated with the help of left hand vibrato. Sometimes using a small amount of bow he plays effective vibrato as, for example, with Thibaud. His sound is warmer and in one distinct register which can be characterised as the tenor sound. He does not use dynamics on a single note but within a phrase.

Music example no.128 Extract from *Souvenir de Moscou* by Wieniawski

13.2.3 Portamento

Slides were another important feature of the Auer School and Elman used many expressive slides in his playing. His ideas on them were expressed in the following way:

> This feeling of young players to eliminate as many shifts as possible can do much harm. Remember that the violin is a singing instrument and that the tones must be connected. When a singer slides beautifully from one note to another it is permissible. Why then object when a violinist does it? [Applebaum,1960,vol.1,p19]

Elman used the three kinds of portamento:

Firstly with one finger [single-finger slide]:

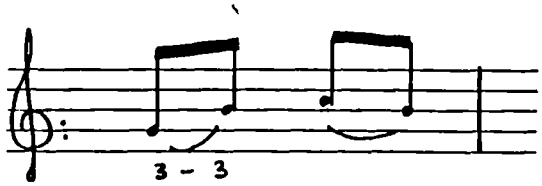

Figure 13.1

Music example no.129

Secondly with the help of the first used finger [B- type]:

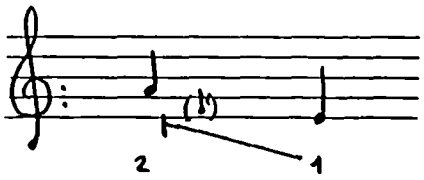

Figure 13.2

Music example no.130

Thirdly with the help of the second used finger [L- type]:

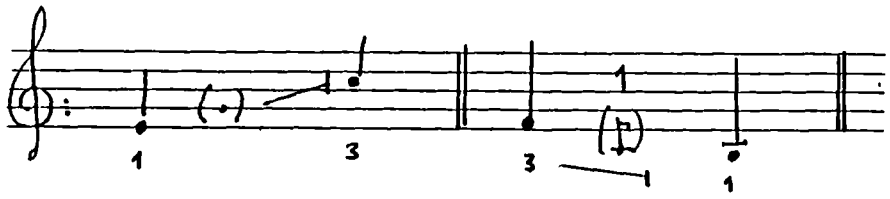

Figure 13.3

Music example no.131

His portamentos are not rapid but gentle and even dragged on emotional notes.

13.2.4 Chords

From the evidence of his recordings he usually played chords broken as at the beginning of the *Souvenir de Moscou* by Wieniawski:

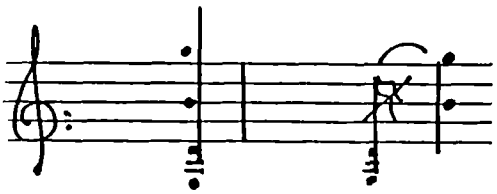

Figure 13.4 extract from the *Souvenir de Moscou* by Wieniawski:

Music example no.132 extract from the *Souvenir de Moscou* by Wieniawski

Later in the same piece, he also uses unbroken chords [although this is rare]:

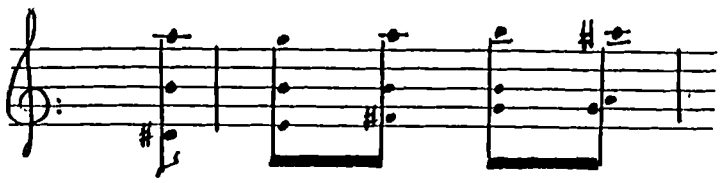

Figure 13.5 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.133 extract from the *Souvenir de Moscou* by Wieniawski:

But when he wants to express a note in the high register as a tenuto, he breaks the chord.

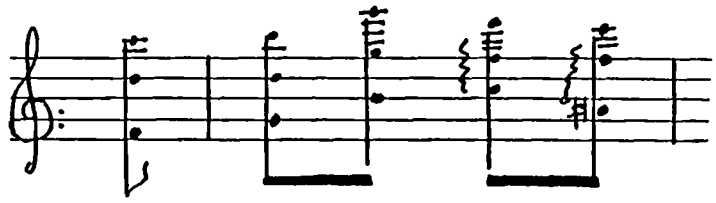

Figure 13.6 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.134 extract from the *Souvenir de Moscou* by Wieniawski

13.2.5 Other Technical Features

He executes the legato passages in a virtuosic way:

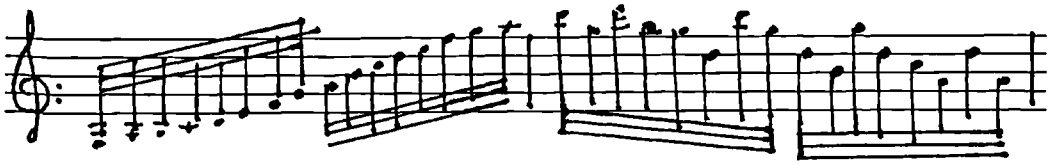

Figure 13.7 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.135 extract from the *Souvenir de Moscou* by Wieniawski

His playing is full of rubato and he uses *rallentando* and *accelerando* often:

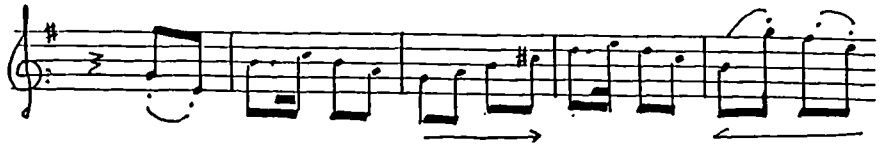

Figure 13.8 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.136 extract from the *Souvenir de Moscou* by Wieniawski

He plays some triplets as an ornament:

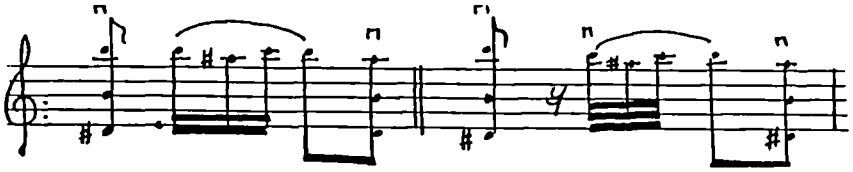

Figure 13.9 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.137 extract from the *Souvenir de Moscou* by Wieniawski

Trills are played with a slight pause on the first note, separately and accented.

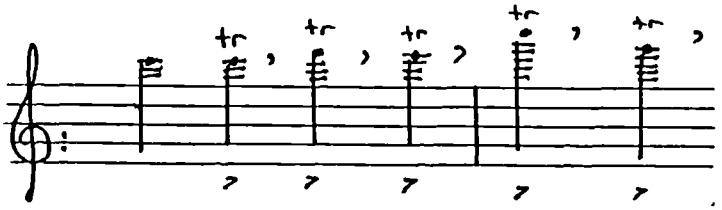

Figure 13.10 extract from the *Souvenir de Moscou* by Wieniawski

Music example no.138 extract from the *Souvenir de Moscou* by Wieniawski

He plays harmonics as the imitation of a whistling sound and with vibrato:

Music example no.139 extract from the *Souvenir de Moscou* by Wieniawski

13.3 Conclusion

Mischa Elman as the first internationally renowned student of Leopold Auer, he established a romantic style which influenced and guided Auer's other students. He became a hero in this group and after his success many young talents emerged from Auer's class. This also helped Auer to become known world-wide as a teacher. Elman was influenced by Ysaÿe's warm sound and developed it. He also influenced his younger colleagues such as Jascha Heifetz and Toscha Seidel. In his later years his fame was overshadowed by the young Heifetz. But Elman's understanding was very different from that of Heifetz's; Heifetz played with a technical perfection recognised as 'cold' by many people, while Elman played everything on the slow side and gave primary importance to musical expression.

14. SUMMARY

Joachim as a performer, considered himself a servant of music. His style was musical, intelligent and full of technical virtuosity but he used his technique always for good music which does not have any feeling of showmanship. He never changed the written score - this we can observe in his edition of Bach's *Adagio in G minor*. Yet when he played it in 1903 he played differently from the original manuscript. He was always open to 'academic' suggestions and so when he discovered the original manuscript later in his life, he corrected his earlier mistakes in his later edition. Joachim's playing was always considered to be dry and cold because of his unchangeable attitude to the composer's intentions. He avoided making himself the primary importance in the music he played.

On the other hand, Hugo Heermann combined the best features of Joachim's German School and elements of the Belgian School. It was still possible to observe the exactness and sharpness of the Germanic style in the recordings but it has been softened by elements of the Belgian School where rubatos, tempo changes, portamentos and the style of *bel canto* were accepted. With Sarasate we find a completely different kind of player. When his Bach playing is compared with that of Joachim, one can clearly see the difference between great musical mastery and technical showmanship. Sarasate's Bach playing is almost unbearable when it is compared to Joachim and Heermann. However Sarasate is superior to Joachim in the execution of fast technical passages and a virtuoso's type of playing.

As a student of Joachim, Auer might have developed the style which he learned from Joachim but his career developed in a different way. He kept his soloistic skills until the end of his life and combined the best features of Joachim's ideas with influences from Wieniawski and Vieuxtemps, often credited as the founder of the Russian School of violin playing.

After the era of Joachim and Sarasate, Ysaÿe arrived with a totally different personality. He had been a student of both Wieniawski and Vieuxtemps. He also combined the ideas and musical personalities of Sarasate and Joachim, but to a completely different end. He did not always give great attention to the original intention of the composer as Joachim always had done but he cared about musical communication and always tried to 'speak' with his violin. His personality was very strong and the musical works he performed became part of this; his own interpretation predominated in the works he played.

While both Ysaÿe and Hubay were pupils of Vieuxtemps, Hubay also took lessons from Joachim. The French orientation of Vieuxtemps and strong German influence of Joachim are best seen combined in Hubay's playing, in addition to integrating Hungarian elements as well. His left hand technique was superb but his vibrato was slower and broader which could not compete with the continuous vibrato of Ysaÿe and Kreisler. He also developed a habitual portato which must have come via the Belgian School because in Joachim's own violin playing and in his school portato was not acceptable. Hubay's playing also lacked dynamic differentiation.When comparing his playing with Joachim's, we find that in Joachim's the dynamics are well observed and every detail is present, but in Hubay's it is difficult to make the same observation, although he gives us a personal interpretation and colour which are not found in Joachim's playing.

Another German-trained violinist was Maud Powell who studied with the great technician Henry Schradieck. It is therefore inevitable to see the best features of the German School in her playing. These are good left hand technique, a strong sense of musicality and solid bow technique. Her bow technique is more German than French because the bow movements are very well organised and the tone is full sounding. The *detaché* is well articulated in her bowing technique and she does not have the same flexibility as French violinists do; for example, Ysaÿe's bowing

technique is varied from full tone to flautando, but Powell does not have the same range of colours as Ysaÿe.

Flesch, Kreisler and Thibaud stand together in the history of violinists. Flesch and Kreisler trained in the same conservatories and went to Paris for further studies. Flesch did not become the greatest virtuoso of his time but became one of the most important teachers and pedagogues of the instrument and educated many pupils who became the greatest exponents of modern violin playing in the twentieth century. Flesch always searched for better technique and musicality. In his playing one can see the best elements of Joachim and Ysaÿe. On the other hand Kreisler admitted that he respected Joachim as a great master but Ysaÿe was his idol amongst the older generation of violinists. Kreisler's playing represented new ideals, the vibrato he developed from Ysaÿe became continuous and influenced many players in the twentieth century. His Viennese-style musicality attracted many young violinists and substituted a different and personal 'Kreisler' sound. Thibaud was a thorough extension of Ysaÿe's personality and was influenced by his playing. His music making and vibrato were very similar to that of Ysaÿe. Thibaud had dominated French musical life for nearly half a century. He also influenced his younger colleagues Heifetz and Elman with his vibrato and portamento.

Jan Kubelik was a sensational violinist who appeared as a new Paganini but in his playing he did not have a sufficient range of musical features to impress the musical world. Enescu like Hubay bore the nationalistic qualities which he represented as a player and composer although his playing has many similarities with Thibaud. But he did not have violin performer as his only career which was divided between violin player, composer and conductor, even sometimes as a pianist and also as teacher, for example, of the young Menuhin.

Mischa Elman is the last violinist to be examined in this thesis. He has an important place as the first pupil of Auer to have won world recognition. His

playing was an extension of Kreisler's and Ysaye's, even though Auer [his teacher] was a Joachim pupil.

14.1 Violin Teaching

Joachim taught at the Berlin Musik Hochschule where he created a distinct Berlin Violin School. His pupils did not become virtuoso technical players but became good musicians and followed his ideas. Unfortunately they did not have the genius of Joachim. Joachim was a dominant figure in the musical world of Germany and his style was influenced by the German classical composers.

On the other hand Auer was known as a very disciplined teacher although he helped his students in every way; for example he found grants and scholarships and wrote to impresarios for them. Among his students Mischa Elman, Jascha Heifetz, Toscha Seidel, Nathan Milstein and Miron Polyakin are the best representatives of the Auer school. After his emigration to America, the Auer School was developed as the Russian-Soviet Violin School.

As a teacher Flesch's books are very valuable in an intellectual-academic as well as a practical way. His published works include the *Urstudien* [Basic Studies] the two - volume *Art of Violin Playing*, the *Problems of Tone Production*, the *Scale System*. Flesch began his teaching career around 1900 and by this time conservatories such as Vienna and Paris were suffering from outdated principles of teaching. Flesch himself was a product of those conservatories therefore he diagnosed the weak points in violin teaching and concentrated on teaching the violin with his modern principles. When he published *The Art of Violin Playing*, the greatest violinists of the century praised Flesch. He taught many students who became the most important violinists of the 20th century among them Henryk Szeryng, Ginette Neveu and Ida Haendel are best remembered today.

14.2 Tone Production

Joachim held the bow by placing the stick between the first joint of the middle finger [that nearest the nail] and the thumb, the middle joint of which should be slightly bent outwards. The point of the little finger would just rest on the stick, while the first and third fingers would be so placed so as to result in a soft, natural rounding of the hand. All the fingers were slightly curved and would take up a position rectangular to that of the bow, in a free and natural relationship to one another. His wrist would not be in a position which was higher than the strings. The upper arm would move freely and when the lower strings are being used, great care would be exercised to ensure that the elbow was never be raised higher than the wrist. By using this method Joachim achieved a type of sound which was not very large but was pure and very musical, round and soft.

In contrast to Joachim, Ysaÿe controlled his bow with only three fingers and the thumb, excluding the fourth finger. Like most players of his day and his master Vieuxtemps, Ysaÿe frequently used open strings though, unlike lesser artists, his employment of open strings was not for technical convenience, but to expand his already extraordinary palette of tonal colour. One of the specialities of Ysaÿe was the 'replenishing' bow. In this type of bowing, Ysaÿe would draw a full toned down-bow then, near the tip, suddenly relax the pressure, silently pull the bow back to the middle part of the bow and continue the down-bow. This gave the opportunity of quick breathing between two notes while maintaining the tonal continuity.

Like every other violinist of the French school Flesch was also trained in the Franco-Belgian style bow grip. During his teaching years, he analysed the various bow grips such as the old German, Franco-Belgian and Russian. In fact Flesch popularised the Russian grip by using it in his later years again. In the Russian grip,

the player touches the index finger on the stick at a line separating the second from the third joint, and in addition embraces it with his first and second joint. The gap between the index and middle fingers is very small. The index finger secures the bow pressure and the little finger only touches it on its lower half while playing. The Russian grip advocated by Flesch had certain advantages such as producing a bigger tone with less exertion but it was heavy and relatively inflexible.

Different methods of holding the bow were common in previous centuries. In the eighteenth century French players placed the thumb under the hair. Later Leopold Mozart, Geminiani, Corrette and L'Abbé le Fils suggested that the thumb must be placed at the frog, not above it. Baillot in 1834 suggested that bending the thumb must be avoided and it must be placed opposite to the second finger. At the end of the nineteenth century and the beginning of the twentieth century, there were three different styles of holding the bow. In the German School, the bow has a contact point at the first joint of the index finger. But in the Franco-Belgian School, the contact point is between the 1st and 2nd joint but nearer to the 2nd while the thumb is opposite the 2nd or between the 1st and the 2nd fingers. In the Russian School the contact point is the 2nd joint of the index finger.

Heermann was another German violinist who was trained in the Franco-Belgian style but whose style differed from Joachim's. Heermann used excellent French legatos and drew long lines with his bow that are clearly understood in his performance of Ernst's *Air*.

Sarasate's tone was not very powerful and bright. Sarasate did not exert much pressure on the strings when he played the violin and did not play near to the bridge for a more intensive sound and for this reason his playing was rarely *forte* and more usually *mezzo forte* which resulted in his tone being somewhat impoverished.

We can hear clearly on the recordings that Hubay usually played long sostenuto notes without any interruption. He used all kinds of bowing techniques,

including spiccato and *detaché;* but one thing is very interesting: he was one of the first violinists to use *portato* in the recording era. In the earlier examples from Joachim, Sarasate and even Ysaye, we do not hear that technique very much but Hubay used *portato* almost all the time.

Thibaud had a small but a highly effective tone. The variety of his colours is extraordinary. In the recordings he displays a fine, clear tone and one cannot hear his bow being forced, it sounds almost stuck to the strings. He plays a French style *à la corde* most of the time. As a player Thibaud had a habitual portato which from the romantic French school derives from an articulation of the bow.

Enescu did not use long bows as Germanic School players did and subdivided the long bow sentences into smaller units used in a free manner. He also used portato bowing a great deal which in Flesch's playing does not appear as it does in Enescu's or Thibaud's.

Elman felt that tone production must be an expression of the player's personality. He was opposed to the idea of a big sound because he believed it would give a harsh and loud tone which would disturb the ears. His right hand playing is articulated with the help of left hand vibrato. Sometimes using a small amount of bow he plays an effective vibrato as with the example of Thibaud. His sound is warm and in one distinct register which can be characterised as a tenor sound. He does not use dynamics within a single note but over a phrase.

Today's violinists are also categorised mainly in two groups although they try to combine the best features of the different violin styles. The first group is traditionalist and come from Joachim 's direction which does not allow any alteration to the manuscript and the composer's intentions. Many players are coming to a conclusion that this type of violin playing is more and more respected throughout the world. The second group are the experimentalists, who interpret the works less related to the composer's intentions or manuscript. However the younger generation

of players combine the elements of different schools, for example when they play Debussy they use the expression of the French school or when they play Brahms they use the features of the Joachim-German school.

Nowadays, different violin techniques are being forgotten because younger players do not show any interest in virtuoso violin works as pianists do towards the works of the pianist-composers. The works of Wieniawski, Vieuxtemps, Kreutzer, Spohr or other masters of the instrument are not played commonly. Therefore the art of virtuosity is being forgotten, unfortunately modern composers do not practise enough to learn the techniques of the instrument so most of them are unable to write for these special features of violin playing.

14.3 Rubato

In Joachim's playing, rubato was always performed within tempo. While he usually played strictly in time he sometimes stole the value of some notes and restored it to others. Another speciality of Joachim is the 'agogic accent'. This is the kind of accent that consists not of an actual stress or intensification of tone on the note, but of a slight lengthening of its time value, usually at the beginning of the bar, but also at points where secondary accents may be required.

Auer's rubato unlike Joachim's was not within the tempo as we can hear in the *Melody* by Tchaikovsky. There are many tempo changes almost in every section. The *Hungarian Dance* by Brahms is more acceptable from the point of view of rubato because he makes small tempo changes within the tempo of the rubato similar to the way Joachim did in his performances. His playing gives us two types of rubato. One which he uses in the *Melody* by Tchaikovsky and the other in Brahms' *Hungarian Dance.* He plays the *notes* freely in Tchaikovsky's music and uses rubato

without apparent rule at all, but in his Brahms playing he remains loyal to his teacher Joachim's ideas and he uses rubato strictly within the tempo [see section 1.5.4].

Ysaÿe took too much liberty with written notes and rhythm. It was really difficult for an accompanist to match his part with Ysaÿe's playing. His rubatos were played in a totally independent way. Ysaÿe always played a piece of music with a rubato which was completely free from the piano or accompaniment part. When we observe a few passages from the recordings we hear that the piano accompaniment part is static but Ysaÿe's rubato is dynamic moving freely apart from the piano part. Ysaÿe also influenced his younger colleagues such as Thibaud and Elman who used rubato freely in their recordings.

14.4 Chord Playing

Joachim usually played chords together without making any separation between notes using a very short bow and playing them at the heel. His chords were dry and played with a heavy bow pressure. Sometimes his down bow chords were played as an arpeggio but with a strong crescendo. This is a particularly noticeable characteristic in his Bach playing.

Like his old teacher Joachim, Hubay also plays chords with a heavy accent at the beginning. Maud Powell's chord playing is very impressive and clean, and she does not break the chords as Joachim and many others do, playing the three voices together.

Joachim's contemporary Sarasate executed chords with full power and the support of vibrato. When listening to his recordings, his violin gives a darker impression which is not a sharp sound, but rounded. Probably the distance between

the strings is not too great or the bridge is not very high. Therefore he was able to give a full chord [sometimes four voices] without breaking the notes.

Elman usually mixed broken and unbroken chords but when he wanted to put greater expression on a musical note he broke the chord and gave primary importance to the most important note in the chord.

The players in our day usually use both techniques, broken and unbroken chords. Especially in Bach playing this particular technique is very important. Some players use the traditional technique and break the chord for the easiest solution as sounding all three or four voices seems to be more difficult to execute. But most modern players try to give a full sound without breaking chords. Players such as Henryk Szeryng use both types starting from a lower note or an upper note to execute the chords.

14.5 Left Hand Technique

Sarasate has a superb left hand technique; especially in fast passages his scale and arpeggio execution is very difficult to hear in the recordings; not because of faulty playing but due to clean and very fast execution. But his style of playing was without rubato, all technical passages - even some musical passages - were executed in tempo and at metronome speed.

Ysaÿe seldom repeated the same fingerings and bowings in lyrical passages from one concert to the next unlike Heifetz who always used preset fingerings and bowings. But Ysaÿe changed not only fingerings but also what was written by the composer, except in the case of rapid passage work.

Powell's left hand technique was exceptional and her intonation was very clear. In Leclair's *Tambourine*, she exhibited a wonderful technique which included fine articulation of the fingers of the left hand; her semiquaver notes were very well

articulated and her fingers were quite strong but unfortunately her playing did not have enough 'breath'. The first teacher of Powell in Germany was Henry Schradieck, in Schradieck's studies there are many examples to strengthen the left hand fingers and probably Powell learned this art very well from him.

On the other hand Karl Flesch had very short fingers. His little finger was especially short which forced him to use his middle three fingers most of the time. His chord playing was also clean but played with a slow vibrato.

Kreisler admitted that he never liked practising. His technical passages are never at a regular speed and one cannot measure his rubatos with a metronome. Kreisler's trills were executed very fast almost in a mechanical way which electrifies his playing.

Kubelik's intonation and chord playing were clean, his octave playing was also, but, as we said before, performed with less vibrato. He was the oldest violinist in the recorded repertoire to use left hand pizzicato playing and right hand arco playing together. His finger practise and movements were very secure and well balanced.

14.6 Vibrato

Joachim did not usually employ vibrato, but on some expressive or musically important notes he occasionally employed a slight vibrato. His double stop playing was dry and clean but without vibrato at all. He was opposed to excessive vibrato which was used for the first time by Ysaÿe and never adopted the 'luscious' kind of cantabile.

Heermann's vibrato was more or less the same throughout works which does not give enough variety of colour to his playing. He stops his vibrato when he plays in thirds. Vibrato generally became broader in the 19th century. There were

still some traditionalist players who employed a narrow vibrato like Joachim athough in contrast Sarasate used a broader vibrato that gave his tone a big sensuous quality but it was limited and always at the same speed and width. His speed of vibrato and that of his trills never changed; even in chord and double stop playing he used little vibrato.

As we already mentioned above, it is very difficult to hear Auer's vibrato; he did not use it all the time and we understand from his writings that ideas he was opposed to a continuous vibrato. When we listen to Joachim's recordings we can hardly hear any vibrato. Such students as Soldat and Auer used vibrato very sparingly but not as much as others. When Auer taught vibrato to his students he advised them not to use too much. Some of his students used traditional vibrato such as Zimbalist and Dushkin but the others such as Elman, Heifetz or Seidel preferred continuous vibrato.

When we listen to Ysaÿe's recordings, we can clearly observe that his tone is varied for different types of music. For example in Fauré's *Berceuse* or his own *Rêve d'enfant* he uses very little vibrato which gives his tone a melancholic colour, but when he plays the *Hungarian Dance* by Brahms, he plays it with a vibrato that is full of intensity. Ysaÿe can be considered the first violinist of modern times, because he was the first to use the wire E string which gave a brighter sound to the violin, and his vibrato differed from that of Joachim and Sarasate. He may have been influenced by his distinguished teachers Wieniawski and Vieuxtemps. Ysaÿe used more continuous vibrato than Sarasate and Auer but he varied the sound by experimenting with different types, and sometimes using very little or no vibrato. But Kreisler's vibrato never stopped and even in technical passages he used very intense vibrato.

Some of Hubay's students such as Szigeti, Telmanyi and Aranyi had slower vibrato than their contemporaries. Actually when we observe Hubay's style from the

recordings we can easily hear that his vibrato is also slower than his contemporaries. This is a typical Hubay School speciality. Occasionally, on some particular notes, he does not use vibrato at all. Hubay's contemporary Ysaÿe also used to be an exponent of this habit of not using vibrato on particular notes to give a certain colour to the music - *white tone* - [Roth]. Both Ysaÿe and Hubay studied under Vieuxtemps whom they might have learned this tradition from. It is almost impossible to make any decision as to whether Vieuxtemps did use continuous vibrato or not, because we do not know how Vieuxtemps played as there is no existing recording. We can listen to the vibrato of Joachim from his recordings and he also did not use vibrato on some notes, but he knew how to smooth out unvibratoed notes from among the 'lively' notes; he played softer when he did not make any vibrato to cover the unwanted harsh sound of unvibratoed notes. We can guess that Vieuxtemps' vibrato could not have been slower than that of Joachim, because he was Ysaye's teacher who had been one of the earliest exponents of continuous vibrato.

Maud Powell did not use varied vibrato to any great extent but sometimes there are places where she used fast and very sensitive vibrato. Like Sarasate, her vibrato was also one-dimensional, albeit faster than Sarasate's. She lacked the fire and personality which Ysaÿe had in his vibrato. Her contemporaries perhaps did not give as much importance to left hand technique as she did. She could use vibrato on very high notes when her contemporaries did not think of doing that. Her sound in the high register was also very well produced and even her double stops were played with full vibrato.

Flesch's vibrato was generally equalised for each note and at the same speed. But there are exceptional times when he used faster or slower vibrato for the purpose of musical interpretation. But in general he had a tendency to slower mixed wrist and arm vibrato, although his sound was very full-toned. He played well

into the string and the dynamics were very well observed. In musically important places, he changed the amount of vibrato for a short while. He also varied his speed of vibrato by playing with varying dynamics.

Fritz Kreisler's style of vibrato which was always considered very similar to that of Wieniawski. But Kreisler was too young to have heard Wieniawski live, he probably listened to Ysaÿe who had studied with Wieniawski and learned the art of vibrato from him. One of his specialities is the vibrato accent which he made deliberately intensifying the vibrato on a note and playing with stronger finger pressure.

Like Ysaÿe's, Thibaud's vibrato was a natural extension of his character. His finger pressure and finger articulation was very similar to that of Kreisler but there was some difference. Both players used vibrato continuously even in technical passages and with double chords. In Kreisler's playing one can hear the articulation of vibratoed notes as small vibrato accents but in Thibaud's playing there are no vibrato accents and the vibrato is also related to the mood and dynamics of the piece. His vibrato was not only used to make a beautiful sound but an expressive one.

Kubelik's vibrato when compared to his contemporaries was also slow. His tone was not very powerful but thin, soprano and expressive. Kubelik usually used the same expression for every piece he played. That expression is purely romantic and unintellectual.

Enescu had varied vibrato but he used mostly a fast version. In his recordings of Ambrosio's *Serenade* and Chausson's *Poéme*, the vibrato heard is in fast motion. He probably used his arm and wrist together to produce this effect. He also played double stops with the same amount of vibrato.

Elman's vibrato never became boring, he always used different types of colour so maintaining continuity and dynamism. He had a colour in his tonal palette

for every situation. When we listen to his recordings we can hear that he is executing vibrato slowly but at a consistent speed, continuously and expressively. He usually used a wrist vibrato.

14.7 Portamento

From the recordings it is evident that when Joachim changed position, he usually used a downward portamento. But in his Bach playing, he does not use glissando at all.

Heermann's up and down glissandos were also at the same speed as his vibrato. Sarasate played one type of glissando with musical expressivity. His upward glissandos are executed quickly and he used very few downward glissandos in the same way. It is interesting to observe that Mischa Elman used the glissando in lyrical pieces in much the same way as Sarasate.

Auer's exaggerated L- portamentos were played without vibrato so they were often heard as unrefined. Portamento was another speciality of the Auer school. Most Auer pupils used expressive slides which were influenced by leading singers such as Caruso, Melba and others. Auer used portamento to greater effect than his teacher Joachim, but his slides, like Joachim's, were also slow.

If we bear in mind that Auer's pupils were the first to use sentimental portamentos in a modern manner we can claim that Auer was also a developing character over the years. Of course there may be many influences from visiting artists such as Wieniawski and Ysaÿe on this matter, but Auer could combine the elements of the traditionalist Joachim school and the elegant styles of Wieniawski and Vieuxtemps. He passed the experience on to his pupils such as Elman, Zimbalist, Seidel and Heifetz. His pupil Jascha Heifetz developed a special kind of portamento from his early years and this influenced modern violin playing. In his earlier years,

his portamentos were similar to those of Mischa Elman, but when Elman retired from the concert stage, Heifetz became unique in this field.

Ysaÿe developed a type of portamento in which he used to slide the finger that he was going to use onto the tone from below. Later on Thibaud also used this type of portamento imitating Ysaÿe. Karl Flesch believes that Ysaÿe was the first player to use this type of portamento [Philip, 1994,p.144]. Ysaÿe also used another type of portamento which was played with the help of the first used finger [B-portamento].

This modern type of portamento was widely used in the first half of the twentieth century and left the classical 'German shift' as old - fashioned. However contemporary violinists use both types nowadays, the German type for Baroque and Classical music and the French type for Romantic music.

As with Hubay's vibrato, his portamentos were very slow. When the subject is *portamento* in violin playing, vibrato always comes to our minds, because both vibrato and portamento are direct indications of the players' personality, therefore it is very useful to make comparisons between these two subjects. Hubay mainly used L-portamentos although sometimes he made single-finger glissandos as Ysaÿe did. But he also occasionally used the downward single-finger glissando which Ysaÿe did not use.

Powell had a fine sense of portamento and used all types. But in her position changing one can hear the assisting notes which are to aid the production of the notes as written. However when she changed position she used an assisting finger to help the new finger which is to play. She generally used all type of glissandos but not in a modern 'expressive' manner like Heifetz. As Ysaÿe did in his recordings, she also used the direct glissando with the same finger [*single-finger*] up or down, but her glissandos are slower than her contemporaries. Powell's style was not the type which is played with emotional glissandos and a showy style. On the

contrary her style was based on traditional German and French schools in which the styles of pure musicianship and *bel canto* violin tone were well respected.

Flesch used almost all types of portamentos. One of the most common glissandos he used is the *half-tone* finger slide. The second type which he used was the *ritard* portamento. The third type of glissando may also be called the Ysaÿe type *single-finger* glissando. As we remember from Ysaÿe's playing, he used lots of finger slides made with the same finger which Flesch also used in a similar manner. The fourth type was the B-portamento. He called the portamento in connection with the **B**eginning note the B- portamento, and that carried out by the **L**ast finger the L-portamento. Flesch favoured the B-portamento and used it in his recordings although he recognised the L-portamento. The last type of glissando he uses is the one *with the help of first and next used fingers.* In that type of glissando he makes the sound rounded and avoids the passing notes which makes the effect more musical.

Kreisler also used almost all kinds of portamentos. What I found in Kreisler's playing is that sometimes when he makes a portamento the arrival point is accentuated with the bow and vibrato. This he applies to all types of portamentos. As we will mention in discussing the change of positions, the type of portamento he makes is very interesting. He slides down to a certain note first then he plays it. In this way he underlines the note by giving a kind of agogic accent. The same also applies to the upward glissando. Kreisler was one of the first violinists to use position changes for colour changing and not for playing in an easier position.

Thibaud, Kreisler and Enesco all studied at the Paris Conservatoire therefore it is probable that some similarities be found in their playing such as using the B-portamento. Another interesting point in Thibaud's playing is that he used the B-portamento and extension position changing together. Thibaud often used the fifth stretch to avoid the intermediary notes of position changing. But at the sixth he used

a combination of both B-portamento and finger stretching by sliding the first used finger a half-tone up or down then stretching the fifth.

Kubelik usually used the L- type of portamento. His portamentos were slower than his contemporaries such as Thibaud and Kreisler. He also used the *single-finger* slide commonly and the L- type downward to the open strings. He used the *single-finger* slide with almost every finger.

Enescu avoided glissandos as much as possible by using extension fingers. This can best be heard in his recording of Chausson's *Poéme*. Here many violinists prefer to make emotional portamentos, but Enescu's playing was refined and he did not use them too much; when he did, they were at the right time and in a logical manner. The types of portamentos he used were the B-, L- type and single-finger slide but not as much as, or as large as, Ysaÿe did.

Slides were another important feature of the Auer School and Elman used many expressive slides in his playing. His glissandos were of several types. As with Ysaÿe, Elman also used the single-finger slide, and B- or L- type glissandos. His portamentos were not rapid but gentle and even dragged on expressive notes.

14.8 Conclusion

In summary I intended to examine technical features of the 13 chosen violinists. The material is divided into subjects such as portamento, rubato etc. Apart from collecting information from written sources, I listened to their recordings and aimed to point out their technical and musical features in a detailed way. Violinists before the recording era mainly fixed their interpretations by means of their published editions. Some of them published violin methods to give more detailed views on this subject. But publishing edited sources was neglected after the recording era. In addition, we do not have sufficient information about the vibrato of

Wieniawski or technical features of Joachim or Wilhelmj. Concert reviews from that period do not give us sufficient information. I believe this study will be one of the first examples in this field intended to help future generations to understand the personal styles of the great violin virtuosos of the past.

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62. Sarasate Spanish Dance, Powell, 1911, Victor 74259,
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63. Sarasate Zapateado, Sarasate,1904, G&T 37937 re-issued on Opal CD 9851
64. Sarasate Zigeunerweisen, Jascha Heifetz, 1919,RCA 09026 61732-2
65. Sarasate Zigeunerweisen,Kubelik,1907, Fonotipia 74084,
re-issued on Biddulph CD LAB 033
66. Sarasate Zigeunerweisen, Sarasate,1904, G&T 37930/5
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67. Schubert Rosamunde, Kreisler,1930, HMV,
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68. Schumann, Traumerei,Kubelik,1905, Fonotipia 39194,
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69. Sulzer, Sarabande, Kreisler,1905, G&T,
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70. Tchaikovsky Chant Sans Paroles, Kreisler,1905, G&T,
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71. Tchaikovsky Melody, Auer,1920,Private Victor Disc, re-issued on CDAPR 7015
72. Veracini Minuetto, Thibaud, 1924, HMV, re-issued on Biddulph CD LAB 015
73. Vieuxtemps Bouquette Americain, Powell, 1909, Victor 74025,
re-issued on Biddulph CD LAB 094
74. Vieuxtemps Rondino, Ysaye,1912, Columbia 36523,
re-issued on Symposium CD 1045
75. Wagner Prize Song, Ysaye,1912, Columbia 36526,
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76. Wieniawski Dudziarz, Ysaye,1912, Columbia 36521, re-issued on Opal CD 9851
77. Wieniawski Souvenir de Moscou,Elman,1906, G&T 07933,
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