The Role of the Violin in Expressing the Musical Ideas of the Romantic Period and the Development of Violin Techniques in the Nineteenth and Early Twentieth Centuries.

Performance Practices in Romantic Music for Violin

Part II: Guide to Performance

SOHYUN EASTHAM
# TABLE OF CONTENTS

List of Figures .................................................................................................................. iii

A Note for Guide to Performance. .................................................................................. iv

Recital 1 : September 16\textsuperscript{th}, 1999 ................................................................. 1
   2. Mouvements Perpétuels – Francis Poulenc (1899-1963) & Jascha Heifetz (1900-87) .18

Recital 2 : June 16\textsuperscript{th}, 2000 ............................................................................. 43
   2. Sonata No. 2 in D major Op. 94a – Serge Prokofiev (1891-1953) ......................... 61

Recital 3 : August 31\textsuperscript{st}, 2001 ........................................................................... 76
   1. Sonata No. 3 in D minor Op. 108 – Johannes Brahms (1833-1897)..................... 78
   3. Tzigane – Maurice Ravel (1875-1937).................................................................. 107

Recital 4 : November 20\textsuperscript{th}, 2001 ................................................................. 113
   1. Piano Trio No. 5 in D major Op. 70 No. 1 – Ludwig Beethoven (1770-1827)...... 114

Recital 5 : December 10\textsuperscript{th}, 2002 ..................................................................... 124
   1. Sonata No. 1 in G major Op. 78 – Johannes Brahms (1833-1897)..................... 126
   2. Sonata No. 2 in A major Op. 100 – Johannes Brahms (1833-1897)................... 150
   3. Scherzo in C minor – Johannes Brahms (1833-1897)......................................... 168

List of Musical Examples ............................................................................................... 178
LIST OF FIGURES

Figure 1 A suggestion from von Herzogenberg to improve the Scherzo part......................79
Figure 2 The upward progression of the music. .................................................................163
Figure 3 Distribution of Weight of the Bow.................................................................173
Figure 4 Cross-section of bow showing tilting............................................................173
A NOTE FOR GUIDE TO PERFORMANCE.

The aims of this section are:

- to provide a background to the creative component of the thesis,
- to discuss the choices of repertoire,
- to discuss the implementation of historical performance practices, and
- to offer a plan for an approach to study of such repertoire using the historical performance practices.

Background to the recitals

This thesis includes five live performances. The programme for the first two recitals was decided upon after much discussion with my supervisor. For these recitals I was preparing for my Master of Creative Arts degree where there was a different emphasis of the topic – *Romantic/Virtuoso Tradition of Violin Composition and Performance*. After upgrading to the Doctor of Philosophy degree the direction of the research changed slightly, however the inclusion of these recitals, and the works therein, were maintained for the reasons outlined below. The programme for the next three recitals was decided upon with more input from myself, but still in consultation with my supervisor. The pianist for the first, second and fifth recitals was Helen Smith. Unfortunately she was unwell for the preparation period of my third recital, and hence Helen English agreed to assist with my performance. I extend my gratitude to both pianists for their interest and enthusiasm for the project and for the large amount of challenging work they were prepared to undertake. Further, appreciation is extended to Anthea Scott-Mitchell and John Collyer for their assistance in performing the trio with me in my fourth recital.

The recitals were conducted over a time span of 4 years, with preparation time ranging from six months to nine months. The material in these recitals was not part of my regular repertoire. Hence, an enormous amount of new material needed to be prepared for each recital. One consequence was that most of the material was not performed by me to any other audience prior to the recital performance.
This Guide to Performance is an amalgamation of my logbook notes which I wrote for each recital with a detailed account of the choices for interpretation, including bowing and other technical choices, for each piece. As the research progressed, these choices developed from the study of the theories of performance practice and through practical experimentation. Some background information on the composers is also included in this Guide as a means of better understanding their music.

While the Guide was primarily written after the last recital, the information contained therein was sourced from the logbook that I compiled during and after each recital. Therefore it can be considered to be a record of my progressive understanding of performance practice. My thoughts on the performance are included for each recital and reflect my opinions immediately thereafter.

The choice of repertoire

The repertoire for the recitals was selected in an effort to display a cross-section of composers and styles of instrumental music for the violin. My intention was to implement the performance practices outlined in the thesis, employing the techniques of the period when appropriate, but in some instances employing my own. For example, fingering was not often indicated on scores in the early part of the period and even later when it was sometimes indicated, it was acceptable for the performer to use his or her own fingerings. The first and second recitals comprised a selection of compositions from the period under study. The third recital concentrated on material with a deep Romantic spirit. The last two recitals used specific composers as their theme: Beethoven (from early in the period) and Brahms (from the heart of the period) respectively.

As discussed in Appendix B, p. 289, recording technology was only in its infancy at the turn of the twentieth century. Therefore, quality recordings of violinists performing at their peak are not available from the nineteenth century. However, where recordings from the period were available (from later in the early twentieth century) they were

---

1 See Chapter 6.2 Fingering in Romanticism, p. 135.
2 For most of these I used material from the CD entitled The Recorded Violin: The History of the Violin on Record.
consulted in the interpretive process. I did avoid listening to any modern recordings as my aim was to create an interpretation based on the findings of research and from the musical score itself. I was conscious of minimising stylistic influences from other modern artists, a challenge in preparing the music for these recitals.

The nineteenth and early twentieth centuries are traditionally known as the Romantic Period and it was this period that was chosen to be the subject of study for this thesis. I considered both Beethoven and Schubert, at least in the latter stages of their compositional output, to be early Romantics. Hence, the inclusion of Schubert’s Op. 162 and Beethoven’s Op. 70 No. 1 can be justified in terms of the “Romantic spirit”: Beethoven, however, more so in the piano writing than the violin.

I chose the three Brahms sonatas and Scherzo, the entire Brahms violin output, because I consider Brahms to be the most Romantic writer – both in the piano and violin writing. His sonatas are especially suited to demonstrating the concepts of Chapter 5 *An Analysis of the Music Considering the Expressive Reasons Behind the New Style*, particularly rhythm, texture, tone colour and dynamics as well as tempo, style, et cetera.

While Ravel’s composition is toward the very end of the period, it was included for performance because it is a late example of the gypsy virtuoso idiom and ‘a spiritual descendant of the caprices and rhapsodies of Paganini and Liszt.’

The next two pieces to be discussed were performed in the first two recitals respectively where, as part of my Masters degree, there was also an emphasis on virtuoso pieces. With hindsight I would have chosen different pieces to include for this thesis – possibly one of Beethoven’s solo works and/or another work from the early nineteenth century. However, for the reason discussed below and because they demonstrate the notion of an afterglow of Romanticism, as discussed in Chapter 3.2 *The End of the Romantic Era in Music*, p. 21, they remained part of this thesis.

Poulenc was included because it is a Heifetz transcription. Heifetz was a master of violin techniques and was one of the violinists to make the use of vibrato fashionable in the early twentieth century. The piece displays many of the techniques that were developed since Paganini.
I chose Prokofiev’s Op. 94a for inclusion because even though it has little to do with Romanticism, it does demonstrate Paganini’s expanded idea of the use of the left thumb and the use of the whole fingerboard. Many nineteenth-century violinists chose to use a more advanced thumb position to attain greater mobility and facility in extensions, sometimes avoiding shifts between positions. Some of Paganini’s fingerings, for example, anticipated the flexible left-hand usage of twentieth-century violin technique. These techniques included contractions, extensions and creeping fingerings, which liberated the hand from its usual position-sense and the traditional diatonic framework. Prokofiev’s Op. 94a, Originally not even written for the violin, includes increased chromaticism, whole-tone and other scale patterns, and non-consonant double and multiple stopping that demanded the techniques mentioned above which were first pioneered by Paganini.

**The choice of editions**

Where possible I endeavoured to evade modern edited publications of printed music in the belief that the closer the edition was to the original date of publication, the more accurate would be the score. After more research, I found that there are more recent and scholarly editions available and that editors of later editions of the original score often had very idiosyncratic approaches according to their background. These differences between the scores that I used in my performances and the original scores have been discussed, where necessary, in this *Guide*.

It was found that string indications on the editions I used in my performances were added by the editors of the editions. There appeared to be very few string indication indicated by the composers themselves.

**The implementation of historical performance practices**

It is a moot point whether issues associated with the differences between nineteenth-century and modern instruments should have been considered in greater depth. Much of the development of the violin occurred before the nineteenth-century and, as discussed
in Chapter 4.1A How Did the Violin Shape and the Bow Develop?, developments in the violin were largely to do with types of strings and a few other technical aspects. I was not able to arrange instruments and/or fittings from the period and therefore was unable to investigate the differences in approach this may have suggested. However, after listening to recordings of Joachim (1831-1907), Rosé (1863-1946) and Powell (1868-1920) et. al., which were recorded between 1903 and 1910, I found that the sound was very unsatisfactory to “modern” ears because they used portamento with very little to no vibrato. I certainly made clear statements in Chapter 6.1G Vibrato and Portato that whereas vibrato had been viewed primarily as an ornament in the eighteenth and nineteenth centuries, its constant use as a component of ‘good taste’ dates from as recently as the 1930’s. I therefore decided to use portato in some instances and to limit the use of vibrato to give a compromise between the old playing style and modern taste. However, I have tried to follow the other aspects of the period such as bowing styles, tone colourings and other musical interpretive ideas of nineteenth-century playing.

A reciprocal stimulation for the researcher-performer is provided by this concept of ‘research through performance’. He or she can begin to determine through experimentation, by experimenting with and applying the theoretical performance practices, how music was interpreted and transformed into a living art. This in turn further informs and stimulates the research process. The recitals, then, demonstrate a progressive awareness of the performance practices and how they might be applied.

Part II Guide to Performance, then, provides an historical background for each piece that I performed, as well as the aims for each recital and a review of the performance. The performance considerations provide a work of some analysis, which aims to give the progress of the research through performance and interpretive issues encountered. It provides a rationale for the techniques and strategies in the creative component.

Baillot’s treatise, The Art of the Violin, is considered the most influential of the nineteenth century, and hence I have mostly used this book, as well as Part I, for referencing in this creative-practice process.
A strategy for studying repertoire

Following is a strategy that materialised during the course of study for approaching the repertoire of the period.

i) Choose a composition from the repertoire.

ii) Read the music score without knowing any historic style or background.

iii) Practice passages with a metronome at a slow speed for several days to several weeks, working on pure intonation. Gradually increase speed until the correct tempo for the music is achieved. To practice intonation play the technical passages by forming chords or double stops. Slurred passages can be checked for any unevenness by playing them with spiccato.

iv) Research the background to the piece and determine the period of the composer and his style.

v) Determine which techniques need to be applied and from study of the treatises from the period, follow exercises that may be suggested. Choose the expressive fingerings to best produce the Romantic sound. Also, where available, listen to early recordings to help in the process of deciding what and how much of a technique to use. For example, the amount and intensity of vibrato.

vi) Practice the passages that use challenging techniques by using the exercises discovered from the treatises. Practice some of the left-hand techniques without the bow, listening to the sound in the mind. Practice also bow techniques without the left hand, if necessary.

vii) Determine the dynamics and tonal colours that the composer may have implied in the score. This should be done by examining the overall mood of the piece, then by examining individual phrases, then by looking within the phrase at the musical periods.

viii) In consultation with treatises determine the interpretative choices.

ix) Begin to discuss with the accompanist the ideas of the interpretation of the music. At this point, fingerings may change depending on whether the passage sounds correct. More expressive fingerings may be required. The selection of bow strokes may also need to be modified.
x) Have several rehearsals with the accompanist to get the correct balance between the piano and the violin. Possibly record the rehearsal with a home recording device to listen to the performance and make adjustments in techniques and dynamics.

xi) Practice both by oneself as well as with the accompanist to a level for performance.

From the above discussion, it may be seen that the application of performance practices from the period under study enhances the understanding of the theory through the process of experimentation. Problems of interpretation that may be neglected through a purely theoretical study may be detected in performance. The required balance of all the different aspects of the theory in performance can ultimately best be understood through application. As Auer (1925) mentioned in his book, the best advice set down on paper is no substitute for an actual demonstration of its application (p. 19).

Notes on formatting:
- Example 4-3 refers to example number 3 in recital 4.
- ff. after a number, eg 16ff., means bar or page 16 and the following ones.
GUIDE TO PERFORMANCE

Recital 1: September 16\textsuperscript{th}, 1999

1) Schumann, Robert  
   Sonata in A minor Op. 105  
   i) Mit leidenschaftlichem Ausdruck  
   ii) Allegretto  
   iii) Lebhaft

2) Poulenc – Heifetz  
   Mouvements Perpétuels  
   i) Assez modéré  
   ii) Alerte

3) Kreisler – Pugnani  
   Praeludium und Allegro

4) Saint-Saëns, Camille  
   Havanaise Op. 83  
   Allegretto lusinghiero

\textbf{Players}  
Violin: Sohyun Eastham  
Piano: Helen Smith
Concert 1

Aims of the concert

This concert is the first of a series, the aim of which is to implement performance practices in this area that were discovered through my research.

This first recital relied heavily upon research that was only in its infancy, and hence the working method for it was necessarily problematic. It was, therefore, necessary to learn the material without applying any major interpretive elements. Once these could be identified they would be applied to future material, and as such, one of the aims for future recitals was to develop a working method for the interpretation of such repertoire.

Music of this period is often associated with brilliant sound, a full tone, and warmth. Emotional expression, personal feeling, and sentimentality were everywhere present. In general, subjectivity replaced objectivity. Individualism was manifest in the great diversity of styles of each composer. Virtuosity became a marked characteristic and the virtuoso composer-performer in piano and violin became a typical phenomenon (Miller, 1960, p. 136). The fingerings for these recitals were devised by other performers, teachers and editors of the period, as well as by myself. These former fingerings were, like the compositions themselves, often written with a specific violinist in mind, but they do give a good clue to the sort of fingerings that were in use at the time. They are proving to have a substantial impact upon my creative development concerning the innovation of fingerings and interpretation. Also, the interpretation of violin technique and pieces are those of the researcher only.

Reviewing the performance

The performance was particularly successful in its aims to communicate expression through the use of timbre sound and the dynamic range.

There were some inaccuracies, especially in the final two pieces. I found that I was worrying about forthcoming changes in technique as I was playing. This sometimes caused the end of the current and/or the beginning of the new technique to be inaccurate.
I have decided to be more open to the possibilities of technique changes in future recitals, since this was a common practice of the period.

In Schumann’s first movement at bar 198, I lost bow control momentarily. In the second movement I could have been more focused on the mood changes of the different passages and should have used more variety in my tone colours. The third movement might have been aided by the execution of some spiccato, especially in bar 59.

The Praeludium und Allegro was played from memory. The Praeludium section was played satisfactorily. However, for the Allegro molto moderato section I choose a tempo that was too slow. I was worried about finger and memory slips. The section would have gone much smoother if I had have chosen the correct tempo.

By the performance of the last piece, fatigue was beginning to take an effect causing execution of some of the harmonics and some intonation of the double stops to be poor.

Performance notes

   (Disc: 1 Tracks: 1-3)

Background

This sonata was written in 1851, in a period of what some say is generally recognised as a period of declining power for Schumann (Ferguson, 1964, p. 165). For example, Cobbett’s wrote:

“His mental disease was making further progress, not only affecting his musical thought and fecundity … but also embittering his soul. … [The] sonata shows the disintegration of the fibre of Schumann’s musical nature, the uncertainty and vagueness of his thought…” (Newman, 1969, p. 276).
Other recurring criticisms of this work are the persistent minor key, the consistently low, ungrateful range for the violin, and the tendency to assign to one of the instruments what is better suited to the other. Serious questions have been raised over his mental deterioration, especially as early as 1851. While there may be an element of truth in some of these accusations, other writers would disagree. In fact, no longer identified with programmatic content or the schizoid opposition of Florestan and Eusebius, this sonata shows, in some ways, more concentration and structural efficiency than his earlier sonatas. It may also be more plausible to hear the scoring traits of this sonata as premeditated aesthetic effects by a now very mature, experienced composer rather than as inadvertent gaucheries (Newman, 1969, pp. 276-277). Other writers agree. Loft writes that Schumann’s service as orchestral and choral conductor (which began the year before) was clouded by signs of his increasing mental illness, “but his creative powers could still shine brightly, as these works prove.” (Loft, 1973, p. 98).

Schumann was a musical mannerist who strained and stretched harmonic relationships until yesterday’s dissonances became today’s consonances. All three movements reveal formal mastery and Schumann’s special torrential drive, lyricism, and a certain (rhythmic?) nibbling, although there are a few commonplaces that betray prolificity and some impersonal writing. His wife, Clara, first participated in a performance of the work in 1852 (Newman, 1969, p. 277).

i) Mit leidenschaftlichem Ausdruck

Background

The surging main theme is very characteristic of Schumann, and the whole movement maintains its level without lapse (Ferguson, 1964, p. 165). This is an expressive movement, with the passionate theme played first in the lower register of the violin. The rest of the movement develops from this principal theme (Anderson, 1994, p. 3). The first bars of the piano part (see example 1-1) carry a flowing, undulating semiquaver-note pattern that is to be heard throughout the movement. The effect of surging and
billowing fits the composer’s instructive heading on the movement: “With passionate expression.”

The violin and piano together, through the foliage of these piano figurations, weave a long garland of melody. This cooperation is best shown by extracting from both instrumental parts, a composite line of the tune (see example 1-2)
While the line is long, the length is made prominent by the recurring rhythm:

```
\begin{tikzpicture}
  \draw (0,0) -- (0.5,0) -- (0.5,0.5) -- (0,0.5) -- cycle;
  \draw (0.5,0) -- (1,0) -- (1,0.5) -- (0.5,0.5) -- cycle;
\end{tikzpicture}
```

Example 1-3  The recurring rhythm.

However, because the piano and violin are each so insistently taking the action away from the other, the line becomes less prominent. This continual grabbing of the limelight lends excitement to the repetitious flow. The violin finally breaks out of the pattern (in bar 19) by stating the essential rhythm in an even more unrelieved fashion (bars 19 to 21), finally to dispatch the duo into a tight-knit volley of the semiquaver-note pattern (in bars 22 to 25). Because of the long delay, the sense of climax and resolution is all the more satisfying (Loft, 1973, p. 99).

Throughout the movement, one can feel Schumann’s feeling for pace and contrast within a generally consistent texture. The second subject, for example, alludes back to earlier sections in its retention of the rolling piano-figure. But the music is spiced up by fanfares that break into the constant stream of sound:

```
\begin{tikzpicture}
  \draw (0,0) -- (0.5,0) -- (0.5,0.5) -- (0,0.5) -- cycle;
  \draw (0.5,0) -- (1,0) -- (1,0.5) -- (0.5,0.5) -- cycle;
\end{tikzpicture}
```

Example 1-4  Bars 36-39.

The second subject is another aspect of the idea that has preoccupied the composer since the start of the sonata. That the development is equally single-minded should not come as a surprise. As well there is that feeling of confrontation, over and over again, with one reiterated melodic fragment. The saving grace is that the composer himself is completely convinced by his procedure. To briefly demonstrate this point, the violin

*) Quaver note flag on the fifth note taken from autograph; lacking in Schumann’s personal copy of first edition. Perhaps Schumann wished to notate it with a tied quaver as he did in bar 40 (Note from urtext).
part only is quoted, where it approaches the point of recapitulation. The persistently repeated rhythm culminates in – itself. This is because just at the moment of return to the opening idea, the basic idea is presented twice as boldly as thus far, in augmentation (see example 1-5).

This movement has an ambivalence about it. The impassioned swing of the minor melody has within its sobriety, by virtue of its very motion, something high-spirited. This was already evident from the C major transformations of the material in the exposition. Now, when the recapitulation arrives at A major at the corresponding point, the effect is positively glowing (see example 1-6).
However, it is the darker muse that Schumann is chasing. He reverts to A minor, and to an absolutely ranting insistence on the germinal rhythmic pattern. During much of the closing episode the roles of the instruments are reversed, as compared with the opening. Now the violin plays the semiquaver-note activity, while the piano takes the broader line (Loft, 1973, p. 101).

Eduard Hanslick, a nineteenth-century critic, wrote the following about Schumann’s song settings: “The music renounces its own substance and follows the visions of the poet like a shadow, now light, now dark.” (in Loft, 1973, p. 101). It seems appropriate that this statement applies to this movement. The vision conquers all here: metre, rhythm, repetition.
Performance considerations

The edition used for this performance was published in 1928 by C. F. Peters. The urtext edition used in this discussion is published in German with an English preface. Details may be found in the bibliography.

This movement is marked *Mit leidenschaftlichem Ausdruck*. This term means ‘with passionate expression’.

The fingering that I used at the beginning of the movement is shown in example 1-7. For the written fingering the fourth finger needs to be extended, however, my fourth finger extension is not very strong, and therefore the third finger was substituted to execute the loudest note (B) in the phrase. Baillot (1835, p. 258) deals with the problem of lack of flexibility or small hands and states that for secure intonation, the fingering cannot be the same for everyone (see chapter 6.2 *Fingering in Romanticism / ii. The easiest fingering - for small hands*, p. 137).

The Sul G at bar 1 was written in Schumann’s handwriting on the original manuscript, according to the urtext edition.

Example 1-7 Bars 1-5.

Example 1-8 is another case where the violin and piano are continually competing for the listener’s attention. This lends excitement to the repetitious flow. The violin again, finally breaks out of the pattern at bar 38 by stating the essential rhythm in even more unrelieved fashion.
Example 1-8 Bars 35-48.

Example 1-9 shows the inscription *etwas* (somewhat) *zurückhaltend* (to hold back). Together this is equivalent to *rallentando*. In my performance I decided to start a bar earlier than written:

Example 1-9 Bars 61-64.

A breath was taken between bars 85 and 86. A crescendo leads to the climax. I added the *rall.* at the end of bar 87. I played *a tempo* from bar 88 with a dying away of the notes. One has to take care with the colour changes of the sound in bar 88 (see example 1-10). The staccato marks at bar 86 do not appear in the urtext edition. In my opinion,
playing the passage with the staccato marks did not seem correct and hence I did not play them in my performance.

Example 1-10 Bars 85-88.

I made a little *accelerando* in bar 185 with accents on the first two notes, and faded out on the following bar (186). Accents were also added to the repeated bars (see example 1-11). The different kinds of accent were discussed by Baillot (see Baillot, 1835, p. 353). Here I used the combination of sustained sounds, swells, crescendi and diminuendi. The bow was drawn slowly while playing, with a speed in proportion to the tempo and played with vibrato.

Example 1-11 Bars 179-188.
Several other differences exist between my edition and the original. These give some insight into how the choice of bowing pattern can be realised in practical terms. The phrasing lines with the dynamics and articulation from the original music are discussed below.

- Bars 25-26, 55-57, 139-140, 169-171: There are no staccato marks on the original.
- Bars 73-74: Every three notes is slurred in the original as opposed to my edition where the slurs are from B to E♭ and C♯ to F.
- Bars 114-115: The crescendo mark is missing from my edition.
- Bar 174: The *sf* does not appear in the original.

ii) Allegretto

Background

In this second movement, it is a vision again that unfolds. The listener is transported into the middle of things. The players must aid the listener to make the transition from the bustle of the first movement to the reverie of this one. The listener should be kept in a state of suspense. The Allegretto should begin as though this kind of music has been being played in unheard preceding bars. The players should live up to the implications of the offbeat, elliptic entry, and its enigmatic fermata pause:

Example 1-12 Bars 1-3.
The fermata is of thematic importance because it recurs again and again, dividing the movement into a whimsical series of fresh starts, of faster-moving snippets (see example 1-13), generally palely washed by light, but in one episode transported to darker colours (see bars 16ff.). The movement isn’t really meant to go anywhere, as it is a rather tranquil conversation (Loft, 1973, pp. 101-102).

![Example 1-13 Bars 8-10.]

**Performance considerations**

I performed bar 41 by using the middle part of the bow. I started bar 42 in the middle of the bow, but moved toward the heel, so that by the time I was playing bar 43, I was using the heel of the bow (see example 1-14). Using the heel here allowed me to execute strong accents. In his discussion of bow division Baillot states that as a result of the length of the bow, its form, and the way it is held, the bow has certain properties. At the frog there is power from pressure as well as from drawing the bow slowly and with control; in the middle part of the bow there is balance; and at the tip there is softness (Baillot, 1835, p. 167).

The spiccato marks in this passage do not appear in the urtext edition. However, for my performance I did play the passage with the spiccato, although my personal thought was that the spiccato made the passage sound out of place.

*1. Schumann Op. 105 ii) Allegretto*
etwas zurückhaltend means to ‘somewhat hold back’. As written, one would hold back from the start of the bar (73). However, when I performed, I held back after the first dotted quaver and had a breath before the second note (see example 1-15).

I held back the last chord of this passage by having a breath before it (see example 1-16).
Other differences between the original and my edition:

- Bars 2-3: The original has a slur from F to the semiquaver C. In my edition there are two slurs: one from F to D and the other connecting the two C notes in bar 3.
- Bar 10 and 35: There is no \textit{sfp} in the original.
- Bar 45: The slurs over the three beamed notes do not appear in the original – only the slur from A to E appear.

\textit{iii) Lebhaft}

\textbf{Background}

The finale is a fast movement (Lebhaft means lively) – a spectacular will-o’-the-wisp fantasy in \textit{moto perpetuo} style, that suggests honour to the memory of Mendelssohn. The three exposed chords at the very end give the impression that the sonata evaporates into thin air rather than ending. And yet there seems to be a logic to the overall scheme of the sonata. The first movement is darkly turbulent, the second erratically contemplative, and the third is fleeting and questing. The change of mood is subtle and consistent (Loft, 1973, p. 102).

\textbf{Performance considerations}

For the first four bars, off-the-string bowing (spiccato) was employed.\textsuperscript{3} From bar five, on-the-string bowing was used with an accent on the first note. I felt it was necessary to use on-the-string bowing to execute the crescendos.\textsuperscript{4}

\footnotesize{\textsuperscript{3} Spiccato is discussed in Guhr, 1829, p. 9, Baillot, 1835, p. 187 and Chapter 7.1D \textit{Spiccatto}, p. 213. The urtext edition does not have the spiccato marks on the notes in these bars.}

\footnotesize{\textsuperscript{4} See Flesch, 1924, p. 78 and Chapter 7.1F Mixed strokes, p. 226.}
Also, note F in bar 5 was played accidentally as G the first time. My finger slipped as I hadn’t adjusted to the tempo of the third movement. However, on the repeat, I played the bar with no finger slip.

I used the heel of the bow on bar 28 to exert power and control. I then took a breath on bar 29 (see example 1-18).

After executing the accent in bar 32, the decrescendo was played, with the last note of the phrase being played short. A breath was taken in bar 33:

---

5 See p. 13 and Baillot, 1835, p. 167. The urtext edition does not have the slurs or the spiccato marks in bar 28.

The following passage is one of mixed types of double stopping. The fingerings indicated are those used by me in my performance:

Example 1-19 Bars 31-34.

Other differences between the original and my edition:

- Bars 25-27: The $f$ marks under the crotchets do not appear in the original. Only the first $f$ at the beginning of bar 25 appears.
- Bar 28: The slurs and staccato marks do not appear in the original.
- Bars 37-38: The slur in the original runs from the C to the quaver B – in my edition the slur continues to the A♮. 

(Disc: 1 Track: 4)

Background

Mouvements Perpétuels was originally a piano piece written in 1918. It contains three trifles whose surface simplicity is coloured by subtle dissonances. The particular edition used for my recital was one transcribed by Heifetz for piano and violin and was published in 1931. It became a common practice in the early twentieth century for solo violinists to make transcriptions of other composer’s works. Heifetz was no exception and, with nearly 100 published works to his credit, contributed significantly to the genre (Wen, 1995, pp. 4-5, in The Heifetz Collection, 1995). Heifetz was one of the great twentieth century players. He became one of Auer’s (1845-1930) favourite pupils, made his St Petersburg and Berlin debuts in 1911 and 1912, and then continued to develop through the early years of World War I. In 1917 he made his New York debut in one of the most talked-about recitals in musical history. Heifetz was known for his precise rhythm, perfect intonation and a firm tone over the entire range, whether he was playing a scale in double stops or crossing strings rapidly (Potter, 1990).

This piece was chosen to be included because it is a Heifetz transcription. Heifetz was a master of violin techniques and this is displayed in his transcriptions. As discussed in Chapter 6.1G Vibrato and portato, p. 131 he was one of the violinists to make the use of vibrato fashionable in the early twentieth century. This piece also displays many techniques that were developed in the nineteenth century since Paganini, such as tenths and fingering development.
Performance considerations

i) Assez modéré

The edition used for this performance is an exact reproduction of the edition published by J. and W. Chester in London (1931), and was assembled by Carl Fischer in New York (1995). There are two parts to this short piece. They are connected by *Attacca* (Go on, proceed immediately to the next section). The first part is marked ‘Assez modéré’ (fairly quick, but moderately):

![Example 1-21 Bars 1-2.](image)

It has the inscription ‘en général, sans nuances’ which means ‘in general, without articulation’. Hence I played smoothly and flowingly. Because the opening four bars are marked *piano* and the direction is to play without articulation, I played on the edge of the fingerboard – away from the bridge.\(^6\)

The first two bars are repeated several times. I played with different fingerings to create different colours and taste and make the music less monotonous. Baillot suggests that the fingerings of the left hand and the bow move simultaneously. However the fingers have a movement of their own, independent of the ensemble that they must have. Through the violinist’s true sentiment and well-informed taste the best fingering is determined. While there are many possible fingerings, they must always be cultivated from the nature of the passage whose entire range of expression the violinist wants to convey. “The bow sustains the sounds and sings, as does the voice; the fingers articulate as though pronouncing words, and indeed sometimes seem to speak.” (Baillot, 1835, p. 269). Example 1-22 shows some of the different fingerings I used.

---

\(^6\) See Krauss, 1951, p. 40 and Chapter 7.2C *Contact point*, p. 259.
There is an *mf* marked at bar 5 (see example 1-23), and while the first four bars were soft and gentle, from here the tone colour required changing. Therefore I played this section near the bridge with some pressure\(^7\), although not too loudly.

I decided to slide the second finger\(^8\) in bar 10 so that I could play bar 11 in the second position and thus be prepared for the tenth passage in bar 12 (see example 1-24). This gave a more secure intonation.

---

\(^7\) See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238.

\(^8\) See Chapter 6.2A *Changes of Position (1) Moving to an adjacent position by means of sliding one finger a semitone*. p. 142.
Bar 12 (see example 1-25) is marked *doucement* (gently, smoothly) *timbré* (tone colour), so I decided to play on the edge of the fingerboard\(^9\) with the bow just brushing the strings. To practice this tenths passage I used the exercise suggested by Robjohns.\(^10\)

\[\text{Example 1-25 Bars 12-13.}\]

*Incolore* (colourless) *et* (and) *toujours* (all the time) *p* is marked at bar 14 (see example 1-26). The next several bars were therefore played colourlessly on the fingerboard.

\[\text{Example 1-26 Bar 14.}\]

In bar 40 (see example 1-27) I shifted to the second finger, to remain in the second position for the double stop pizzicato notes (bar 43). Also, since the music is marked ‘attacca’ there is no time to prepare for the first note in the second part. This note needs to be played in the second position.

\[\text{Example 1-27 Bars 39-43.}\]

---

\(^9\) See Krauss, 1951, p. 40 and Chapter 7.2C *Contact point*, p. 259.

The violinist needs to be aware that the pianist’s part (see example 1-28) is marked très (very) lent (slow), otherwise the violinist will play the last note before the pianist does.

Example 1-28 Bar 43.

ii) Alerte

The beginning of the second part is marked ‘Alerte’ (brisk, lively). Hence, I took an extra breath in the second bar to give the music a little more excitement. I also added a little accent to the notes indicated in example 1-29. These accents, again referred to by Baillot, were played with firmness, some with a biting of the string and others so that the biting was not heard (Baillot, 1835, p. 353).

Example 1-29 Bars 1-3.

Bar 5 (see example 1-30) is marked sans (without) dureté (hardness, stiffness) très (very) lié (close or tied note). This is the way I played it.
Précédente means previous. There is a change in the time signature. The composer wants the performer to keep the value of $\frac{3}{8}$ the same:

![](image1.png)

Example 1-31 Bars 9-10.

*avec charme* (see example 1-32) means ‘with charm’. I used Kreisler’s fingertip vibrato on every note in this section,\(^{11}\) and drew the bow close to the finger board to create a different expressive colour.

![](image2.png)

Example 1-32 Bars 29-30.

In the following passage, a finger slip meant that the note marked with the star was unfortunately performed as A instead of G. This was possibly caused by coming out of 3:8 time, which had been the time signature for the last 29 bars, and suddenly going into 4:4 time.

![](image3.png)

Example 1-33 Bars 38-39.


2. Poulenc - *Mouvements Perpétuels* ii) Alerte
*Moins vite* means less quickly. I had to keep in mind not to go too fast in this section:

![Example 1-34 Bar 41.](image)

Example 1-34 Bar 41.
3. Praeludium und Allegro in the style of Pugnani – Fritz Kreisler  
(1875-1962).

(Disc: 1 Track: 5)

Background

This piece was attributed to Pugnani for a long time. Pugnani was an Italian violinist, prolific composer and teacher in the eighteenth century. His principal teacher was G. B. Somis, a pupil of Corelli. One of Pugnani’s best students was Viotti. See Appendix A, p. 287 for these pedagogical relationships. Kreisler needed variety in his programmes but was too lackadaisical to spend hours hunting in libraries. After making a superb transcription and partial recomposition of a genuine Baroque work, Tartini’s ‘Devil’s Trill’ Sonata, he ventured to compose his own equivalents. Kreisler claimed to have transcribed this piece from an old manuscript of Pugnani’s. It was only in 1935 that Kreisler revealed his secret. He had composed the piece, in the style of Pugnani.

One of the reasons for choosing this piece was because Kreisler, along with Heifetz, was one of the original players to reintroduce the use of the continuous vibrato, and helped to make the use of vibrato very fashionable in the 1930’s.¹²

I listened to two recordings made of this piece. The first was by Busch (1891-1952) in 1922, the second by Bustabo (1916-2002) in 1935.¹³ Busch played with little vibrato while Bustabo played with a very fast fingertip vibrato that Kreisler introduced.¹⁴

Performance considerations

The edition used is from 1910 by B. Schott’s Söhne¹⁵, Mainz. It should be noted that there are two parts to this piece: the introduction (Praeludium) and the main part

---

¹³ Both recordings were on The Recorded Violin: The History of the Violin on Record. Pavilion Records Ltd.  
¹⁴ See Chapter 6.1G Vibrato and portato, pp. 131-132.  
¹⁵ One of Kreisler’s publishers.
(Allegro). Bow-speed is an essential characterising factor both in starting and ending a stroke. Fast bow, or extra speed at the start indicates and accentuates energy and brilliance\(^{16}\) (see example 1-35). While a fast bow speed was used for each note, it was not a consistent speed. The more expressive notes, for example, required a little slower bow speed with brilliant expressive vibrato.\(^{17}\)

![Example 1-35 Bars 1-4.](image)

The following passage was played softly, using the tip of the bow. Tempo I has no dynamic mark. I played it *piano* (see example 1-36). The accent should be played like it was at the beginning of the Allegro (bar 1), but the tip of the bow was used with accenting by using movement from the right-hand fingers (finger stroke\(^{18}\)). From bar 44, I increased the volume gradually to finish the passage (bar 60) at *forte*.

![Example 1-36 Bars 38-41.](image)

The two successive up-bows restore the down-up succession and are well in character with the piece and the martelé strokes. A strong accent on the first down-beat was necessary to counteract the down-bow, up-beat beginning:

\(^{16}\) See Chapter 7.2B *Bow speed*, p. 247.
\(^{17}\) See Chapter 6.1G *Vibrato and portato*, p. 132.
\(^{18}\) See Flesch, 1924, p. 58 and Chapter 7.2D *Finger stroke*, p. 263.
I interpreted the dots here as light spiccato\textsuperscript{19}, however, for the performance it did not sound as such because of the tempo that I had chosen. The spiccato should have been executed with a jumping bow with a lighter bow grip:

Example 1-38 Bar 65.

The above passage was played by Busch (1920) with spiccato, while Bustabo (1933) played it with no spiccato.

Example 1-39 shows the fingering I used for the mixed types of double stops. For some of the double stopping one must take the fingers off the fingerboard. It is therefore important to know where to block (marked by X) and where not to, before one starts to practice. Using the correct fingers in blocking is also essential so that a clear transition is made between each chord. Using the wrong fingers may leave your fingers in knots, making it near-impossible to play fast passages. Further, the right arm movement must be exact to give the correct angle of the bow for each string. Hence the upper arm must be used for movement, and not the wrist.

\textsuperscript{19} See Baillot, 1835, p. 187, Guhr, 1829, p. 9 and Chapter 7.1D \textit{Spiccato}, p. 213.
The sautillé bowing stroke is similar to the spiccatò but differs because there is no individual lifting and dropping of the bow for each note. Example 1-39 gives an example of where sautillé bowing may be used and although not marked on the music, I employed this technique in my performance. The resiliency of the bow provides the principal means for the jumping. The middle part of the bow is best for playing. It will be a little lower when the music is slower and louder, and a little higher when it is faster and softer. Because different bows have different conditions of elasticity, the choice of the sounding point will differ. Contrary to common belief, writes Galamian\(^{20}\) (1985), the sautillé stroke may be played from very fast to quite slow tempos. However, in slow tempos the spiccato will generally be the more practical choice. While the sautillé stroke is not a nineteenth-century stroke, I used it in this passage to achieve more accuracy. Without it, the bowing in this passage would have been more difficult to control.

To practise the stroke, start with a small and fairly fast détaché near the middle of the bow, then turn the stick perpendicularly above the hair so that all of the hair contacts the string. Hold the bow lightly and centre the action in the fingers. The forearm is slightly more pronated for the sautillé than it is for the spiccatò. The balance point of the hand rests entirely on the index finger, with the second and third fingers only lightly touching the bow. In the spiccatò the fourth finger is very active in balancing the bow, but in the

\(^{20}\) Galamian was born in 1903 (died 1981) and studied with Konstantin Mostras in Moscow (1916-22) and with Lucien Capet in Paris (1922-3). His approach was analytical and rational, and his method embodied the best traditions of the Russian and French schools, particularly of Capet’s *Art of Bowing*. 

3. Kreisler - *Praeludium und Allegro*    
Recital 1
sautillé it has no function at all and must remain completely passive without any pressure on the bow.

The correct position along the bow is important in the sautillé, otherwise the bow may not jump properly off the string. However, the cause is more likely to be a heavy grip of the third and fourth fingers. Hence, it is best to practice by holding the bow only between the first finger and thumb until the stroke is functioning in the correct fashion. Only then should the second and third fingers be put back in place. The fourth finger may or may not be returned to the bow (Galamian, 1985, p. 77).

This bow technique and the following one (collé) are not discussed in my thesis because they were developed a little later than the early twentieth century. However, I heard a recording of Bustabo playing this piece and I realised that without these techniques, it would not be possible to play at the required speed. Hence, I decided to use these techniques in my performance.

Example 1-40 Bars 112-119.

For the passage (see example 1-40) I used spiccato\textsuperscript{21} for the majority of the phrase, bars 113-119. However, for the last bar of the phrase, bar 120 (see example 1-41), I used the Collé (\includegraphics{example1-41}) bow technique. This allowed for a neat exit from the phrase so that the next note, in bar 121, could be played on-the-string. This is the way that Bustabo (1933) played it on his recording. Collé is an off-string martelé: short single notes pinched from the string, with the bow off-string between notes. A variant, Fouetté or

\textsuperscript{21}See Chapter 7.1D \textit{Spiccatto}, p. 213.
Jeté (\(\text{Jeté} \)\), is a short single note attacked from the air, usually mixed with legato strokes and played on the up-bow.

The bow is placed on the string from the air and the string is lightly but sharply pinched by means of a vertical finger movement at the moment of contact with the string. At the same time as the string is pinched, the note is attacked, and after the instantaneous sounding of the note the bow is immediately lifted slightly off the string in preparation for the next stroke. The pinch is very similar to the martelé attack except that the time of preparation is minimised. The action is like the plucking of the string, making, as it were, a pizzicato with the bow.

The collé is used in the lower half of the bow, and the length can vary from extremely small to fairly broad. It should be practised near the frog with as little bow as possible, then in other parts of the bow including, for study purposes, even the upper half. Only the fingers are active in the stroke; the vertical motion of the fingers is used for setting and pinching and the horizontal motion for sounding the note. Initially this bowing should be done with great lightness. The stroke may then be lengthened with the arm leading and the fingers maintaining the motion just described. Lastly, the practice may be done with stronger dynamics.

Initially, practice may start with a very light and very short martelé stroke about 7 to 10 centimetres from the frog, lifting the bow immediately after the stroke and placing it back toward the frog a little to prepare for the next martelé attack. The time for preparation is gradually shortened until the setting, pinching, and sounding practically coincide.

Galamian (1985, p. 74) asserts that the collé is a very important practice bowing, invaluable for acquiring control of the bow in all of its parts. It is also musically very useful as a stroke that combines the lightness and grace of the spiccato with the incisiveness of the martelé. When played at the frog, it gives the same sound effects as a light martelé played at the point. Hence, it may replace the martelé when the tempo is too fast. The collé can give more emphasis to certain notes in a spiccato passage.
The arm comes into play in the broad collé and can replace the heavy spiccato. Example 1-41 gives a passage where the collé may be used effectively.

Example 1-41 Bar 120.

When practising this complicated string-crossing passage (see example 1-42), I reduced the section to the open-string patterns by leaving out the left-hand fingers. In this way I was able to concentrate on one difficulty at a time and to visualise the particular bow-pattern.

Example 1-42 Bars 121-123.

The placing of accents is important. Normally the accent is placed at the beginning of each beat. However, it is important to consider the shape of the written notes. One must imagine how the composer would want the player to play each section. For the following passage (example 1-43), the accent needs to be played on every third note, rather than every fourth. The passage was written in the style of a cadenza (the pianist plays tremolo) whilst the violin part is played in 3:16 time, thus having a hemiola effect. Further, it was found that if no accent was played, the pianist found it harder to follow and keep in time.

In bar 127, I had a short mental blank and the note F was played as G. I lost finger control for the rest of the bar, but recovered for bar 128.

---

22 See Yampolsky, 1967, p. 95 and Chapter 6.2E Open strings, p. 171 and also example 6.2E-7 and 8, p. 173.
It was important to ensure that bars 142 and especially 143 (see example 1-44) were rhythmically clear. I was then able to bring the passage back to 3:4 time and lead the piano entry for bar 144.

When playing triple chord passages\(^{23}\) (see example 1-45), the hand holding the bow must have a flat shape with very bent knuckles. The bow needs to be placed near the finger board on the A string and played at the heel (Baillot, 1835, p. 146). It must come into contact with all three strings and then the bow hand must be relaxed or “let go”. In this section, the right-hand fingers (finger stroke\(^{24}\)) are used to play the successive down-bows instead of the upper arm (as required for the double stopping section in bars 77-83).

\(^{23}\) See Chapter 6.1D Playing chord passages, p. 106.
\(^{24}\) See Flesch, 1924, p. 58 and Chapter 7.2D Finger stroke, p. 263.

Example 1-44 Bars 142-143.

Example 1-45 Bars 144-145.
Toward the end of this piece there is a climactic chord. (see example 1-46). I tried to play it with just the up-bow, as written, and then with just the down-bow, however both sounded very weak. I then tried using the two separate bow strokes, and found this to be the most suitable. I used thumb pressure on the bow to control the stroke and give a strong sound. Whilst not marked as Sul G., this passage is traditionally played on the G string.

Further, Busch played the Andante from one bar earlier than written meaning that the bar was played at Andante speed rather than at allegro molto moderato speed. Bustabo, on the other hand, plays it as written on the score.

Again to give the required climactic result, the down-up-down bow combination was employed:

(Disc: 1 Track: 6)

Background

Saint-Saëns finished composing this piece in 1887 when he was 52 years old. It is musically one of his most interesting pieces. It is one of the many vivid impressions that grew out of this peripatetic composer’s travels.

The habanera is a musical style or genre from Cuba with a characteristic “Habanera rhythm”. In the mid-nineteenth century, it developed out of the contradanza which had arrived from France via Haiti with refugees from the Haitian revolution in 1791. The main innovation from the contradanza was rhythmic, as the habanera incorporated Spanish and African influences into its repertoire. It is believed that the habanera was brought back to Spain by sailors, where it became very popular for a while before the turn of the twentieth century. The Havanise is based on the habanera rhythm.

Further, the theme of the “Havanise” appears to be of genuine Spanish origin, with its typically characteristic triplet and two succeeding quavers (see example 1-48), and even more so with the accent given to the last quaver in every bar. This peculiarity lends the theme a Moresco-Spanish, languishing, voluptuous tone which echoes through the entire composition and often recurs in different keys.

Example 1-48 Bars 11-14.

The Allegro (see example 1-49) follows the exposition of the first theme, Allegretto lusinghiero and contrasts with it.
Saint-Saëns Op. 83

Recital 1

Example 1-49 Bars 77-78.

There is a return to the Tempo I (Allegretto) and a *Molto espressivo* (see example 1-50) follows.

Example 1-50 Bars 135-139.

The concluding Allegro, *ma non troppo*, with its chromatic scale in thirds and sixths, and the following *Più allegro*, represent a concession made to the virtuoso on the composer’s part. The composer comes into his own again six bars before the final *Allegretto* with the fanfare, which should ring out like a trumpet signal. This trumpet signal (see example 1-51), which invites the people who have been merrymaking together to return home as the day ends, is developed and illustrated in a masterly manner in the concluding allegro (see example 1-52) and the principal musical moments of the music are the initial and concluding phrases. This, in its own way, displays a decided originality of conception (Auer, 1925, pp. 126-127).

Example 1-51 Bar 294.
4. Saint-Saëns Op. 83

Performance considerations

The edition used for this performance was edited by Zino Francescatti, pub. International Music Company ©1965. The original edition used for comparison was a Durand edition published in France. Durand was Saint-Saëns’ publisher.

The agogic accent is frequently indicated by the sign ∖ (see example 1-54). The term “agogic” was a little-known term in the late nineteenth and early twentieth centuries unless the musician was familiar with the works of Riemann (1849-1919). By agogics Riemann 25 means the modification of tempo chiefly brought about by little extensions, such as are characteristically revealed in the tempo rubato. This is in contrast to dynamics, which is the modification of the degree of power. Hence, there were two positive criterions for the expressive value of a performance, a clean-cut differentiation between the fluctuations in the degree of strength (dynamics), and those in the degree of speed (agogics). The agogic accent, therefore, signifies the stressing of a note by means of extension (Flesch, 1930, p. 11). The use of this term (in symbol form) is found throughout the original Havanaise. The edition that I used still used the symbol, but in places it has been replaced in the edition by the accent (>) sign:

25 Cited in Flesch, 1930, p. 11.
4. Saint-Saëns Op. 83

Recital 1

Example 1-53 Bars 11-18.

The original edition does not show the slurs as seen above in example 1-53. Each note is bowed separately.

Example 1-54 Bars 294-299.

In example 1-54 the original score does not have the slur over the last quavers.

One must know which glide to use in each section. Practice by trial and error is necessary to determine which glide sounds need to be produced or even if they are necessary. Using the correct finger to glide, of course, is most important. There are basically three ways to glide. The first is to use the number one finger to glide to the new position then block with the 2nd, 3rd or 4th finger (see example 1-55). Baillot claims that this kind of shift has a very bad effect (see Chapter 6.1A Shifting and the portamento, p. 88), while Courvoisier states that it is a good glide (see ibid. p. 92). I found that this slide gave a good effect in this passage. The second is to use the final
block position finger to start and finish the glide (see example 1-56). The last (see example 1-57) is to mix the fingers during the glide (for example, start with #1 finger and change to #2 finger half way through the glide – therefore finishing with the #2 finger). This is a mixture of (a) and (b) from figure 6.1-2 in Chapter 6.1A *Shifting and the portamento*, p. 92.

```
Example 1-55 Bars 19-23.
```

```
Example 1-56 Bars (a) 43-46 (b) 54-55.
```

```
Example 1-57 Bars 263-264.
```

26 See Baillot, 1835, p. 126 and Chapter 6.1A *Shifting and the portamento*, p. 88.

*4. Saint-Saëns Op. 83*
On the ninth semi-quaver, I used the third position to avoid using too many string crossings, and in bar 10 I used the 2nd finger to execute the note with fine, narrow vibrato\(^{27}\): 

![Musical notation diagram]

Example 1-58 Bars 8-10.

The original music has the slur extended to cover the minim in bar 10.

Looking at example 1-59, bars 31-34 were played so that the sound was as a flowing river. Accents were used in bar 35 to arrest the flow. With the decrescendo in bar 38, I resumed the flowing feeling to bar 42.

![Musical notation diagram]

Example 1-59 Bars 31-43.


4. Saint-Saëns Op. 83
The original score does not have the slurs at bars 31, 32 and 33. It does show a slur between the minim at bar 34 and the first quaver of bar 35. The slur in bar 36 is extended back to the last quaver in bar 35.

The music indicates (see example 1-60) that one should glide with the third finger on the quavers. However, I used 1-3-3 in bar 66 and 1-4-3 in bar 68 to create a different effect on the repeating passage. Baillot speaks of three types of fingering which were discussed in Chapter 6.2 *Fingering in Romanticism* pp. 135-137. I chose to use the third type – fingering that is expressive or characteristic of a certain composer.

Example 1-60 Bars 66-69.

The original score shows the slur in bar 66 starting at the C♮ and joining the next note, F♯. There is then a slur from the last quaver, C♮, to the minim, B, in bar 67. The slur in bar 68 is shown on the original score starting at C♮ and going to the next note, G♯.

For this passage (see example 1-61) I used the upper half of the bow and the ‘throw finger’ technique. In using this technique the violinist should let the fingers fall from high enough above the string that they have some force and much suppleness, and in such a way that they move as evenly as possible. The result is that the fingers which fall independently and with momentum, land with accurate intonation and with more security than when they are placed on the string timidly. Further, the violinist gains rhythmic steadiness through the evenness of movement of the fingers (Baillot, 1835, p. 269). The reason I used the third position, instead of the second position, was to create a shorter distance to shift from the last quaver in bar 78 to the first in bar 79. Because it is an Allegro section, the shorter distance for the shift allows the rhythm to be better maintained.

4. Saint-Saëns Op. 83

Recital 1
The following fingerings were used for this passage (see example 1-62). The recurring finger pattern should be easier to play but my preference was to use sliding finger technique because this better suited my hand. Baillot suggests that this is plausible for small hands.  

In bars 253 and 254 (in example 1-63), the dotted crotchet was played a little earlier to give a feeling of urgency. In bar 255, the dotted crotchet was played a little late.

---

28 See Baillot, 1835, p. 257 or Chapter 6.2 Fingering in Romanticism, p. 134.
Example 1-63 Bars 253-256.

Other differences between the original and my edition:

- Bars 102-103: The original shows a slur from the last quaver in bar 102 to the minim in bar 103.
- Bars 166, 168, 170-171: The original shows a slur over the entire bar, whereas in my edition the notes are played separately.
- Bars 172-173: The original shows a slur over the six semi-quavers before the rest.
- Bars 178-180: The original shows different slur combinations.
- Bar 271: The original does not show the slur of the semi-quaver passage.
- Bars 287-288: The original score has a slur over the entire descending chromatic scale. My edition indicates the use of two bow strokes.
- Bars 289-292: In the original, the double stop passage shows slurs in groups of four semi-quavers, except that the first two semi-quavers only are slurred. My edition has no slurs.
- Bar 300-304: The original does not show the slurs between the quavers.
- Bar 315: in the original, the last quaver is slurred to the minim in the next bar – also at bars 317 and 319. My edition has the last three quavers slurred in bars 317 and 319 – not so in the original. The original would have been easier bowing.
GUIDE TO PERFORMANCE

Recital 2: June 16th, 2000

1) Schubert, Franz  
   Sonata in A major Op. 162  
   i) Allegro moderato  
   ii) Scherzo – Presto  
   iii) Andantino  
   iv) Allegro Vivace

2) Prokofiev, Serge  
   Sonata No. 2 in D major Op. 94a  
   i) Moderato  
   ii) Presto  
   iii) Andante  
   iv) Allegro con brio

**Players**  
Violin: Sohyun Eastham  
Piano: Helen Smith
Concert 2

Aims of the concert

During the period of preparation for this recital, the chapter sections *Shifting and the portamento*, *Vibrato and portato*, and *Fingering in Romanticism* were drafted.

In this recital, the fingering, vibrato method, dynamics, and shifts that are additional to those inherent in the compositions, have been almost exclusively devised by myself. In all instances, I have endeavoured to always retain the composer’s idea and the character of the piece.

Through the experience of performance practice, further research, and through the practical use of an extensive vibrato range and good working fingering in the last recital, my understanding has developed. In many cases, several forms of shifts and vibrato were trialled for the pieces in this recital before a final choice was made.

Reviewing the performance

This recital was much more successful than the last one. I was happy with my fingertip vibrato, especially in the Schubert Sonata; and with my legato sound. I used the appropriate bow speed and full tone colour.

For this recital I used a greater variety of vibrato with good Romantic bowing (Legato Timbre sound) combined with appropriate shifting styles of my own. During the recital there were two occasions where I missed making the shift required.

Fatigue started to set in toward the end of the fourth movement of Prokofiev, at bar 121 and I lost my finger control for the whole bar. From bars 148 to 149 I played a slightly higher pitch than the written notes. This was caused because I was not listening to the pianist, but rather to my own playing.
Performance notes


(Disc: 2 Tracks: 1-4)

Background

Schubert wrote six works for violin and piano (Westrup, 1969, p. 53), and hence one may say that this combination was not a favourite (Ferguson, 1964, p. 135). The Sonata in A major was the fourth and was written in 1817. This piece illustrated Schubert’s habit of using more than two keys in an exposition and his tendency to desert the principal key early in the movement (Westrup, 1969, p. 54).

The piece opens deep in the piano on a quiet dotted rhythm that may turn out to be either sad or joyful. However, in bar 5 the violin enters with so smiling a counterpoint that the note of pain is banished (Ferguson, 1964, p. 136). The movement settles in E major, only to change soon thereafter to E minor. From there, by way of G major and a characteristic modulation to B major, the music eventually comes back to E major again (Westrup, 1969, p. 54).

The Scherzo follows appropriately after the temperate first movement. It has a sprightly shift from three-bar to two-bar rhythm at the beginning, and many playful contrasts of p and f. The suavity of the Trio is a perfect counterfoil (Ferguson, 1964, p. 136). The Scherzo precedes the slow movement, which is a good thing, since the Finale has many characteristics of a scherzo (Westrup, 1969, p. 54).

This sonata (the title “Duo” which is common today came from Diabelli, not Schubert) shows what difference a year can make in the growth of a composer. The shadow of Mozart has vanished to be replaced by a self-assured Schubert. The music could not be mistaken for that of anyone else. Throughout the work, the two instruments are equal partners. The writing is not virtuosic, however, it does demand professional competence from both players (Hefling, 2004, p. 59).
i) Allegro moderato

Background

The most engaging quality of this movement is its generous gift of ideas. The initial piano measures (example 2-1) are gentle curtain-raisers, arousing one’s expectations:

![Example 2-1 Bars 1-4.](image)

The violin enters (example 2-2) against this background, with a line marvellously unassuming, yet irresistible in its soaring expansiveness.

![Example 2-2 Bars 1-20.](image)

Schubert makes his way through the entire movement without repeating himself. By the end of the movement, the opening idea has been followed by four others:

Example 2-3 (a)-(d) The four ideas following the opening idea.

The ideas flow so naturally from one to the next that the movement seems very organised; more so than it has any right to be! “The development is scarcely more than a harmonic turnaround, designed to pass some time pleasantly while returning us to the first melody and to all its fellows, in proper order.” (Loft, 1973, p. 78). On the second hearing, the tunes may be less surprising, but they will leave one with a sense of well-being (Loft, 1973, pp. 77-78).

Performance considerations

The edition used for this piece was from the International Music Company, New York, No. 601. The edition that is closest to the original is a publication by Schubert’s publisher, Diabelli. It was published posthumously in 1851. Diabelli was known to take
liberties with published works, ‘improving’, transposing et cetera. However, it is not clear whether this publication underwent any editing – although the title “Duo” is said to have been added by Diabelli. This 1851 edition will be used for the comparison with the edition that I used in my recital.

Although the music is marked in 4:4 time, there is a feeling of 2:2. In bar 10 (see example 2-4), the dotted minim is marked as a harmonic using the fourth finger, and the second quaver is also marked to use the fourth finger. In my practice I tried using the third finger for both instead, and found that this gave a much richer tone colour. The dotted minim was played on-the-string with vibrato. Hence, I used this fingering (3) in my recital.

The notation of the nineteenth century is sometimes different from modern notation. An example of this is seen in bars 10-12 (see example 2-5). It would seem that Schubert’s intent was for the music to sound as it was written in my edition.

29 See Chapter 6.1F Harmonics, p. 119.
30 See Chapter 6.1G Vibrato and portato, p. 132.

Example 2-4 Bars 5-11.

Example 2-5 Bars 10-12.
In bars 58 (see example 2-6) and 60, the first quavers (on the third beat) are marked down-bow. In practice I changed both quavers to thrown up-bow. This gives the passage a light and playful connotation. Baillot, in his discussion on the variety in bowing, suggests that diversity is interesting only because of what it contributes to the accent appropriate to the character of a particular passage. This character reveals in a general way the composer’s style. The violinist then must try to perform the passage with all the composer’s intentions down to the smallest detail (Baillot, 1835, p. 192).

Example 2-6 Bars 57-58.

In the octave passage (bars 96-98) the quavers are indicated staccato. However, I played the quavers without the staccato accent and I used vibrato to make the passage a little more expressive:

Example 2-7 Bars 95-98.

The urtext edition does not have the staccato marks or the slurs in bars 96-98.

I decided to play the passage (see example 2-8) from part way through bar 66 in the tempo of rubato. On the second beat of bar 67 I played a tempo.
The 1851 edition has slightly different markings than the edition that I used. These are shown in example 2-9. It should be noted that I actually played using the bowing marks from the 1851 edition as can be seen in example 2-8.

Other differences between the original and my edition:

- Bars 29, 31 and 33: In the original the first minim is played with a separate bow and the quavers are slurred.
- Bar 38: The single slur over the first four quavers does not appear in the original.
- Bars 41-42: The original has a tie between the semibreves in these bars.
- Bar 55: The original has a \( p \) in this bar.
• Bar 56: The *dim* does not appear on the original.
• Bar 66: The *f* appears on the fifth semiquaver in the original instead of on the second.
• Bar 69: The *p* appears on the G♯ in the original instead of the first note.
• Bar 71: The *dim* in my edition is replaced by *pp* in the original.
• Bar 86: The *mf* does not appear in the original.
• Bar 114: The *fp* does not appear in the original.
• Bars 125, 136 and 167: The *p* in the original is replaced by *pp* in my edition.
• Bar 141: The *crescendo* mark does not appear in the original.
• Bars 159 and 176: The *dim.* mark does not appear in the original.

ii) Scherzo – Presto

**Background**

It is suggested that this movement should be played at a tempo of $\frac{1}{4} = 92$, so that each measure is touched only lightly. The opening section, to the double bar, is one uninterrupted swing (Loft, 1973, p. 78). It arrives *pianissimo* in an insecure 6:4 arpeggiation; no sooner is the tonic fully articulated than a dancing sequence toward the dominant has begun (Hefling, 2004, p. 60). It then moves directly into the second section. Here, the quaver pulse is replaced by crotchet pulse (Loft, 1973, p. 78) and its launching is by a favourite Schubertian harmonic move – a major third lower (here to G major) to a tonal centre linked by one common tone (B♯). The energy level gradually subsides, and a G pedal yields to a mock-serious one on C♯, where the main idea of the sonata’s finale is surreptitiously introduced. Very loud chords-plus-arpeggiation on the dominant of E (bars 53-55) restore order, and a rounding of the scherzo follows (Hefling, 2004, p. 60). On the whole, the movement has a meditative mood, subdued, cool in colour, framed in C, D♭, A♭, and C major, but punctuated with sharp chordal blasts at bars 9 and 10; 34 to 37; 60; 81 and 82. These strokes should not be beaten out of the instruments but rather stroked, applying in a new dimension the gathered force of the easy-flowing stream of the movement (Loft, 1973, p. 80).
Performance considerations

The beginning of the second movement has a time signature of 3:4. However, the passage has the feeling of counting one in a bar. In bars 11, 15, and 16 I used thrown up-bows, to make the passage more expressive\(^{31}\), even though they were not indicated on the manuscript (see Example 2-10). In bar 9 I had a problem with the shifting as the written fingering was not working for me. I changed the fingering only a few days before the concert and was not quite use to the new fingering. It should be noted that the second time through I was more accurate with my shifts. In future recitals I need to investigate more thoroughly my fingerings.

Some of the dynamics differ from the original version. In bar 9 the original version has $fz$ instead of $ffz$. The $ff$ in bar 11 and the $fz$ in bar 13 do not appear in the original edition.

Example 2-10 Bars 1-17.

\(^{31}\) See p. 49 and Baillot, 1835, p. 192 for a discussion on “variety of bowing”. Also used for example 2-11.
The bow marks that I used are indicated above the notes, while the bow marks on the music score are indicated below the notes:

Example 2-11 Bars 24-44.

The finger numbers indicated in example 2-12 are those that I used in the chromatic passage:

Example 2-12 Bars 84-104.

Other differences between the original and my edition:

- Bar 7 and 64: The $p$ does not appear in the original.
- Bar 9: The $fz$ in the original is replaced with $ffz$.

---

• Bar 11: The ff does not appear in the original.
• Bar 13: The fz does not appear in the original.
• Bar 52: The original has an fz marked.
• Bar 66 and 70: The f in the original is replaced by ffz.
• Bars 116-119: The original has 2 six crotchet slurs instead of one slur over all twelve crotchets.
• Bar 132-136: The two separate slurs in my edition are replaced by one single slur over all the notes in these bars.

iii) Andantino

Background

Schubert writes a light ternary intermezzo following the previous weighty slow movement (Hefling, 2004, p. 60). The material of this Andantino is made up as much from the luxuriant foliage of passages such as those in measures 22-24, 43-45, and 69-71 (see example 2-13), as it is of the specifically tuneful idea. From a playing point of view, the trick is to make these passages of embroidery seem melodic rather than interludes of nothing better to do (Loft, 1973, p. 80).
Example 2-13 (a) Bars 22-24; (b) Bars 43-45; (c) Bars 69-71.

The first section of the movement consists of three parts. The principal theme establishes a calm, regular one-bar pulse that is maintained throughout the movement. The middle portion of the A section (bars 9 – 25) provides an exquisitely delicate contrast. It traverses in those eighteen bars an extraordinary course of harmonic centres – each linked by common tone/s. These are outlined in example 2-14. With piano or pianissimo in all but the opening and closing bars, this music drifts effortlessly as though taking place in a dream. Such a passage scarcely bears repeating, and only veiled reference is made to it in the final section of the movement (Hefling, 2004, pp. 60-61).

Example 2-14 Bars 8-26: harmonic outline.
The ending of the movement is very touching - although it is not so much as an ending as a fading out – the cessation of an ebb and flow that, in a short space of time, had promised to be endless. “If the players can evoke this feeling of unpressured timelessness, they will have captured the essence of this music.” (Loft, 1973, p. 80).

Performance considerations

Both Bériot and Babitz described techniques for playing chord passages\(^{33}\). The broken chord technique, that Babitz describes, was developed in the latter part of the nineteenth century. I played this chord passage as broken chords, – playing the bottom two notes together, then the top two:

Example 2-15 Bars 9-11.

I played with crescendo (my marking for the performance) in each bar, making the last note in each bar loudest:

Example 2-16 Bars 40-47.

---


Recital 2
Differences between the original and my edition:

- Bars 1-3 and 5-6: The slurs over the first two quavers of each bar do not appear in the original.
- Bars 46 and 58: The crescendo does not appear in the original.
- Bar 48: The p does not appear in the original.
- Bar 50: The ‘second string’ mark does not appear in the original.
- Bar 60: The f appears on the second quaver in the original instead of the first.
- Bars 73-75, 76-79 and 87-91: The slur marks over the quavers do not appear in the original.

**iv) Allegro Vivace**

**Background**

The finale is a whimsical, scherzo-like sonata movement on a tonal plan of three third-related keys (A-C-E) (Hefling, 2004, p. 61). It reflects a portion of the earlier Scherzo opening, with the sweep of quavers in bars 5 to 7 (see example 2-17). Even the tempi of the two movements are identical, with both movements proceeding at ∆= 92. In short, the finale suggests a longer, bolder continuation of the Scherzo premise. The opening stroke of boldness comes from the resounding repartee between the piano and violin in the opening chords (see example 2-17(a)) (Loft, 1973, p. 81). Subsequently, just a few bars later, the same melodic idea is subjected to imitation and inversion in a hushed sequential episode (see example 2-17(b)) of uncertain tonal destination. However, before any serious tension can develop, the dominant of A appears, shortly followed by a reprise yet more jovial than the movement’s opening (Hefling, 2004, p. 61).
Some of the excitement of this movement comes from trying to maintain an air of nonchalant grace, but at the same time moving with breakneck speed:

The pianist’s turn at running this melodic race comes after the chore of moving the music from clamour to calm without letting the craft capsize (bars 27-36).

In Schubert’s day, the people of Vienna were passionate about waltzing, which had spread from Germany. The duo that will keep in mind the heady whirl of a real, old-time waltz will find that passages in the finale, such as that shown in example 2-20, will fly past with the appropriately intoxicated sparkle.

The finale ends with a passage of the most distant and sweet-toned conversation on the waltz-like strains, fading away, dying away, to be broken and cut off by a perfect barrage of the fanfares first heard at the beginning of the movement (Loft, 1973, p. 82).

Performance considerations

The first two chords (see example 2-21) were started from on-the-string rather than from above the string and striking. Also the bow was placed near the finger board, because the strings are more flexible away from the bridge, and I started the stroke from the frog.\(^{34}\) It should be noted that the staccato marks in bars 3-4 do not appear in the original edition.

\(^{34}\) See Baillot, 1835, pp. 146 & 412-413 and Chapter 6.1D *Playing chord passages*, p. 106.
I played the first note of bar 64 (see example 2-22) on the very tip of the bow, and the following two crotchets at the heel of the bow. The same pattern was used for bars 66 and 68:

![Example 2-22 Bars 61-70](image)

Other differences between the original and my edition:

- Bars 5 – first note in bar 8: A slur is placed over all these notes as opposed to the two separate slurs in my edition.
- Bar 7: The $f$ does not appear in the original.
- Bar 15: The $fz$ does not appear in the original.
- Bars 59-60: The slurs do not appear in the original.
- Bar 61: An $fp$ appears in the original that is not marked on my edition.
- Bars 95-96: The two separate slurs over the bars in the original is replaced by one slur over the two bars.
- Bar 101: The $pp$ in the original is replaced by decrescendo in my edition.
- Bars 113 and 121: The $p$ does not appear in my edition.
- Bars 114 and 115: The $p$ does not appear in the original.
- Bar 164: The $dim$ that appears here in my edition appears at the start of bar 163 in the original.
- Bars 171-173: The original edition has a slur over the three bars.
- Bars 181-182: The original edition has a decrescendo mark under these bars.
- Bar 259: The cresc. mark does not appear in the original.

---

35 See p. 13 and Baillot, 1835, p. 167.
36 The slur in bar 61 does not appear in the original edition.


(Disc: 2 Tracks: 5-8)

Background

Prokofiev left Russia after the revolutionary events there of 1917-18. He travelled through Japan to the United States. He toured extensively and also lived in Paris and Bavaria. He settled back in Russia in 1933, but his style of music composition was often under attack from music critics. It was during his protective sequestering, along with a group of artists from various fields, during the years 1941 through 1943, that he worked on the Sonata for Flute and Piano in D, Op. 94. This piece was completed in late 1943 and was subsequently adapted for violin with the assistance of David Oistrakh. It became known as Prokofiev’s second Sonata for Violin and Piano, Op. 94a (Loft, 1973, pp. 287-288).

Loft (1973) writes that Oistrakh heard the premiere of the Flute Sonata on December 7, 1943. The premiere of the violin version was given by Oistrakh and Oborin on June 17, 1944. Hence, things moved quickly in the transition and one may say that the sonata is grateful in its violin version. One aspect of the violin sound that throws sidelights in the sonata is its bite and incisiveness. This makes for interesting comparisons with a flute presentation of the work. A sense of these comparisons is reflected in the changes made by Oistrakh and Prokofiev in preparing the violin version. There are various reasons for these changes. They include technical reasons; to exploit the peculiar sound characteristics of the violin; and to adjust the pacing of the music (Loft, 1973, pp. 294-295).

In the sonata itself, there are bold, almost absurd contrasts: from the dreamy grace of the first movement to the brusque militancy of certain passages, as for example at letter 4. The coquettish whirl of the second movement has its opposite in the brassy declamations heralded in the bars after letter 14. The basically folkish tone of the third movement is countered with the introduction at letter 28 of “blues-y” murmurings. Amongst the brazen tumult of the finale, islands of ponderous grace are found in passages such as the Poco meno mosso, after letter 33. These strong cross-currents in
the writing must be recognised by the performers if they wish to perform in the spirit in which the music was written (Loft, 1973, pp. 297-298).

In the twentieth century the vocabulary and structure of the music of the late nineteenth century was no mere relic; composers such as Prokofiev and others continued to compose works in recognisably Romantic styles even after 1950. (www.infoweb.co.nz/romanic-period). This work was chosen to be included in this research to demonstrate that the Romantic influence was still evident well into the twentieth century.

The Szigeti edition of the sonata is used in making the following comparisons because both the flute and violin versions are given in the score.

i) Moderato.

Background

Although the metronome mark is the same, the character title is changed to Moderato, from Andantino in the flute version (see example 2-23). In bar 2, the second crotchet-beat offers a triplet in the violin version, instead of the four semiquavers. The effect of the triplet is lazier, less thrusting than semiquavers and thus is less desirable. The octave grace note added on the third beat, while a characteristic violin device, can still be retained with the semiquavers, especially in the indicated tempo.

Example 2-23 The opening violin and flute parts, bars 1-2.
Bars 21 to 29 have been set down an octave in the violin part and while this was not necessary, it was probably done to set off the later recurrence, in minor, of this phrase. The violin figure in bars 81 – 83 (see example 2-24) has been changed from the more continuous arpeggio figure of the flute. This eliminates the repeated slides for the violinist. The sonority of the open D string drone can also now be added. Further, the sextolet figure has been changed to four semiquavers.

Awkward string crossings are eliminated with the changes from bar 119 onwards. In the third bar of this sequence (see example 2-25), the flavour of the flute passage is retained, while the violin fingering is simplified, with the added touch of the double stop sonority. The change from the flute’s demisemiquavers to the violin’s sextolets, at the peak of the passage, is simply a matter of choice (Loft, 1973, pp. 295-296).
Performance considerations

The edition used for this performance was published by Anglo-Soviet Music Press in 1946. There appears to be little difference between this edition and the 1958 edition that was edited by David Oistrakh and published by the International Music Company.

This movement requires a clear and brilliant tone. It is marked Moderato, implying a steadiness of tempo. Despite the florid nature of the opening of the movement, I have endeavoured to retain a legato line (sustained sound). An impression of ongoing impetus is gained by a feeling of joining the final note of each bar to the first note of the subsequent bar (see example 2-26). Baillot suggests that in order to sustain the sound, the violinist should draw the bow strongly, from one end to the other, with a speed that depends on the tempo. The slightest jerk or the change of the bow should not be heard, whether at the tip or the frog. Hence, as the frog approaches the bridge, grip the bow with the thumb so that it does not weigh upon the string. When the bow change is at the tip, lighten the hand quickly so that the beginning of the note played up-bow is not heard. As the bow draws near the tip, increase the pressure of the fingers on it. A tone will be obtained whose degree of intensity will remain absolutely the same for the entire duration of the note (Baillot, 1835, p. 228).

Example 2-26 Bars 1-8.

The passage from bar 20 to 37 is performed with much legato (see example 2-27) to contrast with the following middle section of the movement, which is played in marcato style.

---

37 It was incorrectly printed as Op. 94 – not Op. 94a.
38 See Bytovetski, 1917, p. 65 and Chapter 7.1G Legato p. 235.
When it comes to the character and colour of tone, there are various styles of tone production. The understanding of the relationship between the pressure, speed, and the location of the sounding point is of great importance. As far as the mixing of the basic factors is concerned the player has several possibilities to choose from in most cases. The several choices result in various styles of tone production.39

The type I used for this passage relies both on speed and pressure to bring about the dynamic differences required in the music; and consequently, much bow was used. The sounding point had a tendency to be a little farther away from the bridge. This is shown as $p_1$ in figure 7.2-1.40 This produced a tone of light, loose character, with a bright colour and more incisive timbre.

![Example 2-27 Bars 20-23. Showing the legato style of the passage.](image)

The middle section begins at bar 40, where most of the notes are played marcato (see example 2-28). This gives a dark feeling to the passage. At bar 50, just for a short 4 bar passage, the legato playing returns, but then it is back to the marcato style until the return of the opening section at bar 86.

It was important not to play this passage too loudly, as this would have resulted in a forced tone. A forced tone may result when I use the wrong control of the arm itself. I needed to make my upper arm light and high, and use an active movement – using speed instead of finger pressure.

![Example 2-28 Bars 40-41.](image)

---

39 See Baillot, 1835, p. 228 and Chapter 7.2 *Tone production*, p. 239.

There are several extensions\(^{41}\) and contractions, and it is important to be aware of their exact location (see example 2-29 and example 2-30). It is very difficult to play without first determining this.

Example 2-29 Bars 9-10.

Further, the passage which the above two examples come from should be played with the tone colour of a flute.\(^{42}\) I achieved this by drawing the bow across the strings near the fingerboard.

\textbf{ii) Presto}

\textbf{Background}

The character marking for flute is Allegretto scherzando with a metronome mark of \(\smile = 69\), while for the violin the inscription is Presto, but no metronome mark is given. In the opinion of Loft (1973) both character marks are appropriate to the pirouetting nature of the opening material as well as to the bluff strains of the contrast material in the movement. If a faster tempo is played, the movement will gain in bravura, in violinistic flash, but at the expense of the humorous grace of the music.

\(^{41}\) See Chapter 6.2A \textit{Changes of position (/ (6) Changes of position using extensions}, p. 149.

\(^{42}\) See Baillot, 1835, p. 476 and Chapter5.3 \textit{Tone colour and dynamics}, p. 63.
At letter 19 and onward (see example 2-31), the graces and sustained note of the flute figure are replaced with the violin’s double stop harmonics which achieve the same flutelike effect. However, there is no excessive snap that an exact duplication of the flute figure would entail.

Example 2-31 Letter 19, bars 1-3.

The modification at letter 25 (see example 2-32) permits a continuous sweep across all four strings. This is more conducive to a bold effect on the violin. The optional pizzicato on the downbeat D♭ weakens the sound output of the violin line precisely where needed most – in the low register and on the stressed pulse of the measure. Therefore it is advisable not to play it (Loft, 1973 pp296-7).

Example 2-32 Bars 335-7 (Letter 25, bars 12 – 14).
Performance considerations

This movement is marked Presto and has fast spiccato playing, strong chordal sections, and gentle harmonics.

There are many passages with natural harmonics and artificial harmonics throughout this piece. This is where a fine violin comes into its own. Fortunately I have one of Harry Vatiliotis’ violins, which he made for me late in 1999, and it has excellent harmonics, and at the same time has an excellent tone.

The first note of the slur was played on-the-string. The notes marked * were executed by lifting the bow gently off the string:

Example 2-33 Bars 7-10.

For bar 61 (see example 2-34), the bow hair needed to be flat, and the quaver in bar 62 required the use of the whole bow at fast speed. To practice this passage, I left my thumb in the 6th position, which allowed me to cover the 1st to the 6th position. Paganini produced the idea of the use of the left thumb, and use of the whole fingerboard (Day, 2002, p. vi)\(^44\). This made execution of fast scales easier because I could move the fingers of my left hand much faster. This practice technique was employed by Paganini, and was one of the virtuoso violin techniques.

Example 2-34 Bars 61-64.

---

\(^{43}\) Harry Vatiliotis – a violin maker in Sydney, Australia.

\(^{44}\) See p. vii, Chapter 6 Left-hand violin techniques in Romanticism, p. 81 and Chapter 6.2 Fingering in Romanticism, p. 139.
Flesch (1924, p. 99) wrote that the *D string* suggests a well-nourished contralto voice and the *E string* possesses the charming lightness of the coloratura soprano. Baillot (1835, p. 244) also mentions the timbre and character of the four strings of the violin, and states that the D string may imitate the character of the flute. In bars 155-158 (see example 2-35), the D string was used because of the alto voice of the music. After the key change, the E string was used to mimic the soprano voice.

I had to be careful of my vibrato in the following passage (see example 2-36). I found the following four points useful to keep in mind when practising fingertip vibrato.45

- Use higher 2nd knuckles
- Free 1st knuckles
- Wrist rises and becomes closer to the neck of the violin
- Use supple wrist

The essential quality of vibrato and of aesthetics in general is adaptability to the alternation between flatness and intensity, and between coldness and passionate warmth. This ability to vary vibrato comes more naturally from the freer movement of the forearm than from the smaller and more restricted movement of the fingers. It is also true that at certain times, for instance at moments of intensity or when the hand is in a high position on the low strings, the movement of the forearm merges with that of the fingers; but it can only do so with impunity once the essential movement of the forearm has been mastered.

---


*2. Prokofiev Op. 94a ii) Presto*
iii) Andante.

Background

The faster tempo for the violin (♩ = 69, as opposed to ♩ = 50 for the flute) seems more appropriate to the easy swing of the music (Loft, 1973, p. 297).

Performance considerations

This movement is marked Andante. The indicated speed is 69 beats per minute (see example 2-37); however I have decided to play at 58 beats per minute because this movement has a gentle, carefree nature. This requires a clear but tender tone. The general dynamic is pianissimo to forte. The whole movement requires legato playing but also requires great charm, so a moderately bright tone has been chosen.

“sul tasto” means “on the fingerboard”. I have chosen to play sul tasto from bar 35 to 41. The crescendo at bar 42, together with the mf in bar 43, automatically cancels the sul tasto. I applied the sul tasto in the same way from bar 56 to bar 71. In bar 36 I used 1-1-2-3-1 fingerings instead of 1-2-3-4-2 because I found this combination easier.

Example 2-36 Bars 208-215.

Example 2-37 Bars 1-8.
Example 2-38 Bars 34-36.

I made some changes to the bowing (see example 2-39) to execute notes more clearly.

Example 2-39 Bars 47-51.

In the following passage the fingering was again changed to 1-1-2-3-1:

Example 2-40 Bars 53-54.
For the following passage (see example 2-41), I added accents in bar 74 and decided to have three slurs instead of two. This allowed me to slow down and make quiet the end of the *dim.* phrase. Because the next phrase starts with *p*, I needed to take a breath between phrases.

The music has been flowing along since bar 56 (where the last rest was) and it appears musically that this phrase should end on the C♯ in bar 85. Hence I decided to take a breath after that point:
iv) Allegro con brio.

Background

The metronome mark of \( \dot{=} 112 \) is given for the flute, but is omitted for the violin. However, it would seem to Loft (1973) to be a good choice for both instruments. The changes for this movement are chiefly designed to give progressively greater sonority to the violin line as it moves toward the end of the sonata. Example 2-43 shows successive versions of the violin figures, both from early and later in the movement (Loft, 1973, p. 297).

![Allegro con brio](image)

Example 2-43 (a) Bar 1; (b) Letter 35, bar 1; (c) Letter 39, 1 bar before to 2 bars after.

Performance considerations

This movement is marked Allegro con brio - lively with animation. In the case of this movement, I have interpreted Allegro to imply cheerful. It should be played with

---

46 The Tempo I does not appear on my edition. However I assumed it should be there and played it thus in my performance.


Recital 2
sparkle, excitement, and energy. To achieve this effect, I used more successive up-bows:

Rather than using the recurring finger pattern, as marked in example 2-45, I chose to slide the 2nd finger. For bar 29 and half of bar 30, I interpreted the dots as spiccato. However, for the second half of bar 30 I played marcato with a ritenuto because there is a tempo change at the end of this phrase; the next bar beginning with the words Poco meno mosso – a little less lively.

The triplets in bar 104 were played with a ricochet bow technique:

---

47 See pp. 49, 52, & 53 and Baillot, 1835, p. 192.

As little vibrato as possible was used in this passage (see example 2-47). To get a clear sound from both strings I had to add more ‘weight’ to the D string. To achieve this I used a tilted bow (that is, I angled the bow toward the D string by lifting the bow arm a little higher).
GUIDE TO PERFORMANCE

Recital 3: August 31st, 2001

1) Brahms, Johannes Sonata No. 3 in D minor Op. 108
   i) Allegro
   ii) Adagio
   iii) Un poco presto e con sentimento
   iv) Presto agitato

2) Tchaikovsky, Peter Three Pieces Op. 42
   i) Andante molto cantabile – Meditation
   ii) Presto giocoso – Scherzo
   iii) Moderato con moto – Melody

3) Ravel, Maurice Tzigane

Players
Violin: Sohyun Eastham
Piano: Helen English
Concert 3

Aims of the concert

This concert is the third in the series. Having spent years trying to create a seamless string instrument sound, I began experimenting with becoming fully conscious of the techniques I was employing at any given moment. I also began trying to use different angles of the bow, different contact points, and different bow speeds to create various sounds, from lighter to fuller. One result of this is that different colours of expression may be produced.

In the Ravel piece, there are many harmonics, left-hand pizzicatos, extreme chords, and tremolo playing. These in themselves give the music more colour and expression. This, together with the above-mentioned techniques, gave me a very broad palette to work with.

Reviewing the performance

This recital was successful in the employment of the use of different angles of the bow, different contact points, and different bow speeds. For the last two pieces in this concert, I took some time to settle into the performance. This resulted in some unsteadiness. The ensemble work in the Brahms piece was very pleasing. However, the intonation in some of the passagework was not as clear as I had practiced in rehearsals, for example, in the third movement in the double stop passage at bar 160. Also, at bars 182-184 in the fourth movement I lost finger control. The ending of this movement was, unfortunately, a little rushed.

In the first movement of the Tchaikovsky piece some of the intonation of the shifting was not pure. The piano introduction of the second movement was a little slower than the speed at which I started playing my part. This was caused by some anxiousness of playing the opening spiccato section.

In the Ravel, I felt that I needed more experience in playing this piece in front of an audience before I did this recital. I felt that I didn’t execute some of the notes very well.
on the day, and some of the intonation, especially in the Cadenza section, could have been better executed.

Performance notes


(Disc: 3 Tracks: 1-4)

Background

This sonata was Brahms’s third and last sonata for piano and violin and was the only one in four movements. It was also the only one of the last six sonatas, from his “consummation” period, that bore a dedication (Newman, 1969, p. 344). It was ‘to his friend, Hans von Bülow’, which commemorates and makes ample return for the enthusiastic support which Bülow gave to the later phases of Brahms’s work, both as a pianist and conductor (Colles, 1933, p. 53). The sonata is bigger than the previous two, not only because it has an extra movement but because the ideas, at least in the outer movements, have a more compelling sweep altogether (Keys, 1974, p. 57).

Brahms started the sonata in the summer of 1886 in Thun, but it was not completed until two years later. This may have been because it raised weightier creative problems than the other sonatas (Newman, 1969, p. 345). Brahms sent the sonata in manuscript, as he did with many of his other chamber music works, first of all to Elizabeth von Herzogenberg. She worked in Berlin as a professor of composition and was a fervent admirer of his works. She had known Brahms since his early days in Vienna.

Von Herzogenberg wrote in a letter, dated 6 November 1888, after many enthusiastic words about the new work, “another small suggestion: write the double stops in the Scherzo to be played ‘pizzicato’ at first - it sounds twice as good. The passage has an abstract effect if bowed; one certainly hears notes, but there is no resonance, and it is difficult to distinguish the complicated and intricate harmonic progression.” She even gave an example:
Brahms partly followed her advice and directed the double stops to be played ‘pizzicato’ at the repeat, but he broadened them with ‘tenuto’ strokes at the beginning of the printed violin part (Stockmann, 1973, preface).

It was first performed by the composer with Hubay in Budapest late in 1888. Hanslick, who saw a later performance, said of the work that of the three sonatas it was “the most brilliant, difficult, passionate, large-scale, and substantial.” (Newman, 1969, p. 345). Colles (1933, p. 53) writes that, “This sonata is beyond question the greatest of the three for violin and piano in the depth of its feeling and the great range of expression covered by its four movements.” In November 1888 Clara Schumann wrote, “What a wonderfully beautiful thing you have once more given us… I marvelled at the way everything is interwoven, like fragrant tendrils of a vine. I loved very much indeed the third movement which is like a beautiful girl sweetly frolicking with her lover – then suddenly in the middle of it all, a flash of deep passion, only to make way for sweet dalliance once more. But what a melancholy atmosphere pervades the whole! The last movement is glorious…” (cited in Drinker, 1932, p. 123).

While this sonata was started around the same time as the second, Op. 100\(^\text{49}\), it is in a very different vein – hardly tragic, perhaps pessimistic, but with much warmth beneath its austere surface. The main theme (Allegro, 2-2) is very lean in texture, the violin carrying it far above the piano which, in syncopated octaves, has only the one contrapuntal “voice.” The impression is grim but compelling. In bar 24 the sudden release of energy comes as no surprise (Ferguson, 1964, p. 179).

\[\text{Figure 1 A suggestion from von Herzogenberg to improve the Scherzo part.}\]

---

\(^{49}\) This piece is performed in Recital 5.


---
i) Allegro

Background

This movement is on a grand scale, as indicated by the rising fourth on the violin accompanied by the syncopated octaves of the piano, sotto voce. This is very different from the charming lyricism of Brahms’s two earlier violin sonatas. The long, subdued development on a pedal point is unique in Brahms’s chamber music (Colles, 1933, p. 53).

The opening of the movement has a marvellous sense of space, of expectation, of infinite prospect. This is largely due to the piano part which moves for most of the first page in interleaved rhythms with the bass line on the beat, and the treble consistently in syncopation. This effect is achieved with simple successions of parallel octaves between the two lines of the piano with the violin line above this, moving alternatively in long and short breaths (see example 3-1).

The line marked *sotto voce* is extraordinarily long, but is paced with carefully positioned swell marks, and despite sighs and gasps built into the music (see example 3-2), there is really no breath of rest until bar 24. And then the piano breaks in, launching into an ominous metamorphosis of the opening idea. The building of the musical structure is done step by step by the violin and piano working together in an
unbreakable partnership. The lines (see example 3-3) have been so interwoven by the composer that they must be played in ensemble.

Example 3-2 Bars 16-18.

Example 3-3 Bars 35-38.

The violin can still be heard, even when it is silent! In the second subject, bars 48ff., the piano has both theme and accompaniment. The theme has been so lyrically contrived with such a luxuriant two-handed accompaniment, that it is easy to lose sight of the violinist’s absence. When the violin does take up the theme in bar 62, it is more a new colouration of a familiar idea than the intrusion of a new instrumental voice.

Brahms transforms the device of interwoven octaves in the accompaniment from the start of the movement (see example 3-1) at the beginning of the development, simply by adapting the figure to the technical possibilities of the violin. Now interleaved quavers, instead of the wide-spaced octave parallels, march out in diverging lines from the starting point of an open string (see example 3-4).
The whole development is verdant, in any harmonic area, and equally on piano and violin, with the oscillating, undulating quaver-note patterns. The first theme, from the beginning of the movement, is present only in passing glimpses. It is the stream of quavers that carries the listener along. The recapitulation presents the theme an octave lower than its original statement, embedded now in the constantly twining quavers (see example 3-5).

Through the pattern of quavers, supporting them, can be heard the drumming pulse of the crotchet beats. This can be seen particularly at the start of the development (see example 3-4). At the end of the movement, when the listeners are finally released from the hypnotic spell of the ever-tolling quaver notes, it is to find themselves resting, narrowing their aural vision on the frame of crotchets (Loft, 1973, p. 133):
Finally release comes from the crotchets as well, with a rise to light and air through linear and then chordal arpeggios:

Example 3-7 Bars 262-264.

Performance considerations

The edition used was the 1973 Wiener Urtext Edition published by Musikverlag Ges. m. b. H. and Co.

Brahms’ sonatas require less technical skill with the left hand than many compositions by other masters. In the discussion in Chapter 6 *Left-hand techniques in Romanticism*, pp. 76-79 it is stated that non-violinist composers usually composed less technically demanding music. A good tone will be obtained by having a good bow technique.
Brahms’ sonatas have a very warm, rich feeling to them with much colour, and hence require a higher degree of good bow technique.

“sotto voce” means under the voice, quietly. “ma” means but. “espressivo” means expressive or emotional. I used a tilted bow here (see example 3-8), that is, just the edge of the bow hair\(^{50}\). This gave the desired effect of a quiet but emotional “voice”.

\[
\text{Example 3-8 Bars 1-4.}
\]

I played the sf’s with an agogic accent, which stresses a note by timing: by slightly delaying or lengthening it. The agogic accent is subtler than the dynamic accent and is rarely used by itself. The combination of the two can be most effective in the whole range of dynamics from \(pp\) to \(ff\) – the one reinforces the other and the impact depends on the ratio of the mixture. When the dynamic ingredient is minimal, the resulting mild accent can be called a stress, and is more suitable for implied accents. Baillot discussed the different characters of accents. He listed four different types. The first group is characterised as “simple, naïve, pastoral, rural, rustic, … tender and affectionate.” (Baillot, 1835, p. 316). It was on the sf’s in the following passage (see example 3-9) that I used this type of accent, that is, tender and affectionate, especially the last sf. Here, I had to use a stronger accent because it was a climax to the passage – indicated by the \(f\).

\[
\text{Example 3-9 Bars 61-66.}
\]

\(^{50}\) See figure 4, p. 173 and Krauss, 1951, p. 39.
Because string-crossing in this legato passage (see example 3-10) involved only one note on another string, followed by the return to the original string, I used a wavy, vertical hand-motion.\textsuperscript{51} Since the motion was short, I used a short arm-unit.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example3-10.png}
\caption{Example 3-10 Bars 84-87.}
\end{figure}

\textbf{ii) Adagio}

\textbf{Background}

The Adagio is a rich melody in D major woven without seam, that is to say, there is no central section of direct contrast (Colles, 1933, p. 53). The movement, writes Loft (1973, p. 134), is one that defies description. It is the work of a gifted composer who can write a long-spanned melody that keeps the ear in expectation until the last note. The peak of the movement is about bar 69. The violinist must ensure that the forte, here as well as in earlier passages (bars 21 and 53 for example), is not raspy, but gauged to the sound capacity of the instrument, and the piano’s dynamics are adjusted to suit:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example3-11.png}
\caption{Example 3-11 Bars 59-60.}
\end{figure}

\textsuperscript{51} See Bytovetski, 1917, p. 65 and Chapter 7.1G Legato, p. 233.

Performance considerations

This movement requires special consideration of the vibrato technique. Many kinds of vibrato need to be developed so that each note can be played with a different type of vibrato; for example, fingertip vibrato\(^\text{52}\) (or sensitivity vibrato).

Vibrato demands a high degree of technique, that is, the left elbow should be tucked under the violin. Fingertip vibrato, however, requires the elbow to move out from under the violin. The fingers should press lightly on the strings, and move up and down – not sideways. The wrist should be kept loose with the use of high fingers. Every note in the movement should be played with vibrato – even the quavers. The whole note should be played with vibrato – that is to say, don’t play in the traditional way where the note starts and ends with no vibrato.

Both crescendo (narrow to wide) and decrescendo (wide to narrow) vibrato are required in this movement. The important thing not to forget for this movement is that the bow has to lead and the left hand to follow the bow. The use of these different vibrato techniques produces very colourful music. Colourful music is one of the characteristics of Romantic violin music.

The location of the bow between the bridge and the fingerboard depends on the mixture of speed and pressure, the three being interdependent.\(^\text{53}\) It can also, however, be the dominant factor when colour is the most important consideration. By having the bow closer to the bridge, with less speed and more pressure, the result is a more concentrated sound, better suited to the intimate and deeply felt character of this music. Further, I used delicate changes in bow-speed and pressure, combined with timing, to add expressive and emotional intensity to the passage:

![Example 3-12 Bars 1-5.](image)

---

\(^{52}\) See p. 69, Roth, 1997, p. 39 and Chapter 6.1G Vibrato and portato, pp. 131-132.

\(^{53}\) See Baillot, 1835, p. 228 and Chapter 7.2 Tone production, p. 239.
Sometimes, an expressive version of syncopation needs a more gentle stress instead of an accent. This is how I interpreted this passage:


iii) Un poco presto e con sentimento

Background

This intermezzo seems in its context the most engaging of all the pieces in this vein which so often substitute for the Scherzo in Brahms’s sonata structures. It has only one theme whose varied repetitions, set off by episodic excursions, grow always more fascinating (Ferguson, 1964, p. 180). The movement combines sobriety, lightness, and swiftness all in one continuous movement, that is, without sectional changes in tempo. It is a hushed, twilit movement, with a few outcroppings of louder sound that serve to intensify the effect of the returned quietness. In the quiet passages, the eerie effect is dramatised by the way in which one instrument echoes each strong beat in the melodic pronouncement of the other:

(a)
Except for a certain thickness even in this airy movement, one may say that this is one of Brahms’s most Mendelssohnian moments, and especially the ending, which evaporates into nothingness (see example 3-15), should be played as such.

Performance considerations

“Un poco presto e con sentimento” means a little fast and with sentiment.

The bow, when played near the fingerboard, creates a light-textured, breezy character.\textsuperscript{54} This is important when playing the opening passage of this movement (see example 3-16). This type of bowing is often used for longer, off-string notes of various

\textsuperscript{54} See Krauss, 1951, p. 40 and Chapter 7.2C Contact point, p. 259.

1. Brahms Op. 108 iii) Un poco presto e con sentimento
expressive qualities and should not be confused with spiccato – a term which implies a certain minimum speed.

Example 3-16 Bars 1-8.

In diminished chords of the seventh, I found stretching to be more advantageous than glissandi, especially in high positions:

Example 3-17 Bars 173-175.

For the rests (indicated by * in example 3-18) I took the bow off the string and I started from the air for the following quaver.

Example 3-18 Bars 29-31.

Chords may be played near the fingerboard, either from the string or from the air, depending on style and tempo. For this passage (see example 3-19) I played from the air with successive down-bows.

55 See Baillot, 1835, p. 146 and Chapter 6.1D Playing chord passages, p. 106.

1. Brahms Op. 108 iii) Un poco presto e con sentimento

Recital 3
Because there is no accompaniment I used a little accelerando in bar 112 (see example 3-20). The basis for this decision is that there is a hemiola effect that starts in bar 103. The passage has a sense of being in 3:8 time. So the accelerando was used to continue this effect after the key change:

Example 3-20 Bars 103-113.

This is the bowing I used in the passage in example 3-21. I felt that I needed more bow changes to execute the crescendo.

Example 3-21 Bars 147-151.
iv) Presto agitato

Background

The Finale is the kinetic counterpart of the first movement. Externally, it is a tarentelle-rondo, while internally it is an ironic comment on the human comedy. The movement strains the tonal power of the violin beyond its capacity. However, it is that very strain that is essential to the irony (Ferguson, 1964, p. 180). There is, then, a temptation to attack the quaver-note passage at the beginning with more vigour than care. The violinist must not think so much of individual double stops as of linear motions that lead from one important tone to the next (see example 3-22). Further, the “chopping” quaver-note figure is thematic and hence will recur often. Therefore restraint becomes even more necessary because a forced and harsh manner of interpretation will quickly bore and annoy the listener (Loft, 1973, p. 136).

Example 3-22 Bars 1-4.

One should remember that in these opening bars, the violin figure serves as an accompaniment to a more sustained piano line. The movement is in D minor, but the opening revolves around the dominant of that key, A. This is a movement of great haste. Even in its quieter moments the goad of rhythm is applied to suppress any thought of complacent ease. The noble second theme, first stated by the piano, is in broad duple, but the lopsided rhythmic undercurrent creeps in to keep things at proper pitch:
Example 3-23 Bars 40-44.

There are three opposing lines of rhythm (see example 3-24) once the violin takes over. These lend a seething activity to the texture of the passage: duples in the violin, triples in the bass, and syncopated triples in the treble.

Example 3-24 Bars 60-62.

The pianist must work for rhythmic clarity in each hand, but at the same time the two lines must merge into a larger, continuous pattern. This requires the violinist also to project her line clearly, but at the same time, to mould it plastically to the rhythms of the piano, and especially to the bass line, whose pulse it opposes.

There is a contrapuntal skirmish in the passage continuing in bar 107. For several bars, the violin has been jousting with the piano (at least with the bass line). On the last beat of the bar 107, the violin enters first, the piano entering in canonic imitation on the second quaver of bar 108. It would appear from this that the two instruments are to remain locked in combat for some time. However, Brahms has the piano change pattern
in the second half of bar 108, so that the two instruments give the impression of a continuous, four-parallel-octave band of sound. This is a robust, impressive ending to the exposition.

In the development there is a low point of excitement: an understated sauntering sequence (bars 134-141) based on the first subject. This gives way to a long passage that exploits the opposition of syncopation against calmer rhythms: at first the principal theme in extension, then a tighter, on beat pulse pattern. This passage reaches a fortissimo peak (from bar 158ff.). However, it cannot longer contain the necessary energy, and so is supplanted by writing that is ferocious:

Example 3-25 Bars 180-183.

The intensity of this passage is so great that it overshoots the edge of the recapitulation. It is not until the “bridge” passage in bars 190ff. that the music can break away from the rhythmic barrage. The movement finishes with a grand, piano arpeggio, still in the basic quaver-note pattern of the movement (Loft, 1973, pp. 137-138).

Performance considerations

I used dramatic, impetuous, accentuated strokes:

Example 3-26 Bars 1-3.
Syncopated notes, more often than not, imply accents. They are, and sound, in conflict with the on-beat pulse of the tempo. They may only be felt subconsciously, but are a driving force nevertheless; and because they require reinforcement (Gerle, 1991, p. 96), I played with an accent on the quavers of the following passage:

\[
\text{Example 3-27 Bars 96-100.}
\]

The homogeneity of the tone-colour may be interrupted when I worry too much about playing out of tune. I therefore chose the fingering shown in example 3-28, which was a choice of safety. This is the first type of fingering, of Baillot’s three types - the most secure fingering. He states that it is the most often used and “if there is no fingering indicated, the violinist must use the fingering that offers the most secure intonation”. (Baillot, 1835, p. 257). Using Flesch’s fingerings, however, would have yielded much better tone colours. I would use these for my future performances.

\[
\text{Example 3-28 Bars 134-138.}
\]

In this passage (see example 3-29), bow-speed is an essential characterising factor both in the starting and ending a stroke.\(^{56}\) I used fast bow, or extra speed at the start, to accentuate energy and brilliance.

---

\(^{56}\) See Gerle, 1991, p. 43 and Chapter 7.2 \textit{Tone Production}, p. 238. This dynamic is equivalent to \(f_1\) in figure 7.2-1.

Example 3-29 Bars 163-172.

(Disc: 3 Tracks: 5-7)

Background

Tchaikovsky wrote his *Three Pieces*, also called *Souvenir d’un lieu cher* (Memento of a Cherished Place), in 1878. It was at the end of a lengthy tour of western Europe. His art-loving patrons had made it possible for him to give up his livelihood as a lawyer and to live as an independent musician. He was able to recover from his exhausting tour on Nadezhda von Meck’s luxurious estate in the Ukraine. He was, as a famous guest, the centre of attention, with his every wish being fulfilled. He became very fond of the place and to express his gratitude, he wrote a piece of music. The three parts of the music are not directly connected, and only the second and third parts were written in that beautifully situated and so relaxing place. The opening Andante is actually the original slow movement from Tchaikovsky’s Violin Concerto, which he had produced in the course of his recent travels. However, the violinist Kotek, who gave the composer the benefit of his advice as a violin expert, subsequently recommended that he write a new middle movement for the concerto. Tchaikovsky did so but could not bring himself to destroy the original Andante. Thus, he gave it a prominent place as part of his thank-you composition for Nadezhda von Meck.

The work was dedicated to ‘B*******’ [that is, ‘Brailov’ (in Russian: Браилову), the country estate of Mme von Meck, where the last two movements were composed]. After receiving the published work in 1879, Tchaikovsky was “highly delighted” with the edition. He promised the publisher that he would try to obtain the manuscript, which he had left with von Meck to be copied and sent for publishing. Unfortunately this promise was never fulfilled. No information survives on the first performance of the piece. (http://tchaikovsky-research.org/en/Works/th116.html date cited 10 Mar. 2007).

Performance considerations

With this piece I experimented largely with the fingerings. It was a common practice in this period, with Baillot writing as early as 1835, that fingering cannot be set
definitively in a uniform and unvarying manner. Therefore, there are many violinists’ editions and transcriptions, reflecting his or her own fingerings, with an abundance of performing indications. I found the best fingerings to use for my performance and have indicated many of them in the following examples.

i) Meditation

Background

The movement is cast in a large ABA form; the reprise of the repetitive and rather melancholy D minor opening, with its dark violin melody in the lowest register, integrates some of the glistening triplet arabesques that fill the dolce middle portion. A very delicate move to D major is made by the little coda, which disappears into the violin’s high E string (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

The edition I used for this performance was published by International Music Company, New York, in 1977. It was edited by Ivan Galamian. The original version, published by P. I. Jurgenson in 1879, is not available in Australian libraries.57

This movement is marked Andante molto cantabile and as such I had to use a connecting bow technique to produce a long sustained tone colour. I took breaths before I started the new phrases as shown in example 3-30.

---

57 In an attempt to secure an original version through the library system, an e-mail dated 12 April 2007 was received from the Inter Library Services officer stating: “This particular edition is not available in Australia and the only available location in the US is the Library of Congress and they do not lend material to overseas libraries.”
I used the 3\textsuperscript{rd} finger instead of the 4\textsuperscript{th} to execute the vibrato on the climax note (highest note) in the \textit{forte} bar and changed positions to use the open string in bars 33-34.\textsuperscript{58}

I chose to play harmonics on the first note in bar 40 because the movement has a dark melody. I chose to give the music a little contrast by making this note a little brighter:

\textsuperscript{58} See Chapter 6.2A \textit{Changes of position}, p. 145.
To make the following delicate passage more expressive I executed every note with fingertip vibrato. My third finger vibrato is stronger than my fourth, hence the choice of fingering in example 3-33. I found that I couldn’t deliver the passage with the correct phrasing when using the fourth finger.

Example 3-33 Bars 65-68.

This is the fingering that I used on the arpeggio passage for the performance:

Example 3-34 Bars 81-82.

I found the following fingering, 2-3-2-3, to give a cleaner and stronger sound in the higher positions:

---

59 See Chapter 6.1G Vibrato and portato, p. 132.

2. Tchaikovsky Op. 42 i) Meditation
ii) Scherzo

Background

The second part is a Scherzo in C minor, again outlining a compound ternary form. Tchaikovsky returns over and over again in the opening and closing sections – *Presto giocoso* – to the quiet but tension-filled rising idea in running quavers that begins the piece. While there are some detours, it is only at the middle section (*Con molto espressione e un poco agitato*) that a real change of pace take place. Here, all is song, with the piano’s right hand providing a wave-like accompaniment and an impassioned tune in the violin that pauses for breath only as the transition back to the reprise of the opening music starts to unfold (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

This Scherzo is marked Presto giocoso. This indication means “fast humorous”. *Con molto espressione ed un poco agitato* means with very expressively and a little agitated / excited / hurried / restless.

There are a few pizzicato passages in this movement. Baillot (1835, p. 406) suggests that the thumb or index finger may be used in pizzicato passages – if the passage doesn’t include the use of the bow then use the thumb, otherwise use the index finger. Also, if the tempo of the passage is fast then the index finger should also be used. On 2. Tchaikovsky Op. 42 ii) Scherzo
these passages I used a straight index finger, as opposed to the normal curled finger, and used the whole arm in a fast thrown motion. Example 3-36 gives one such example:

Performed

Example 3-36 Bars 15-16.

Example 3-37 shows one of the spiccato passages. Both Bériot and Guhr speak of how the bow should be held for the spiccato stroke. Bériot suggested that the first and third fingers should be used with the thumb, while Guhr maintained that Paganini used the first finger and the thumb with the little finger adding support. After experimenting with both techniques I found that Paganini’s method was more suitable.

Example 3-37 Bars 75-84.

The passage in Example 3-38 is the most expressive passage in the Scherzo movement. I have changed some of the fingerings to make them suitable for myself and to make the music more expressive. Baillot discusses expression through fingering and suggests there are several means of expression produced by the left hand. He lists eight means of which I used the fifth and sixth ones, that is, sliding the finger, then substituting another for it; and sliding the same finger when shifting up or down (Baillot, 1835, pp.269-275). Also, sometimes I used changes of position to an adjacent position by means of sliding one finger a semitone and by means of alternating fingers on the same note.

---

60 See Guhr, 1829, p. 9, Bériot, 1858, p. 85 and Chapter 7.1D Spiccato, p. 213.

2. Tchaikovsky Op. 42 ii) Scherzo Recital 3
2. Tchaikovsky Op. 42 ii) Scherzo

Recital 3
Example 3-38 Bars 95-186.
iii) Melody

Background

The Mélodie in E flat major concludes the group and is perhaps the strongest piece of the three. It has an elegant violin melody that moves along in arch-shaped quaver groupings, sometimes affectionately imitated by the piano, to which a very brief central portion in grazioso scherzando semi-quavers provide some contrast. The little codetta at the end is as tender as music can be (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

This movement is marked “Moderato con moto”. The following examples show my personal fingerings along with those from the score that I used.

In bar 9 (see example 3-39) I used light détaché\(^63\) from the C\(^\natural\) and then used spiccato from note F. This allowed me to execute the p and then I could use spiccato to start the crescendo. I found that Auer, in 1920, played\(^64\) this passage in the same way as described above. The same passage is repeated in bars 58 and Auer plays legato for the whole bar. However, I did not like the way this sounded and so I decided to play it as written on the musical score.

---

\(^63\) See Baillot, 1835, p. 186 and Chapter 7.1A Détaché (ii) light détaché, pp. 187-188.

\(^64\) In a private recording on 7/6/1920. The Recorded Violin: The History of the Violin on Record. Pavilion Records Ltd.
The passage in bar 24 (see example 3-40) is repeated several times. I decided to use the 5th position here to give this passage a different colour. I used different fingerings in some of the other passages for the same reason.

The following examples show my personal fingerings – in bar 44 I used changes of position using open strings\(^{65}\) and in bar 49 I used changes of position by means of alternating fingers on the same note\(^{66}\).

---

\(^{65}\) See Chapter 6.1A Changes of position (3) Change of position using open strings, p. 145.

\(^{66}\) See Chapter 6.1A Changes of position (2) Alternating fingers on the same note, p. 143.
Auer omits the notes in bars 81-82, instead lengthening the E♭ note to finish the piece. However, I decided to play it as written on the score.

67 In a private recording on 7/6/1920. The Recorded Violin: The History of the Violin on Record. Pavilion Records Ltd.

(Disc: 3 Track: 8)

Background

The violin rhapsody *Tzigane* (Gypsy) was born after a London soirée which Ravel attended in 1922, during which the Hungarian violinist Jelly d’Arányi and cellist Hans Kindler played the duo sonata that he had finished composing earlier that year. Later, Ravel asked d’Arányi to play Gypsy melodies from her homeland, and an impromptu recital lasting until the early hours left Ravel captivated, as ever, by a flavour of the exotic. It was not until March 1924 that Ravel acted on these ideas by writing to his publisher, requesting their edition of Liszt’s *Hungarian rhapsodies*. He wrote to d’Arányi a few days later to explain to her that the sonata, which he had been composing for her forthcoming London recital, had been abandoned in favour of *Tzigane*, a gypsy piece ‘of great virtuosity’. The premier was given by d’Arányi in London on 26 April 1924, with Henri Gil-Marchex (1894-1970) at the piano.

*Tzigane* is a stylised portrait of Gypsy fiddling, rather than an accurate ethnomusicological rendition. Ravel had unbounded enthusiasm for Bartók and Kodály’s work in capturing ‘small variations in pitch, intensity, and quality of sound’ in their phonographic collecting of Hungarian traditional melody. To this *Tzigane* pays tribute, and incidentally to Bartók’s own compositions. *Tzigane* is also a spiritual descendant of the caprices and rhapsodies of Paganini and Liszt (Wright, 1996, pp. 3-4).

One of the reasons I chose Tzigane was because the introductory part is played on the G string. This string is often used throughout its compass (sopra una corda) because of its particular intense tone quality, and also is not subject to the danger of sounding adjacent strings. It is a nineteenth-century virtuoso device used by virtuosos such as Paganini.68

The inclusion of this piece into the recital programme can also be justified because it is a late example of the gypsy virtuoso idiom.

---


3. Ravel - Tzigane

Recital 3
I listened to a recording of this piece played by Francescatti (1902-1991) recorded in 1933.\(^{69}\) He used very expressive vibrato unlike other players such as Joachim, Rosé and Powell. In my performance I used more vibrato as this was the custom of this period.

**Performance Considerations**

The score that I used for my performance was one that was in my possession.\(^{70}\) It had no printed publisher and was of unknown origin. However, after later comparing it with a Durand edition\(^{71}\) of 1924, it was found to be an exact copy with no alterations. Both scores have no fingerings on them. Therefore, I used fingerings that best suited my style of playing (a common practice of the period), although, most importantly, I was trying to stay true to the composer’s sentiments. As this thesis requires a creative component, I have included some examples of the violin score with my fingerings. The success of this piece depends to a large degree, among other things, on good fingerings.

The beginning (see example 3-43) is marked *Lento* (slow), *quasi* (as if) *cadenza* (a solo passage). Usually the cadenza occurs at the end of a piece. However, it is at the beginning here, with the piano not entering until bar 59. The opening bar is also marked *sul* (on the) *Sol* (G) *sin al segno* * (until the * sign). This sign (*) appears at bar 28.

I used finger stroke\(^{72}\), with a light wrist movement for the demi-semi-quavers, hooking very quickly to the next note. At the same time I had to use bow speed and pressure to execute the *forte* dynamic. I also played at some distance from the bridge.\(^{73}\)

\[\text{Example 3-43 Bars 1-3.}\]

---

\(^{69}\) *The Recorded Violin: The History of the Violin on Record.* Pavilion Records Ltd. Rec. 1933. Mats WLX 1524/5; Col. LX 258.

\(^{70}\) This copy was obtained from South Korea. It is a common practice there for publishers to copy works from overseas.

\(^{71}\) Durand was Ravel’s publisher.

\(^{72}\) See Flesch, 1924, p. 60 and Chapter 7.2D *Finger stroke*, p. 265.

\(^{73}\) See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238 – figure 7.2-1 f. 

3. Ravel - Tzigane
The following passage is played on the G string. Therefore, in bar 8, I had to shift from the first to the sixth position. To do this I moved my left thumb ahead before I moved to the sixth position. I then played the rest of the passage with the thumb in that position, meaning that I didn’t need to shift my thumb every time I moved my fingers (the idea of using the left thumb and the whole finger board came from Paganini):

Example 3-44 Bars 8-10.

The following examples show some of the fingerings I used in my performance:

Example 3-45 Bars 15-17.

Example 3-46 Bars 26-28.

Example 3-47 Bar 36.

---

75 In bar 26 I played the first note as F♮ instead of E♮ and thence the intonation for the rest of the bar was not quite correct. I was able to correct the intonation at the big shift in bar 27.
76 See Chapter 6.2A Changes of position (i) moving to an adjacent position by means of sliding one finger a semitone, p. 142.
3. Ravel - Tzigane
Example 3-48 Bars 55-57.

I played bar 48 and the first three double stops of bar 49 a little *accelerando* so that I could *rallentando* the harmonics and execute them clearly:

Example 3-49 Bars 48-49.

I used the tip of the bow for all the up-bow notes (see example 3-50). I had to swing my left upper arm close to the body and had to pluck with the second finger joints in a high position.

Example 3-50 Bar 50.

I used an extremely fast bow speed for each note with bite for each stroke:

Example 3-51 Bars 76-80.

---


78 For more technical information on left hand pizzicato see Guhr, 1829, p. 13, Baillot, 1835, pp. 408-409 and Chapter 6.1E *Left-hand pizzicato and left-hand articulation*, p. 112.
When I plucked the note indicated in bar 93, I left the bow on the string so there would not be a time delay:

Example 3-52 Bars 91-93.

When I played the first harmonic of the following bar, I left my second finger on the D string so that I was ready to play the third harmonic note. In this way, the bow can move freely across the string without having to worry about trying to get the left hand into position.\(^79\)

Example 3-53 Bar 104.

It is very easy for the timing to become irregular between the pizzicato and the bow playing in the following section. Control of the left-hand pizzicato is important to keep the rhythm regular.\(^80\)

Example 3-54 Bars 134-141.

---


\(^80\) See p. 100 and Chapter 6.1E *Left-hand pizzicato and left-hand articulation*, p. 112.

3. *Ravel - Tzigane*
I played the passage in example 3-55 near the bridge (sul ponticello), which lent to it a distorted, nightmarish character. I used a very slight détaché in the middle of the bow (sautillé), playing as sure as possible, without any effort and making use of the wrist only. When I practised this bowing, I gradually increased the speed, and kept the bow well on-the-string.

To secure the sautille, I relaxed the pressure on the bow, but continued the same movement of the wrist as used for the short détaché stroke. By avoiding violent movements of my hand, I was able to make the bow bounce of its own accord. It was important, however, not to try to make the bow bounce by using main strength as this would have a contrary effect, making the bow bounce irregularly. I gave greater body to the tone by holding the bow so that three-quarters of the breadth of the bow hair was used. I kept the position of my wrist the same and kept my hand quiet and in the usual position. By moving the third finger almost invisibly I turned the bow in such a way that more hairs came into contact with the string, giving a stronger tone with more resonance.

### Example 3-55 Bars 276-278.

---

31 See p. 28.

3. Ravel - Tzigane

Recital 3
GUIDE TO PERFORMANCE

Recital 4: November 20th, 2001

1) Beethoven, Ludwig Piano Trio No. 5 in D major Op. 70 No. 1
   i) Allegro Vivace con brio
   ii) Largo assai ed espressivo
   iii) Presto

Players
Violin: Sohyun Eastham
Cello: Anthea Scott-Mitchell
Piano: John Collyer
Concert 4

Aims of the concert

This concert is the fourth in the series. The limitations of chamber music point toward the absolute rather than the emotional or programmatic, toward the objective rather than the subjective, toward the classical rather than the Romantic spirit. Nevertheless, some great chamber music was composed in the nineteenth century. One such composition was Beethoven's Opus 70, No. 1. As discussed shortly, Beethoven wrote his music in a more subjective manner. In this sense he stood out from the other composers of his era.

Reviewing the performance

This concert was significantly more successful than the previous three. A good rapport existed between the performers and the audience. Perhaps, I had tuned my violin a little sharp at the beginning, maybe reflecting some initial nervousness. I felt the tempo that was chosen for each movement was suitable for the music. The second movement, which is the most difficult, was played at the ‘just right’ tempo. During the rehearsals we discussed the character of each movement and I thought that our presentation was a reflection of those discussions.

Performance notes

1. Piano Trio No. 5 in D major Op. 70 No. 1 – Ludwig Beethoven
   (1770-1827).
   (Disc: 4 Tracks: 1-3)

Background

This trio was written in late 1808 and was dedicated to Countess Maria von Erdödy, in whose home Beethoven wrote the piece. The first performance was given in her salon during Christmas of that same year. It was published in 1809 (Berger, 1985, p. 52).

1. Beethoven Op. 70 No. 1
Some ten years earlier, Beethoven had passed through one of his greatest personal crises: the deafness he had feared became actual. He realised that it was progressive and probably incurable. A period of despondency followed that lasted for several years. Eventually acceptance replaced this despondency, and the result was an outpouring of feeling. His style began to have an intense, subjective manner, with personal expression becoming the goal. His musical works began to show more heightened contrasts, with greater harmonic freedom and more concentrated power (Ulrich, 1948, p. 230). An explanation of the alternating optimism and despair that characterise this work may be extracted from Beethoven’s letters and other writings. After arriving at an uneasy peace with his steadily worsening deafness, Beethoven was now able to rejoice in the knowledge that he was still able to compose and find fulfilment though music, despite this tragic woe (Berger, 1985, p. 52). This piano trio is typical of this period of Beethoven’s writing (Ulrich, 1948, p. 230), and while it expresses despondency over the burden he had to bear, it also communicates an indication of the purification and joy he felt because of the triumph over what he considered to be the worst of all possible physical failings (Berger, 1985, p. 53).

The Trio is a unique work (Ulrich, 1948, p. 230). It has only three movements, of which the second is magnificent and the third rather trivial. The first two movements are immensely original because Beethoven has not separated their two contrasted themes from each other very well, but has announced them almost together right from the beginning of each movement (Robertson, 1957, p. 101). There are many changes of character in the course of the work, some of them swift and sudden, others more deliberate. Nothing in the first movement, however, prepares the listener for the intensely expressive slow second movement (Hefling, 2004, p. 20).

This work was chosen because, as mentioned earlier, it was written in a more subjective manner – in Romantic style. The ‘Ghost’ Trio was a pioneering work which opened new forms of expressions that later Schumann and Ravel would take full advantage of.
i) Allegro Vivace con brio

Background

The first movement begins with a vigorous theme for all three instruments in bare octaves (Robertson, 1957, p. 101). In fact, it is a four bar passage consisting of a three-octave descending scale played in octaves with registral transferences at every fifth note, thus giving prominence to the interval of a descending fourth. There is an unexpected appearance of F♯ in bar 5 signaling a change of character (Heffling, 2004, p. 20) – a smooth lyrical tune on the cello:

Example 4-1 Bars 1-6.

There is another tune further into the movement, but it is unobtrusive and accompanied by octave scales deriving from example 4-1(a). In the development, bar 2 of (b) is combined with bar 1 of (a) (Robertson, 1957, p. 101).

With its concentration on one idea, this movement is one of the most tightly knit pieces Beethoven had written up to this time. At the very outset of the movement there are two contrasting motives, one powerful and fast, the other lyric and sustained, which provide the material out of which the entire movement is constructed. It is in essence a long development section, even though it contains contrasting harmonies and a recapitulation. Extreme changes in texture are used to achieve emotional contrasts. For example, a driving passage in unison or octaves is followed by tight contrapuntal imitations, or savage outbursts of sound interrupt brief lyric moments (Ulrich, 1948, p. 230).
Performance considerations

The edition used was by Chappell and Co. Ltd., edited by J. Adamowski and published in 1921. This is an early publication and the only edition in the university library that had the separate instrumental parts. When compared with the Breitkopf & Härtel edition\(^{82}\) there are many differences – particularly in dynamic markings. The relevant differences will be discussed.

In the case of short notes in a rapid tempo, a martelé-staccato\(^{83}\), a thrown or springing bow-stroke must necessarily be substituted for the martelé\(^{84}\):

![Example 4-2 Bars 1-4.](image)

Bars 23 to 26 are marked forte, while bar 27 is marked fortissimo. Since the amount of hair that is used can be an expressive device, I used a flat bow (that is, as many bow hairs as possible on the string) to produce the loud sound required for this passage\(^{85}\):

![Example 4-3 Bars 23-27.](image)

---

\(^{82}\) Breitkopf & Härtel was one of Beethoven’s publishers. However, the edition actually consulted was published by Dover Publications, Inc., New York in 1987. On its copy write page it states that the music “is an unabridged republication of …the collection *Ludwig van Beethoven’s Werke; Vollständige kritisch durchgesehen überall berechtigte Ausgabe. Mit Genehmigung aller Originalverleger*, originally published by Breitkopf & Härtel, Leipzig, n. d. [1862-65].”

\(^{83}\) See Flesch, 1924, p. 152 and Chapter 7.1B Martelé, p. 194.

\(^{84}\) My edition had no indication for the dots under the notes, so I assumed they be played martelé. The original score has the word “stacc.” printed on the second bar.

\(^{85}\) See p. 173 - figure 3 and figure 4.
In bar 102-3, I used contraction fingering \(^{86}\) (marked by the square bracket) to change from the second to the first position: \(^{87}\)

Example 4-4 Bars 100-104.

I used recurring finger patterns in bar 113 (see example 4-5) to obtain good intonation and also to avoid too many string crossings. \(^{88}\) This increased the singing quality of the tone and gave a smooth effect. It also simplified the fingering making the technical passage easier to master.

Example 4-5 Bars 113-114

ii) Largo assai ed espressivo

Background

The beginning of the second movement is shown in example 4-6, and this is almost the sum of the thematic material (Robertson, 1957, p. 102). Like the first movement, it is constructed out of a minimum of materials, but here the effect is awe-inspiring, with its mysterious tremblings and passionate cries set opposite fragments of sublime melody, of thunderous chord progressions opposite delicate ornaments (Ulrich, 1948, p. 230).

---


\(^{87}\) The *pp* and *dolce* marks in bar 100 do not appear on the original score.

\(^{88}\) See Chapter 6.2F *Recurring finger patterns*, p. 176.
Robertson (1957, p. 102) writes that “this must be one of the slowest movements ever written.” Each crotchet has a duration of about five seconds – an almost unparalleled phenomenon in music. Beethoven had to resort to hemi-demi-semiquavers even to get a moderate amount of movement into the music. However, the listener can enjoy one of his darkest movements, without being concerned about this, as Beethoven aims at Gothic gloom on the grandest possible scale. He achieved this with tremendous dramatic power, with the frequent low rumblings in the piano part helping to suggest the ghostly atmosphere.

Performance considerations

The tempo indication and fundamental character of the movement both require a tempo extended to the utmost possible degree, approximately $\frac{4}{4} = 44$. In most cases the violin and cello players quite correctly count slow quavers, whereas pianists, entering in the second bar (see example 4-7), are misled by the semi-quaver movement of their left hand to count sixteenths. This automatically slows up the tempo; the string-players’ crotchets drag on along with leaden heaviness. The resulting effect is a movement robbed of its melodic flow that seems to be endlessly stretched out. When the violinist, for his/her part, again takes up the same theme in the original tempo, the rhythmic homogeneity is destroyed (Flesch, 1930, p. 54). I agree with Flesch’s statement and we used $\frac{4}{4} = 44$ but made sure the pianist counted in quavers so the music did not drag on.
When the violin took over the piano melody as the original theme returned in bar 19, there was no adjustment in the tempo.  

\[ \text{Violin} \]
\[ \text{Cello} \]
\[ \text{Piano} \]

Example 4-7 Full score, bars 1-2.

The \( f \) and the \( ff \) (in bar 43) are not indicated on the music\(^{90} \) (see example 4-8), however, we decided to increase the dynamic from this point to lend more excitement to the passage. The \( ff \) is indicated for only one note in bar 45 and the early build up allowed this note to stand out.

\[ \text{Example 4-8 Bars 39-45.} \]

---

\(^{89}\) The original score (1862-65) is marked \( p \) in bar 1 both on the violin and cello parts, whereas in my edition it is marked \( mp \).

\(^{90}\) The original score (1862-65) has an \( ff \) indicated at bar 43. Also bar 39 has a crescendo and then a decrescendo marked.

1. *Beethoven Op. 70 No. 1 ii) Largo assai ed espressivo*
The crescendo in bar 67 (see example 4-9) indicates that the music has to “grow” through to bar 69. It is important not to let the end of the bar decrescendo before the \( pp \) is reached in bar 70. This \( pp \) should be a sudden drop in dynamics.\(^{91}\)

![Example 4-9 Bars 67-70.](image)

Following are the finger numbers that I used for this passage (see example 4-10).\(^{92}\) For safer and more secure intonation I played on the A string from the star (\(*\)).

![Example 4-10 Bars 75-76.](image)

The choice of the string on which one wishes to produce a musical phrase in accordance with the composer’s intention as well as one’s own personal feelings, closely approaches the art of registration in organ-playing. It is a question of tone colour in both cases. The only difference is the violinist only has a few of these colours to choose from. However, these may be mingled and transformed in infinite variety by means of dynamic differentiation. This suggests that it would be almost impossible to find two violinists who use the same tonal shading in rendering the same composition. Hence, in this connection, it seems even more difficult to set up any fixed rules then with regard to the portamenti. Yet even in this case, the seemingly impossible should not prevent us from setting down some fundamental principles not based on personal views but on musical laws. Their net will not be so finely webbed so that individual expression will

\(^{91}\) The original score does not have the \( p \) marked in bar 70.

\(^{92}\) The original score does not have the \( \text{dim} \) marking.

1. Beethoven Op. 70 No. 1 ii) Largo assai ed espressivo
be choked (Flesch, 1924, p. 146). At the present time, only the following one will be discussed.

The choice of strings should correspond, so far as possible, with the prescribed strength of tone. That is, in *forte* the E string should be preferred to the A, the A to the D string, and the D to the G string. However, in *piano* the A string is preferred to the E string, the D to the A string and the G to the D string.

In example 4-11, despite the *piano*, the G string is indicated. This is because the cello doubles the theme (a third lower), yet on the brightly radiant A string. The upper voice of the violin would be submerged on the faint D string (Flesch, 1924, p. 146).

![Example 4-11 Bars 76-78.](image)

### iii) Presto

**Background**

The last movement projects a most welcome warmth and brightness after the dark despair of the Largo. The music induces a sense of relief and self-composure that one may feel after surviving a trying experience or near disaster (Berger, 1985, p. 53). It is a large piece in sonata-form and is neither concentrated nor intense. The same inner compulsion that is seen in the previous movements to make much out of little is seen here. Again the development principle moves out of its usual place and takes possession of the entire movement (Ulrich, 1948, p. 231). However, the movement flows along seamlessly and effortlessly, with no sharp contrasts to disturb the newfound serenity and calmness (Berger, 1985, p. 54).
Performance considerations

Beethoven divested ornamentation of its more trifling character; his turns, in particular, appear as indispensably necessary constituents of his melos. In his earliest works he still wrote down individual long appoggiaturas, but later mostly only short ones. He used the ♩ as a sign for the short appoggiatura (Flesch, 1930 p. 24).⁹³

Example 4-12 Bars 9-11.

I used collé⁹⁴ in the passage in example 4-13. This is an off-string martelé⁹⁵ which is a short single note pinched from the string, with the bow off-string between notes.

Example 4-13 Bars 73-94, collé as indicated.

The researcher tried different finger options (see example 4-14) and decided that these finger numbers would secure the best intonation.

Example 4-14 Bars 217-219.

⁹³ The original score (1862-65) has a p mark in bar 9.
⁹⁴ See p. 30.
⁹⁵ See Chapter 7.1B Martelé, p. 194.
GUIDE TO PERFORMANCE

Recital 5: December 10th, 2002

1) Brahms, Johannes Sonata No. 1 in G major Op. 78
   i)   Vivace ma non troppo
   ii)  Adagio
   iii) Allegro molto moderato

2) Brahms, Johannes Sonata No. 2 in A major Op. 100
   i)   Allegro amabile
   ii)  Andante tranquillo
   iii) Allegretto grazioso

3) Brahms, Johannes Scherzo in C minor
   Allegro

Players
Violin: Sohyun Eastham
Piano: Helen Smith
Concert 5

Aims of the concert

This concert is the fifth and final in the series.

This recital completes the series of sonatas written by Brahms. Sonata Op. 108 was performed in Concert Three.

During the preparation for this recital, I was also researching chapter 7 of my thesis, ‘Tone production’ (bow speed, bow pressure, sounding point and finger stroke), and began writing about ‘violinists and their contribution’, which was subsequently not included in this project.

As I was researching tone production certain facts came to light. In particular, there was the technique of finger stroke. This technique allowed me to improve my legato playing, which allowed my bow to stay ‘glued’ to the string, resulting in a more resonant sound.

Reviewing the performance

Sweet warm sounds were produced, but I could have used more variety in my choice of vibrato to give more colourful expressive sounds. I played the two sonatas together, which the audience found a little monotonous. There were suggestions that I should have played the Scherzo in between them, or maybe added a short contrasting piece. This is certainly something to keep in mind for future concerts.

The communication between the pianist and myself was very good. After overcoming my initial nerves I settled into a nice rhythm and felt that I had command of the stage.

The execution of some of the climaxes could have been better performed, for example in the third movement of Op. 78 at bars 92-93 and in the third movement of Op. 100.

In the second movement of Op. 100, I could not detect the pizzicato from the recording. It appears that I could have played it louder or the piano could have been softer. The third movement should have been played with more contrast between the dynamics.
**Performance notes**


(Disc: 5 Tracks: 1-3)

**Background**

Although this was the first violin sonata of Brahms’s that was published, it was the fourth that he completed. The first one in A minor was finished before October, 1853, but was lost. Two others were destroyed by Brahms as being unsatisfactory (Drinker, 1932, p. 49). He wrote two more after the G major.96

This sonata was composed shortly after the untimely death of Brahms’s 24-year old godson, the violinist and poet Felix Schumann. Brahms’s attachment to the Schumann family was of particular importance to his emotional and musical life. Although the sonata reflects Brahms’s sadness, the overall effect of the work could be described as tender rather than despondent. (Midori, Sym Co. Ltd., 2003; www.gotomidori.com/english/musicnote-200302/musicnote-21brahms1.html).

The three violin duet sonatas are all late works of Brahms. The first of these was the Sonata in G and was written in 1878. It is often called the *Regenlied* sonata because Brahms based a good deal of the music on his song of that title (Op. 59, No. 3) (Ferguson, 1964, pp. 176-177). It was first played by Brahms and the violinist Hellmesberger on November 29, 1879 to mixed reviews. However, it was soon performed again in London, and often, with increasing favour (Newman, 1969, p. 341). Brahms and Joachim performed it in early 1880 on a concert tour of the Austrian provinces. Joachim played it wherever he went, with the result that it brought Brahms more new friends than perhaps any of his other works (Drinker, 1932, p. 49).

The sonata in G is one of the few pieces in which Brahms carries his themes on from one movement to another. The *Regenlied*, which declares itself in the Finale, gives a hint of its presence in the first drooping phrase uttered by the violin in the first

---

96 These were Op. 100, performed in Recital 5, and Op. 108, performed in Recital 3.
movement against the simple chords of the piano. That phrase appears note for note, though in the minor key and in slow time, in the piano’s introduction to Regenlied. It leads in the sonata to a movement glowing with a warm lyrical feeling. This is produced by the ‘cantabile’ style of the violin music. This is as far removed from the plaintive song as anything could be.

The *Adagio* in E flat also makes its contribution to the ultimate issue of the Finale, for its theme returns at the height of the development of the *Regenlied*, not as an interpolation but as an integral part of the last Allegro. The confluence of the two themes is a unique inspiration (Colles, 1933, pp. 43-4).

In this sonata Brahms introduces the principal theme of the first movement in the coda of the last. The principal theme of the finale is, therefore, a transformation of that with which the sonata began. The final coda summarises the whole work with unbelievable simplicity (Drinker, 1932, p. 51).

**i) Vivace ma non troppo**

**Background**

The opening of this first movement (after bar 8) contains typical illustrations, both of Brahms’ cross-rhythms and of his use of arpeggios in the piano part, not as a mere brilliant accompaniment, but as an essential and integral part of the music conception (Drinker, 1932, p. 50). He deploys the natural *cantabile* of the violin and the natural but quite different sonorities of the piano with perfection. Often in Brahms’ music there is the feeling of struggle, but here the limpid, perfectly balanced texture and the gentle but irresistible flow of varied but cognate ideas, make for an extraordinary experience (Keys, 1974, p. 54).

The movement opens with the main theme in the violin over a deceptively simple accompaniment of two chords to a bar. However, the elastic reiteration of these supports a melodic line of wonderful ease and fluidity, with the rhythm coming directly from the song (Ferguson, 1964, p. 177). In fact, the characteristic cross-rhythm and rest

1. Brahms Op. 78 i) Vivace ma non troppo
As can be seen, each statement divides its first six beats into three groups of two beats each, followed by a concluding group of three beats. Simultaneously, the piano, which is also proceeding in the same units, paces itself by the half bar, that is three beats, but divides each such group in half again (see example 5-4). The resultant effect, especially as emphasised by the repeated opposite-direction playing in treble and bass, is of tight, triplet quaver-note groupings. This is in contrast to the broader, dotted-figure rhythms of the violin.

1. Brahms Op. 78 i) Vivace ma non troppo
1. Brahms Op. 78 i) Vivace ma non troppo

The cross-grained rhythms must be brought out rather than being neutralised by the differences between lines by playing for the unchanging 6:4 pulse. To move in that direction would produce a lumpy, ‘counted’ effect. In bars 11 and 12, for example, this should be heard:

Bars 11-12 violin.

not this:

Example 5-5 Bars 11-12 violin.

It is also important to know when to count by the bar, when by the larger unit. In bars 25 to 35 (see example 5-6), for example, the phrasing scheme is cast in a sequence of 1-1-2½-1½-5[(3+2)] bars.
It may be noted that the violin rarely has the melody all to itself. For example, in passage between bars 70 to 81, the melodic prominence is distributed as follows:

- Violin and bass line: 2 bars
- Piano: 2 bars
- Violin and bass line: 2 bars
- Piano alone: 1 bar
- Violin alone: 4 bars

One can see the great richness of detail that Brahms built into his music. It is therefore important that the players work as diligently as possible to keep the labour – the composer’s and their own – from showing.

Perhaps to some degree then, the violin does predominate. However, there are many passages (see example 5-7) where the melodic line is obviously a team presentation. Also, there are passages (for example, those following immediately from the preceding example), where the piano takes over the solo role, while the violin assumes the accompaniment. In other passages (see example 5-8) both instruments double each other for the resultant richer sonority.
Example 5-7 Bars 25-27.

Example 5-8 Bars 42-43.

Or there is the passage (see example 5-9) midway though the movement that demonstrates equal rights for both instruments. Here, there is almost a note-by-note interchange between the two instruments.

Example 5-9 Bars 123-124.
As can be seen, the violin and piano treble account for a continuous braided line, while the piano bass supports this activity, but at the same time adds a rhythmic-harmonic strand of its own to the musical web.

In the development some musical lightening can be found – mostly concentrated in bars 107-133. The easing-off, however, should be moderate and keyed to the realistic limits of violin sound. Note, for example, how the violin’s middle register is used in bar 115 and subsequent bars (see example 5-10). It is important that the balance of sound be gauged to let the violin be a truly audible third voice.

Example 5-10 Bars 115-117.

Immediately after the peak of activity in bars 131 to 133, there is a fortepiano, a dramatic drop in excitement, and the composer’s instruction leggiero (“lightly, easily”) appears in the score. A long, ruminative transition follows, that takes the music back to the movement’s beginning (Loft, 1973, pp. 112-118).

Performance considerations

The edition used for this performance was published by Carl Fischer Inc., New York in 1926. This was the available edition from the University of Newcastle library. Since the performance, a more scholarly edition has come to my attention. This is a 1973 Wiener Urtext Edition edited by Bernhard Stockmann. It was edited from the autograph and original edition. The Violin part was edited by G. Kehr. In the preface written by Stockmann it states:

1. Brahms Op. 78 i) Vivace ma non troppo

Recital 5
In the same year Brahms delivered the sonata to his publisher Simrock. It was not the autograph but a duplicate made by one of Brahms’ copyists which served as the engraver’s copy for the original print. There is no knowledge of it today (Stockmann, 1973, p. III).

On the inside first page of the piano part there is a copy of the “first page from the autograph (Wien, Stadtbibliothek).” It shows no finger numbers or bow markings.

‘Vivace ma non troppo’ means lively and brisk but not too much, while *mezza voce* means “half voice”, quietly. With this character in mind, I decided to lift the bow off the string between notes, especially since there is a rest indicated (*) between the two notes (see example 5-11). Also I had to use a combination of fast and slow bow speed in this opening passage. In bar 1 I use fast bow speed, while in the second I used slow bow speed.

![Example 5-11 Bars 1-2.](image)

I may have been threatened by the unjustified curtailment or prolongation of the shorter note (*) in the rhythm. If I tried too hard to produce the correct rhythm, I tended to play the quaver note too short. Hence, instead of hearing the written rhythm, the rhythm in example 5-12 was produced. With continuous practice I found I was able to produce the correct rhythm.

![Example 5-12 Bars 1-4.](image)


1. Brahms Op. 78 i) Vivace ma non troppo

Recital 5
Syncopated notes must not be confused with ‘after-beats’, where the first half of the beat is a rest (that is, silence): as opposed to: . An original and very imaginative combination of syncopated notes and ‘after-beats’ serves as the accompaniment to the closing theme, shadowing and imitating its rhythm elsewhere in the sonata:

Example 5-13 Bars 70-73.

I used a combination of fast and slow bow stroke in bar 74 (see example 5-14) and I played a little tenuto on note G because the music seems to flow toward it.

Example 5-14 Bars 74-75.

---

99 See Chapter 5.1 Rhythm, p. 55.
This climax passage (see example 5-15) needs to be kept loud and it was important that the end of the slur did not become weak. So I used an up-bow on the last note to keep it strong.

When returning to the Tempo primo, care must be taken to ensure that the violin takes a low profile. This may mean using a precedent ritardando or stringendo.

“poco a poco” means little by little, and “più sostenuto” means more sustaining the tone beyond its nominal value. It is possible to interpret, incorrectly, this “poco a poco Tempo I” (see example 5-16) in the form of a rit. However, because the previous tempo modification was a “poco a poco più sostenuto”, the Tempo I to follow supposes an acceleration, an accelerando. Therefore the immediately preceding passage must not have been played too rapidly (Flesch, 1930, p. 54). I accomplished this by extending somewhat bar 144.

Some transcriptions of Brahms’ music have the terms ‘piu f’ (stronger) or poco f (somewhat, not very loud), which are frequently indicated by pf, at bar 174 – for example, the 1918 edition edited by Bauer and Kneisel. However, Brahms, in accordance with tradition, is thought always to have meant poco f (Flesch, 1930, p. 42).
The urtext edition (see example 5-17) is only marked *pf*. My edition has the term *poco f* indicated (see example 5-18) and hence this is the way I played it.\(^\text{101}\)

Example 5-17 Bars 172-175 – urtext edition.

\[\text{Example 5-17 Bars 172-175 – urtext edition.}\]


The following passage (see example 5-19) is a mixture of bi-partite, quadripartite and tripartite rhythm and offers the players a tricky combination. It is a polyrhythm (cross-rhythm) passage\(^\text{102}\) consisting of silvery washes of pianistic colour with rapid, irregularly grouped notes in the piano’s right hand against a steady beat in the left. This was a common element of nineteenth-century chamber music.\(^\text{103}\) I found the best way to perform this was to listen to the left hand of the piano.

\(^\text{101}\) Also at bar 84 in the second movement.

\(^\text{102}\) See chapter 5.1 *Rhythm*, pp. 52-53.

\(^\text{103}\) See Apel, 1970, p. 382 and Chapter 5.1 *Rhythm* p. 54 Example 5.1-3.

1. Brahms Op. 78 i) Vivace ma non troppo
ii) Adagio

Background

The key of this movement is E flat. It begins with a contemplative theme to which the violin refers only after it has made excursion into a darker episode (Ferguson, 1964, p. 176). The seemingly sophisticated figuration with which the violin’s song is clothed is basically a simple shape (ABABA). The *Atempause* recurs in the ‘B’ of the design, but now more in the manner of a funeral march (Keys, 1974, p. 54). What follows is dark – a funeral rhythm (*più andante* – that is, somewhat faster) in the piano, which again is on the motive from *Regenlied*. This is answered by a tense melodic strain in the violin. These things make up the middle section and lead back to the much enriched repetition of the first subject. The coda recalls both march and first subject (Ferguson, 1964, p. 177).

For the Adagio of this sonata, Brahms deliberately chose to use the middle and lower registers of the violin and piano because they have brilliant high registers. The brief episodes that do go into the higher layers of sound are set off in relief against the prevailing sobriety of tone. In fact, the highest note is found in bar 41 in the piano part:

\[
\begin{array}{c}
\text{\textbf{Example 5-20 (a) Bars 24-26, (b) Bars 61-62.}}
\end{array}
\]

It is only a brief peak in the music, and is an octave doubling of a fanfare figure played in lower register by both violin and piano. The music only reaches peaks in the E string register of the violin in eleven other bars, and never higher than:

The fanfare motive referred to above contains some of the high points. The feeling for light and shade in the writing can be seen in the different kinds of coloration of register and profile in which that motive is presented to the listener (Loft, 1973, pp. 118-119):

Of course, there is one more version. This is the most important because it is the origin of the fanfare. It is the completely limpid and tranquil use of the dotted-quaver-semiquaver rhythm in the principal subject of the movement:
Performance considerations

The semiquavers (indicated by the *) had to be treated in a gentle, light manner – musically lifting on the semiquaver G and landing on the subsequent G:

Example 5-22 Bars 17-24.

At bar 53, my edition (see example 5-23) is marked mp. I agreed with this marking as it gave a better crescendo approaching the f at bar 57. It also gave a better contrast in the dynamics making it less monotonous after the key change. The mf in the urtext edition (see example 5-24) would mean that the crescendo would not be executed as well.


This movement is marked \textsuperscript{104} adagio with $\frac{3}{4} = 60$. To execute the forte in this slow passage (see example 5-25), I found that more bow changes were necessary than were indicated on the music. Therefore I changed bow direction as often as possible. The speed involved in \textit{forte} playing is such that it was very difficult to play all the indicated notes (in bars 61-62) in one bow stroke. I may have been able to increase the bow pressure to lessen the speed \textsuperscript{105}, but this may have produced extraneous sounds.

\begin{example}
\textbf{Example 5-24 Bars 52-57 – urtext edition.}
\end{example}

Sometimes there may be harmonically complicated note sequences in the passage. It is possible to simplify noticeably the movements of the left hand by utilising \textit{enharmonic changes} in the fingering. For example:

\begin{example}
\textbf{Example 5-25 Bars 61-70.}
\end{example}

\textsuperscript{104} The metronome mark does not appear on the urtext edition.

\textsuperscript{105} See Gerle, 1991, p. 43 and Chapter 7.2 \textit{Tone Production}, p. 238 $f_1$ and $f_2$. 

As stated in Chapter 6.2D *Thirds*, p. 167 using the same pair of fingers in succession should be avoided. Hence, I used 1-3 and 2-4 instead.\(^{106}\)

“**ohne Luftpause**” means without interruption. The 1973 Wiener Urtext edition does not have this mark. It does appear, however, on my 1926 edition. I did include the mark in my performance and performed this passage by “sliding” to the next note without a breath:

“**Ausführung**” means execution (the 1973 urtext edition does not have this mark. For my performance I played this passage as written in my edition):

---

\(^{106}\) See also Yampolsky, 1967, p. 73.

*1. Brahms Op. 78 ii) Adagio*
The general habit of introducing a breathing pause before a sudden change in dynamic level immediately after an enhancement may first of all be explained by acoustic considerations. In the case of an immediate succession, the after-sound of the more powerful tone-waves reabsorbs the weaker ones, and makes them appear indistinct or even inaudible. Hence, a breathing pause is desirable to improve tonal purity. However, it should never last longer than is necessary to allow the intended separation to develop (see example 5-29).

The combination of the cresc. and the accel. forms the most complete and natural kind of enhancement, that of the dimin. and the ritard. the typical retrogressive movement. The dynamic nuance, however, need not necessary be paired with the agogic. The art of phrasing is the ability to unite and separate these two elements. The musician must be able to increase in strength without at the same time having to move more rapidly – and the same applies to the contrary (Flesch, 1924, p. 50).
I took a breath before starting bar 111 and the *pp* section:

![Notation example](image)

Example 5-30 Bar110-112.

### iii) Allegro molto moderato

#### Background

The Finale borrows directly from the *Regenlied*, taking motives intended to suggest rainfall and tears. Brahms devised continuations suitable for an instrumental finale (Hefling, 2004, p. 264). However, there is a visual change. The note values have been halved (sixteenth taking the place of eighth, and so forth), and the music has been rebarred so that two bars of the song now occupy but one bar of the sonata. The tempo indication means that the sonata is played faster than the song (Loft, 1973, p. 120). The movement starts in a quiet *motto perpetuo* in the piano against which the violin turns the song into the main theme (Keys, 1974, p. 55). It begins with the *Atempause* (here \[\frac{3}{4}\]) yet again, with the rhythm never being far away (Ferguson, 1964, p. 177). The second subject begins at bar 29 and has a lighter second strain. It then reverts, rondo fashion, to the first subject. However, the third subject is of rondo form and is a reminiscence of the main theme of the *Adagio*. It is not slowed to that tempo, but is fragmented so that it may also bear reference (*tranquillo*) to the march rhythm of that movement. The first subject returns and the Coda (*più moderato*), again reminiscent, ends almost nostalgically on an augmentation of the first subject (Keys, 1974, p. 55).
The patter of the semiquaver-note accompaniment is rarely absent and serves as protagonist as much as in a supporting role. It should be noted though, that both parts are of equal importance, because it is the blended texture of both that comes to the ear. This equality is stressed by Brahms in a particular passage that recurs several times. The crotchet-note pulse derived from the violin line is heard constantly, as is a constant semiquaver-note pattern from the piano voice. And as example 5-31 shows, the two patterns are built up from a composite of the two instruments, intertwining with each other, interchanging roles in a regularly alternating fashion.

Looking closer at this passage, it may be seen that each group of semiquavers leans towards, and resolves its motion on, the following crotchet note. Thus there is a larger pattern that arises from the overlapping of the two-beat units, in addition to the beat-by-beat pattern. This gives the feeling of small wavelike motions in these bars.

In some passages, see example 5-32, a pianistic rhythmic figure is assigned to both piano and violin. Therefore, the violinist must contrive to play the figure with the same ease and crispness that the pianist will naturally afford.
The main subject of the second movement reappears at bars 83 and onwards and bar 149 and onwards (see example 5-33). Note that the treble line of the piano part is consistent with the semiquaver-note figuration that has been consistent throughout the movement. Note also, that it reflects the accompanying rhythm in the second movement (see example 5-21). Further, the rhythm actually goes back to the melodic-accompanying eighth notes of the first movement (see example 5-2). The conclusion to be drawn is that there is an attachment of the entire sonata to the precepts of the song model.
The last episode, *Più moderato*, does much to bind the several aspects of the sonata into one last, nostalgic summation. The performers must make apparent the feeling of quiet, yet yearning ease, especially at the hushed close (see example 5-34).

![Example 5-34 Bars 161-164.](image)

**Performance considerations**

The three “D”s from the first movement make an appearance again with the melody that begins with the dotted rhythm. To play this passage I had to know in advance, for the sake of equal bow distribution, how much bow I would need. For the following passage (see example 5-35), I started with the up-bow slightly below the middle, so that I would have the whole bow available for the following down-bow.

![Example 5-35 Bars 1-5.](image)

---

107 See p. 13 and Baillot, 1835, p. 167 – Remark concerning bow division.

*1. Brahms Op. 78 iii) Allegro molto moderato*
In this passage (see example 5-36), I found that it was better to play the last two notes of bar 53 and 54 with separate bows in order to have the whole bow for the next, longer phrase, first at the tip, then at the frog:

![Musical notation image]

Example 5-36 Bars 52-55.

At the start of bar 56 in my edition there is a small *pp* marked. It would seem that the editor was trying to make the music sound more romantic. I chose not to perform this because it would have made the music too soft by the time I reached the decrescendo at bar 60. It was interesting to note that the *pp* does not appear in the urtext edition.

The passage in example 5-37 should be played with different string colours and string characters and hence I used the indicated finger numbers after experimenting with them. For the *b* in bar 140 I needed to play a brighter sound so I used the E string but on the following notes I needed to play with a darker sound so I used the A string. For the *g*, *f♯*, *e* notes in bar 141 I played on the E string to get a bright sound and then for the following notes, played on the A string again to get the darker sound. The first *f♯* in bar 142 was played on the D string using the 3rd finger instead of the 2nd or 1st because I wanted to make that particular note a darker sound. In bar 143 I alternated each note between the two strings to make a combination of dark-bright-dark-bright et cetera. Bar 144 is an octave lower than bar 140 and this gives the effect of an even darker sound using the G and the D string. The last four notes of bar 145 were played on the E string to contrast with the previous notes which were played on the D and A string.\(^\text{108}\)

---

\(^{108}\) See p 160 and Flesch, 1924, p. 99 for a discussion on the different string colours and characters.

1. Brahms Op. 78 iii) Allegro molto moderato
For the double stop passages in example 5-38, I was looking to produce a deeper, darker sound colour and hence I put more pressure on the D string with the bow.

Flesch suggests that the notes on the E string possess the charming lightness of the coloratura soprano and have a very bright sound colour. However, I played the passage with a slightly darker sound colour to give a sad tone to the end of the piece.
(Disc: 5 Tracks: 4-6)

Background

This sonata was written in the summer of 1886 and was first performed, by Brahms, on December 2, 1886, with Hellmesberger (Newman, 1969, p. 344). Brahms also wrote Op. 99 and Op. 101 that summer, but this sonata is the best known of the three, and the easiest to grasp at first hearing. The first movement is in a contented and thoroughly comfortable mood. The second theme gives an echo of the song Wie Melodien while the last echoes Auf dem Kirchhofe, Op. 105, No. 1 and No. 4 respectively (Drinker, 1932, p. 71).

The second movement coalesces the usual slow movement and the scherzo by alternating the quiet meditative mood of the opening theme in F major with the lively vivace in D minor. Drinker (1932, p. 72) describes the “little coda” as “utterly satisfactory”.

The final movement is a broad, luscious theme of easy spaciousness and saturated intensity. This movement was originally longer, but Brahms shortened the coda (Drinker, 1932, p. 72). The rich tune on the violin’s fourth string brings a more purposeful mood to the Finale. The time signature of 2:2 is apt to be a little misleading, and it is important that the two beats are not quick ones. Brahms appears to have been aware of this difficulty, because he qualified his direction with the words quasi andante. The movement is a rondo in which each recurrence of the melody leads to a fresh development of untrammelled spontaneity (Colles, 1933, pp. 50-51).

The serenity of many of Brahms’s later works is tempered by the suggestion of pensive regret. This sonata is peculiar in its absence of this, instead having an air of unblemished happiness (Colles, 1933, p. 50).
i) Allegro amabile

Background

In this first movement, the piano sets forth the main theme, apparently casting it into simple four-bar periods. However, they are turned into five-bar groups because the violin echoes the fourth bar (see example 5-40).

![Example 5-40 Bars 1-5.](image)

Piano and violin reverse their roles for two periods (Ferguson, 1964, p. 178), though the pianist has the more difficult task of assuming the echo role in midstream (see example 5-41) (Loft, 1973, p. 125).

![Example 5-41 Bars 24-25.](image)

This movement combines its tenderness with such free and open gesture. The range and lift of the principal theme, as outlined in example 5-42, are fulfilled, extended, and realised in the simple, yet energetic, phrase that bursts forth in bar 31.
The violin line brings together stability, in the first two bars, with forward energy, from the last two bars. Concurrently, the piano underscores the gesture of the violin part with the close chordal responses in each bar (Loft, 1973, p. 125).

A short vigorous transition precedes the second subject (bar 51 onwards), which is even more songful than the first, the piano again leading (Ferguson, 1964, p. 178). The faithful collaboration between the two instruments continues as the violin eventually takes over the lead, including (just as the piano had) a rhythmic subepisode that serves well in the middle section of the movement (see example 5-43) (Loft, 1973, p. 126), and after the more energetic continuation the violin repeats the theme, suavely accompanied (Ferguson, 1964, p. 178), and both instruments go on to introduce a codetta motive of similar importance (see example 5-44). The continuation becomes the closing subject (bar 79) (Loft, 1973, p. 126).
The first and codetta subjects are utilised in the development sections, not only in their entirety, but also with singling out of the component elements of each theme. For example, the first theme yields two rhythmic ingredients:

\[ \begin{array}{c}
\frac{\text{d}}{} \\
\frac{\text{d}}{}
\end{array} \]

and

\[ \begin{array}{c}
\frac{\text{d}}{} \\
\frac{\text{d}}{}
\end{array} \]

each of which is given separate emphasis in the development. The pacing of intensity is very carefully controlled (Loft, 1973, p. 126). The development starts with a quiet and contemplative musing on the first subject, but it is activated when some quite intricate imitations appear on the three-note motive of the first bar of the movement (Ferguson, 1964, p. 178). There is a forte outburst on the broader rhythm of the theme (see example 5-45), and then even more forceful exploitation of the codetta theme (see example 5-46).
From this peak, and always on the codetta subject, the music descends, more in volume level than in density of texture, through the rest of the section (Loft, 1973, p. 127). The closing subject is imitated canonically at the 9th below and at the distance of a single beat. It is then expanded with charm to form the end of the development. The recapitulation of the first subject is shortened, however that of the second subject is complete. It subsides into a passage of highly percipient contemplation at bar 219 and onwards before the Coda (Ferguson, 1964, p. 178). The Coda rhythm is enlarged to ruminative proportions, as can be seen in example 5-47. The music is then driven on more quickly than ever, almost in compensation, in a Vivace section that carries through triumphantly to the end of the movement (Loft, 1973, p. 127).
2. Brahms Op. 100 i) Allegro amabile

Performance considerations

The edition I used for this performance was published by Augener Ltd. in 1954 in England. The urtext edition used for comparison is the Wiener Urtext Edition published in 1973. It was edited from the original edition by Kehr and Demus.

This movement is marked Allegro amabile (lively and gently). For the first note in bar 5 and 10 (see example 5-48), I prepared my bow on-the-string instead of playing from off-the-string. This allowed me to perform the decrescendo because I could make the first note the loudest in the same bow stroke.

Example 5-48 Bars 1-10.
I took a breath between bars 162 and 163 (see example 5-49). The written score shows that I should cross the strings at bar 162. However, I decided to stay on the A string and use the finger numbers 3-2-1-1.

![Example 5-49 Bars 162-164.]

It should be noted that there are no string indications in the urtext edition, for example as shown in bars 162 and 164.

The last three notes of bar 260 (see example 5-50) were played with tenuto. This gave a longer length to each of the notes. I felt it necessary to stress those notes because the next few bars were played in a flowing manner.

![Example 5-50 Bars 259-260.]

I used an extension to use the third finger in bar 264, and then extended back to play the first finger on the first note of bar 265 because of the crescendo on bar 263. I used fingertip vibrato\(^{110}\) with the third finger to express and execute the crescendo.\(^{111}\)

---

\(^{110}\) See Chapter 6.1G *Vibrato and portato*, p. 127.

\(^{111}\) See p. 101 and Baillot, 1835, p. 269.
Other differences between the original and my edition:

- Bars 71-72 and 203-204: The urtext has a slur over all the notes in the bar. My edition has the slur only under the quavers.
- Bars 79-80: Urtext edition: \( \text{\textbar}\text{\textbar}\text{\textbar}\text{\textbar}; \) my edition: \( \text{\textbar}\text{\textbar}\text{\textbar}\text{\textbar}\).
- Bars 83 and 85: The urtext edition has a slur on the last triplet – my edition only slurs the last two notes of the triplet.
- Bar 84: The slur does not appear on the triplet in my edition.
- Bars 219-226: The urtext edition has an additional slur over all these bars.
- Bars 231-234 and 239-242: The urtext edition has a slur over all bars – my edition has two separate slurs.
- Bar 254 and 258: The urtext edition has an addition slur over the whole bar.
- Bar 260: The slur over the whole bar does not appear in the urtext edition.
ii) Andante tranquillo

Background

This movement is the familiar one of slow movement and scherzo elements, although it contains subtle contrasts in their treatment (Keys, 1974, p. 56). The movement begins (in F major, 2:4) with a fervent song in the violin. However, this lasts only 15 bars before a *scherzando* theme begins. It is piquant and gently mischievous, and is much more extended (Ferguson, 1964, p. 178). Brahms uses an A-B-A-B-A sequence where an Andante (F major – though the second A-section begins briefly in D major) and a Vivace (D minor) section are alternated (Loft, 1973, p. 128). Except for the brief throw-away *vivace* at the end, the other two ‘scherzo’ passages are identical, bar for bar, in structure, harmony and key. However, the second one moves faster and forms a strict variation of the first, using pizzicato and syncopation freely. Each andante arranges a melody in different ways and keys, fluctuating between the twin poles of the movement, F (major) and D (major and minor) (Keys, 1974, p. 56).

After the first scherzando theme, the Andante returns, remaining a little longer, before the gay theme comes back, *vivace di più* (a little faster) which is very hard to play as delicately as is essential if its fine humour is to be projected. Lastly the Andante, *sempre più dolce*, ends the movement with a final hint of the Scherzo (Ferguson, 1964, p. 178).

Relating alternating sections of contrasting mood and tempo and metre within the frame of a single musical chapter may give rise to much anguish for many musicians. However, Brahms eases the transition from Vivace to Andante by composing a slow-up into the end of each Vivace section (see example 5-52).

![Example 5-52 Bars 62-71, violin.](image-url)
The handling of mood is even more difficult. The slow sections are actually the radiant ones, though reflective and deliberate, while the Vivace episodes are more bittersweet than joyful, despite tempo and the dance-like snap of the rhythmic pattern, as seen in example 5-53.

In practice, the contrasting segments must be played as though there is some cross-influence between them. This kind of movement has a mysterious quality, an ambivalence, that is compounded rather than resolved by the way the final snatch of vivace moves suddenly and at last irrevocably (in bar 165) away from D minor to F major (see example 5-54) (Loft, 1973, p. 128).
Performance considerations

The composer’s tempo indication is the basis on whose foundation the performer’s fundamental tempo is established. If the fundamental tempo is not correct, the whole emotional character may be falsified. Different aesthetic impressions can be produced by even quite minimal deviations. Therefore it is of utmost importance that the tempo corresponding to the character of the work be established from the very start, without prejudice to the agogic changes called forth by the changing moods of the author, or the interpreter (Flesch, 1930, p. 51). It is not often that one sees a difference in the tempo of a movement like that observed in this second movement:

This movement also lends itself to many and varied tone colours. One of the distinguishing aspects of the violin that sets it apart from all other instruments is the fact that owing to the multitudinous nature of its tone colours, it bears within itself a multiplicity of voice registers and musical instruments. Carl Flesch (1873-1944) describes some of these:

“The E string possesses the fresh keenness of the dramatic as also the charming lightness of the coloratura soprano [see example 5-56a]; while the A string approaches the mezzo-soprano in its tonal colouring [see example 5-56b]. Does not the D suggest a well-nourished contralto voice [see example 5-56c], and cannot the G string measure itself with the heroic or the lyric tenor, without being limited to the high C in its urge for expansion? In the wonderful
polyphony of the Bach fugues does not our instrument resemble the organ? And in respect to its artificial harmonics is it not possible for us to challenge even the feathered songsters? Its mysterious charm, however, rests in its possibility of giving one and the same note, even when not transferring it to another string, three different tone colours, whose origin is due only to change of the point of contact between bow and string. It is possible for us to give a note the tone colour of a flute, when we play it near the fingerboard. When taken close to the bridge the tone assumes the warm, incisive character of the oboe; while on the parts lying in the middle a clarinet-like timbre may be secured.” (Flesch, 1924, p. 99).

Bars 151-155 (CD: 5 Tr: 5). I played this on the E string with the fresh keenness of the dramatic.

Bars 1-3 (CD: 5 Tr: 5). I played this passage on the A string to approach the mezzo-soprano in its tonal colouring.

Bars 72-74 (CD: 5 Tr: 5). I played this on the D string to achieve a well-nourished contralto voice.

Example 5-56 (a)-(c) The variation of tone colours in this second movement.

The application of the various tone colours must not be carried out, however, in arbitrary fashion just for the purpose of pleasing. Their use can be justified only when

2. Brahms Op. 100 ii) Andante tranquillo
the artistic purposes of the composer are made more clearly conscious to the listener. Flesch asserts, “The admixture of tone colours always and invariably should be the consequence of a powerful inner need on the part of the interpreter, called forth by the individual content of the tone poem. Hence, to be exact, it cannot be taught.” (Flesch, 1924, p. 99).

Differences:

- Bars 60-71 and 138-149: The crotchets that are marked staccato in the urtext edition are marked tenuto in my edition.
- Bar 82: The urtext edition has an espress. mark that does not appear in my edition.
iii) Allegretto grazioso

Background

The Finale may be said to be on one theme, for the interludes between its recurrences are hardly more than episodes or contrast sections. That theme is another song, first sung by the alto voice of the violin’s G string (Ferguson, 1964, p. 178). In fact, the entire opening of the movement, at least to bar 34, is focused almost exclusively on the G string. It is not until bar 132 that the violin reaches high G on the E string. The upward progression is slow and measured as the following table shows:

<table>
<thead>
<tr>
<th>Note</th>
<th>Bar</th>
</tr>
</thead>
<tbody>
<tr>
<td>E (i.e. “open” E pitch)</td>
<td>38</td>
</tr>
<tr>
<td>A</td>
<td>45</td>
</tr>
<tr>
<td>G</td>
<td>78</td>
</tr>
<tr>
<td>A and C#</td>
<td>93 and 107 and 108</td>
</tr>
<tr>
<td>D</td>
<td>128</td>
</tr>
</tbody>
</table>

Figure 2 The upward progression of the music.

It would seem that Brahms is intent on emphasising, at least for the violin, the rich colour of the low register, rather than the brilliant sound of the higher notes. One gets the impression that Brahms may have been thinking of a trio setting when he composed this movement because the violin often takes a prominent role, but is placed in the centre of the trio sound, with the treble and bass lines of the piano providing a frame of sound around the violin line.

The principal theme area recurs three times, framing the movement and alternating with two contrast sections (see example 5-57) (Loft, 1973, p. 129).

Allegretto grazioso (quasi Andante)

(a) Violin, bars 1-5.

2. Brahms Op. 100 iii) Allegretto grazioso
2. Brahms Op. 100

iii) Allegretto grazioso

Recital 5

(b) Violin, bars 36-39 (first contrast theme).

(c) Violin, bars 90-93 (second contrast theme).

(d) Violin, bars 125-127 (first contrast theme, modified by elements from the second contrast theme)

Example 5-57 The theme and its contrasts.

The opening thirty bars of music have a flowing tune, but at this point it enters a passage whose rhythms and harmonies are clouded with piano arpeggios (see example 5-58). The music sounds as if it is a transition preparing for a second subject tune, but suddenly the music slips back to the home key and the main tune. The listener is left to ponder that the ‘cloud’ passage was not a transition, but an event in itself – a ‘subject’ (Keys, 1974, p. 56).

Example 5-58 Bars 31-32.
The first episode begins on the questing diminished seventh, but at bars 45-46 the violin cadences on the descending phrase from bars 19-20 of the second Andante. The piano then finds a tranquil figure in its high register to which the violin plays the bass. As the piano descends to a lower level, this same line is taken by the violin to form a new counterpoint to the returning theme at bar 63. The continuation is a development of phrases of the theme, in particular its first phrase. A new variant of the theme appears in bar 112 in the piano part. It has detached and syncopated phrases and a delicate leggiero staccato bass. The diminished seventh interlude follows, shortened, and the theme, in obviously cadential fragments, makes the close (Ferguson, 1964, p. 178).

The prevailing tone of this movement is ruminative rather than riotous, even though the piano adds substantial colouration through the movement, especially in its ascending pyramids of sound in the sections beginning at bars 31 (see example 5-58) and 123, and both instruments stir up a fair amount of excitement in the music around bar 90. This must be recognised by the musicians, and the warmth and lyricism of the movement played for all it is worth. “When Brahms reflects, he is not to be jarred or stung into false frenzy.” (Loft, 1973, p. 130).

Performance considerations

The alla breve sign is especially important in slow movements, because it signifies the preservation of the prescribed measure-unit, and forbids any possible “halving” (see example 5-59). In a fast tempo, on the other hand, the alla breve sign always results in the condensation of two-measure units into a single one (Flesch, 1930 p. 51).

Example 5-59 Bars 1-5.

The phrasing in the first half of the first theme consists of two one-bar units and a related, extended two-bar unit, which cross the bar-lines (see example 5-60). This can be brought out by articulation without agogics or changes in tempo, and by changes in
dynamics and bow-speed. To do this, I used a very slight diminuendo on the minims and a very slight crescendo leading up to them. I kept the differentiations to a minimum so that the effect was as natural as breathing:

\[ \text{Example 5-60 Bars 1-5.} \]

The string marking in bar 1 (IV) does not appear in the urtext edition. If I had known that I did not have to play the passage (13 bars) on the G string only, I would have experimented with different ideas on which strings to use for each note. This would have meant that the execution of the intonation and sounding point would have been much clearer and more precise.

Baillot discusses the *natural* in art and reaches the conclusion with regard to technique that it consists of making only the movements that are necessary. Also, with regard to the intellect, the *natural* means giving free reign to feeling, which must dominate the musician. This is a freedom equally necessary in the musician who is imbued with their subject, a freedom which renders affectation or effort unnecessary in the processes of the art with which s/he has familiarised him or herself.

“If [musicians] distance themselves from the natural, we fall into exaggeration, harshness, bombast or affectation, all enemies of truth, which needs no effort to appear and which is never better recognised than when it is presented under the appearance of the natural.” (Baillot, 1835, p. 350).

I needed to be careful with this passage in example 5-61 as the homogeneity of the tone-colour can be interrupted if I worry too much about playing out of tune or if I force the tone:
As discussed in Chapter 7.2 *Tone production*, p. 236, intonation contributes to purity of tone and increases its intensity. Thus the violinists must draw from the instrument full, strong, and round sounds, but without forgetting that sweetness and delicacy must accompany a broad sound. Baillot suggests that force must be saved for contrasts or for special effects, and that to move and persuade requires sweetness and grace (Baillot, 1835, p. 227).

Following are my fingerings for mixed types of double stoppings:

Other differences between the urtext and my edition:

- Bars 4, 11, 23, 73 and 142: There is an additional slur over the whole bar in the urtext edition.
- Bar 148: The crescendo mark starts from the second quaver in my edition, but in the urtext edition it starts from the second last note of the bar.

(Disc: 5 Track: 8)

Background

This is the earliest specimen of Brahms’s concerted chamber music now in existence (Colles, 1933, p. 5). It was written in 1853, which was the same year that Brahms was introduced to the Schumann circle (ibid. p. 8). Brahms had met Joachim in the spring of 1853 in Hanover, where Joachim had just been appointed Royal Concertmaster. Brahms then stayed with Joachim in Göttingen for two months that summer. This is when their lifelong, though not always untroubled, friendship began. Moser, Joachim’s pupil and biographer, wrote that Joachim was the first to recognize the full scope of Brahms’ genius. Joachim travelled to Düsseldorf in May, August and September 1853 to meet with Schumann, who held the position of municipal music director. Their music-making undoubtedly also helped to deepen their friendship. Joachim’s enthusiasm about his new friend Brahms also piqued Schumann’s curiosity to meet Brahms, whom he did not know at all yet. Brahms arrived in Düsseldorf on 30 September intending to stay only one day. However, Schumann urged him to stay until Joachim was ready to take him back to Hanover with him. Schumann was overwhelmed by Brahms's personality, his piano playing, and above all by the works which the young composer played to him. Brahms had only acquainted himself with Schumann's music shortly before meeting the composer, but was fascinated by him. In a letter to Joachim, Brahms praised the good and divine artist. Thanks to Schumann, however, Brahms soon became a familiar figure amongst Düsseldorf's musicians. One of them was the composer and conductor Albert Dietrich (1829-1908), who was a friend of Joachim and a pupil of Schumann. Brahms and Dietrich also became good friends.

These dense bonds of friendship and artistic affinity gave rise to the idea of composing a violin sonata together (Mahlert, 1992, p. 3). Joachim was coming to visit the Schumanns at Düsseldorf and Schumann wanted to compose a sonata as a welcoming gift. He asked Dietrich and Brahms to help him in its writing. The first movement, an Allegro in A minor, was written by Dietrich. Schumann wrote the second, an Intermezzo in F major, while Brahms followed with his Scherzo in C minor, and the
work was finished by Schumann with a Finale in A minor and major (Colles, 1933, p. 8). The piece was to be called the “F-A-E” Sonata, the three notes (F-A-E) standing for Joachim’s motto, *Frei aber einsam* – “Free but lonely” (Fuhrmann, 1996, p. 5).

The fact that Brahms began the movement with a reiterated ‘fiddle G’, and his choice of key, suggest that he had little thought about fitting into the context. Since the context was not published that is of little consequence (Colles, 1933, p. 8).

The Scherzo is indeed coloured by a Romantic spirit. Furthermore, the brisk and fiery flow of its writing is reminiscent of the Scherzi (also in 6:8 time) of the early Piano Sonatas Opp. 1 and 2. While Schumann and Dietrich thematically elaborated the central tone sequence F-A-E, Brahms did not. He instead, derived two different themes from the first theme of Dietrich’s opening movement (see example 5-63) which first enter in bars 32 onwards and 54 onwards, respectively (Mahlert, 1992, p. 3).

The rhythm of the opening of the Scherzo is one which haunts a great deal of Brahms’s music, and its triplet always seems to suggest a fateful grip from which the melodic ideas strive to free themselves (Colles, 1933, p. 9). The movement pounds along in unmistakable style, though the violin sometimes has an unequal struggle on its hands (Keys, 1974, p. 58).

**Background of the Piece**

This movement, unlike the F-A-E movements of Schumann, conceals its dedicatory motive. The listener must guess its hiding place. One possible place to find the motto is the accented crotchet-note chords in the piano part in bar 8. It is found in the form of F, E♭, A. However, if E♭ does not serve, then at least E♯ has been heard enough in the preceding bars to merge it in sonority with the E♭ (see example 5-64).
The Scherzo stands out visually from Brahms’ other violin sonatas. It looks thinner on the printed page than any other movement in the scores, even corresponding scherzo-type movements from other sonatas. The piano figuration is not at all luxuriant, never progressing beyond such flourishes as those seen in example 5-65.
Partially as a consequence of this sparseness of texture, there is a good deal less of the friction of opposing rhythms than in Brahms’ later works. The intersectional contrast offered by the trio portion is limited by the Mendelssohnian congeniality of tone in that episode (Loft, 1973, pp. 110-111).

Performance considerations

The edition used for this performance was published by Breitkopf and Härtel, Leipzig. It was printed in Germany. The original was published posthumously in 1906 by HBG publishing house. I was not able to obtain this edition. However, an Urtext edition published in 1995 was available. Upon comparison, my edition and the urtext were found to be almost identical except for some minor bowings.

This piece requires a clear and brilliant tone, with many accents. It is marked allegro which implies a steadiness of tempo. The vivacity of the piece is achieved through these accents and articulations. From bar 32, I have endeavoured to retain a legato line. The impression of ongoing impetus is obtained by a feeling of joining the final note of each bar to the first note of the subsequent bar.

For the first note of the passage, I played on-the-string instead of off-the-string:

Example 5-65 (a) Bars 158-159 (b) Bars 213-214.

---

112 See Baillot, 1835, p. 478.

3. Brahms - Scherzo
I used an accent on the second beat of each bar (see example 5-67), except bar 8, which was played in hemiola.

At bar 14 (see example 5-68) the accent changes to be on the first beat of the bar (except the hemiola in bar 17).

The languishing tone of this passage (see example 5-69) is assisted by the rising and falling dynamics, by the way certain phrases simply die away. In playing this passage, I used the full width of the bow hair.
The concept of the width of the bow hair\textsuperscript{113} appears not to have surfaced until the mid-twentieth century. As such the researcher did not include it in the main part of the thesis. However, a brief mention of it is made here because the technique was used.

Assuming that all other factors of tone production are constant, it is still difficult to draw a tone of steady intensity from the tip to the frog because of the unequal distribution of weight of the bow. By drawing the hair flat through the whole length of the bow with a constant pressure one would have the dynamic marking \( \downarrow \) for a down bow, in the reverse for an up bow \( \uparrow \). This is because the weight of the bow is the least at the tip and increases with a relative evenness toward the frog (see figure 3).

\[\text{Figure 3 Distribution of Weight of the Bow}\]

Krauss (1951, p. 39) suggests that to compensate for this, it is necessary to turn the vertical plane of the bow stick toward the fingerboard, thus tilting the hair so as to provide a small surface for grasping the string upon approaching the nut of the bow (figure 4a). At the upper half of the bow, however, the former must flatten the hair to compensate for lack of weight by turning the vertical plane of the bow perpendicular to the string plane, giving the hair a larger surface to grasp the string (figure 4b). This makes it possible for the performer to produce tones of constant intensity.

\[\text{Figure 4 Cross-section of bow showing tilting.}\]

\textsuperscript{113} See p. 84 example 3-8 and p. 117 example 4-3.
Since a rising and falling dynamic was required, the full width of the bow hair was used through the length of the bow strokes:

Example 5-69 Bars 32-43.

I listened to a recording of this piece played in 1920 by Kennedy.\textsuperscript{114} He played in a very disconnected style in bars 32-37. However, for bars 38-40 he played with a smooth legato style. When I played the passage I played it with a slightly more connected style in bars 32-37.

The music has a different tone colour from bar 60. It has a dull, sombre and serious tone:

Example 5-70 Bars 60-66.

The contrasting Trio section (see example 5-71) has a very cantabile line. Hence I played without the slurred staccato. Because the D string has the tone of a well-nourished contralto voice, I chose to use it in this passage, as it matches the character of the music. The fingerings, of course, also reflect this choice.\textsuperscript{115} Also Baillot (1835, p.

\textsuperscript{114} \textit{The Recorded Violin: The History of the Violin on Record}. (1993) Pavilion Records Ltd. (Rec. 1920. Mat. 76512; Col. L 1337.)

\textsuperscript{115} See p. 101 and Chapter 6.2 \textit{Fingering in Romanticism}, p. 137 (iii).
511) treats fingering not only as a technical subject but as a means of expression. He also lists in his book (1835) eight means of expression through fingering on pages 269-275.

Kennedy played the passage with quite a fast tempo with less vibrato and expression. I decided to play it slower than any other sections in the piece and to use expressive vibrato.

Example 5-71 Bars 103-127.
I tried to keep the same finger pattern (see bracket in example 5-72), that is, a recurring finger pattern.\textsuperscript{116} I also used moving to an adjacent position by means of sliding one finger a semi-tone.\textsuperscript{117}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example5-72}
\caption{Example 5-72 Bars 65-70.}
\end{figure}

This is the bowing that I used in the passage in example 5-73. For the successive up-bows, I used the upper half of the bow for the first, and the lower half of the bow for the second. On the down-bow, I used the whole bow.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example5-73}
\caption{Example 5-73 Bars 227-234.}
\end{figure}

\textit{Sempre grandioso} means always grand. Because of this character, I chose to use separate bow strokes, using as much bow as possible:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example5-73}
\caption{Example 5-73 Bars 227-234.}
\end{figure}

\textsuperscript{116} See Chapter 6.2F \textit{Recurring finger patterns}, p. 175.
\textsuperscript{117} See Chapter 6.2A \textit{Changes of position}, p. 142.
Example 5-74 Bars 238-259.
List of Musical Examples

Example 1-1  Schumann – Sonata in A minor Op. 105, 1st movement, piano, bars 1-2 ... 5
Example 1-2 Piano and violin composite, bars 1-26. ................................................... 5
Example 1-3 The recurring rhythm. ........................................................................ 6
Example 1-4 Bars 36-39. ............................................................................................ 6
Example 1-5 Violin, bars 103-118. ............................................................................. 7
Example 1-6 Bars 145-150. .......................................................................................... 8
Example 1-7 Bars 1-5. .................................................................................................. 9
Example 1-8 Bars 35-48. ...............................................................................................10
Example 1-9 Bars 61-64. ...............................................................................................10
Example 1-10 Bars 85-88. ............................................................................................11
Example 1-11 Bars 179-188. ......................................................................................11
Example 1-12 Schumann – Sonata in A minor Op. 105, 2nd movement, bars 1-3 .... 12
Example 1-13 Bars 8-10. .............................................................................................13
Example 1-14 Bars 41-44. ............................................................................................14
Example 1-15 Bars 71-74. ............................................................................................14
Example 1-16 Bars 75-79. ............................................................................................14
Example 1-17 Schumann – Sonata in A minor Op. 105, 3rd movement, bars 1-8 .... 16
Example 1-18 Bars 28-30. ............................................................................................16
Example 1-19 Bars 31-34. ............................................................................................17
Example 1-20 Bars 198-206. ......................................................................................17
Example 1-21 Poulenc – Mouvements Perpétuels, i) Assez modéré, bars 1-2. ......... 19
Example 1-22 Variation of fingerings. ........................................................................ 20
Example 1-23 Bar 5. ....................................................................................................20
Example 1-24 Bars 10-12. ............................................................................................20
Example 1-25 Bars 12-13. ...........................................................................................21
Example 1-26 Bar 14. ..................................................................................................21
Example 1-27 Bars 39-43. ...........................................................................................21
Example 1-28 Bar 43. ..................................................................................................22
Example 1-29 Poulenc – Mouvements Perpétuels, ii) Alerte, bars 1-3. .............. 22
Example 1-30 Bars 5-6. ..............................................................................................23
Example 1-31 Bars 9-10. ..............................................................................................23
Example 1-32 Bars 29-30. ...........................................................................................23
Example 1-33 Bars 38-39. ...........................................................................................23
Example 1-34 Bar 41. ..................................................................................................24
Example 1-35 Kreisler–‘Pugnani’ – Praeludium und Allegro, bars 1-4 ................. 26
<table>
<thead>
<tr>
<th>Example</th>
<th>Bars</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-36</td>
<td>38-41</td>
<td>26</td>
</tr>
<tr>
<td>1-37</td>
<td>61-62</td>
<td>27</td>
</tr>
<tr>
<td>1-38</td>
<td>65</td>
<td>27</td>
</tr>
<tr>
<td>1-39</td>
<td>77-83</td>
<td>28</td>
</tr>
<tr>
<td>1-40</td>
<td>112-119</td>
<td>29</td>
</tr>
<tr>
<td>1-41</td>
<td>120</td>
<td>31</td>
</tr>
<tr>
<td>1-42</td>
<td>121-123</td>
<td>31</td>
</tr>
<tr>
<td>1-43</td>
<td>126-127</td>
<td>32</td>
</tr>
<tr>
<td>1-44</td>
<td>142-143</td>
<td>32</td>
</tr>
<tr>
<td>1-45</td>
<td>144-145</td>
<td>32</td>
</tr>
<tr>
<td>1-46</td>
<td>161</td>
<td>33</td>
</tr>
<tr>
<td>1-47</td>
<td>162-163</td>
<td>33</td>
</tr>
<tr>
<td>1-48</td>
<td>Saint-Saëns – <em>Havanaise</em> Op. 83, bars 11-14</td>
<td>34</td>
</tr>
<tr>
<td>1-49</td>
<td>77-78</td>
<td>35</td>
</tr>
<tr>
<td>1-50</td>
<td>135-139</td>
<td>35</td>
</tr>
<tr>
<td>1-51</td>
<td>294</td>
<td>35</td>
</tr>
<tr>
<td>1-52</td>
<td>300-303</td>
<td>36</td>
</tr>
<tr>
<td>1-53</td>
<td>11-18</td>
<td>37</td>
</tr>
<tr>
<td>1-54</td>
<td>294-299</td>
<td>37</td>
</tr>
<tr>
<td>1-55</td>
<td>19-23</td>
<td>38</td>
</tr>
<tr>
<td>1-56</td>
<td>(a) 43-46 (b) 54-55</td>
<td>38</td>
</tr>
<tr>
<td>1-57</td>
<td>263-264</td>
<td>38</td>
</tr>
<tr>
<td>1-58</td>
<td>8-10</td>
<td>39</td>
</tr>
<tr>
<td>1-59</td>
<td>31-43</td>
<td>39</td>
</tr>
<tr>
<td>1-60</td>
<td>66-69</td>
<td>40</td>
</tr>
<tr>
<td>1-61</td>
<td>77-79</td>
<td>41</td>
</tr>
<tr>
<td>1-62</td>
<td>92-96</td>
<td>41</td>
</tr>
<tr>
<td>1-63</td>
<td>253-256</td>
<td>42</td>
</tr>
<tr>
<td>2-1</td>
<td>Schubert - Sonata in A major Op. 162, 1st movement, bars 1-4</td>
<td>46</td>
</tr>
<tr>
<td>2-2</td>
<td>Violin, bars 1-20</td>
<td>46</td>
</tr>
<tr>
<td>2-3</td>
<td>(a)-(d) The four ideas following the opening idea</td>
<td>47</td>
</tr>
<tr>
<td>2-4</td>
<td>5-11</td>
<td>48</td>
</tr>
<tr>
<td>2-5</td>
<td>10-12</td>
<td>48</td>
</tr>
<tr>
<td>2-6</td>
<td>57-58</td>
<td>49</td>
</tr>
<tr>
<td>2-7</td>
<td>95-98</td>
<td>49</td>
</tr>
<tr>
<td>2-8</td>
<td>65-70</td>
<td>50</td>
</tr>
<tr>
<td>2-9</td>
<td>66-67</td>
<td>50</td>
</tr>
<tr>
<td>2-10</td>
<td>Schubert - Sonata in A major Op. 162, 2nd movement, bars 1-17</td>
<td>52</td>
</tr>
<tr>
<td>2-11</td>
<td>24-44</td>
<td>53</td>
</tr>
</tbody>
</table>

List of musical examples
| Example 2-12 | Bars 84-104. | 53 |
| Example 2-13 | **Schubert - Sonata in A major Op. 162, 3<sup>rd</sup> movement**, (a) Bars 22-24; (b) Bars 43-45; (c) Bars 69-71. | 55 |
| Example 2-14 | Bars 8-26: harmonic outline. | 55 |
| Example 2-15 | Bars 9-11. | 56 |
| Example 2-16 | Bars 40-47. | 56 |
| Example 2-17 | **Schubert - Sonata in A major Op. 162, 4<sup>th</sup> movement**, (a) Violin Scherzo, bars 1-11; (b) Violin, finale, bars 5-7 (as reflected in bars 171-173). | 58 |
| Example 2-18 | (a) Bars 1-4; (b) Bars 9-12. | 58 |
| Example 2-19 | Bars 33-40. | 58 |
| Example 2-20 | Bars 73-80. | 59 |
| Example 2-21 | Bars 1-4. | 59 |
| Example 2-22 | Bars 61-70. | 60 |
| Example 2-23 | **Prokofiev - Sonata No. 2 in D major Op. 94a, 1<sup>st</sup> movement**, bars 1-2... | 62 |
| Example 2-24 | Bars 81-82. | 63 |
| Example 2-25 | Bar 121. | 63 |
| Example 2-26 | Bars 1-8. | 64 |
| Example 2-27 | Bars 20-23. Showing the legato style of the passage. | 65 |
| Example 2-28 | Bars 40-41. | 65 |
| Example 2-29 | Bars 9-10. | 66 |
| Example 2-30 | Bar 13. | 66 |
| Example 2-31 | **Prokofiev - Sonata No. 2 in D major, Op. 94a, 2<sup>nd</sup> movement**, Letter 19, bars 1-3. | 67 |
| Example 2-32 | Bars 335-7 (Letter 25, bars 12 – 14). | 67 |
| Example 2-33 | Bars 7-10. | 68 |
| Example 2-34 | Bars 61-64. | 68 |
| Example 2-35 | Bars 154-162. | 69 |
| Example 2-36 | Bars 208-215. | 70 |
| Example 2-37 | **Prokofiev - Sonata No. 2 in D major, Op. 94a, 3<sup>rd</sup> movement**, bars 1-8. | 70 |
| Example 2-38 | Bars 34-36. | 71 |
| Example 2-39 | Bars 47-51. | 71 |
| Example 2-40 | Bars 53-54. | 71 |
| Example 2-41 | Bars 74-76. | 72 |
| Example 2-42 | Bars 83-88. | 72 |
| Example 2-43 | **Prokofiev - Sonata No. 2 in D major, Op. 94a, 4<sup>th</sup> movement**, (a) Bar 1; (b) Letter 35, bar 1; (c) Letter 39, 1 bar before to 2 bars after. | 73 |
| Example 2-44 | Bars 7-9. | 74 |
| Example 2-45 | Bars 29-30. | 74 |
Example 2-46 Bars 102-104. .................................................................75
Example 2-47 Bars 146-148. .................................................................75
Example 3-1 Brahms - Sonata No. 3 in D minor Op. 108, 1st movement, bars 1-5......80
Example 3-2 Bars 16-18. .................................................................81
Example 3-3 Bars 35-38. .................................................................81
Example 3-4 Bars 84-87. .................................................................82
Example 3-5 Bars 130-132. .................................................................82
Example 3-6 Bars 253-257. .................................................................83
Example 3-7 Bars 262-264. .................................................................83
Example 3-8 Bars 1-4. .................................................................84
Example 3-9 Bars 61-66. .................................................................84
Example 3-10 Bars 84-87. .................................................................85
Example 3-11 Brahms - Sonata No. 3 in D minor Op. 108, 2nd movement, bars 59-60.85
Example 3-12 Bars 1-5. .................................................................86
Example 3-13 Bars 25-28. .................................................................87
Example 3-14 Brahms – Sonata No. 3 in D minor Op. 108, 3rd movement, bars (a) 1-3
and (b) 33-34. ........................................................................88
Example 3-15 Bars 176-181. .................................................................88
Example 3-16 Bars 1-8. .................................................................89
Example 3-17 Bars 173-175. .................................................................89
Example 3-18 Bars 29-31. .................................................................89
Example 3-19 Bars 65-68. .................................................................90
Example 3-20 Bars 103-113. .................................................................90
Example 3-21 Bars 147-151. .................................................................90
Example 3-22 Brahms – Sonata No. 3 in D minor Op. 108, 4th movement, bars 1-4. ...91
Example 3-23 Bars 40-44. .................................................................92
Example 3-24 Bars 60-62. .................................................................92
Example 3-25 Bars 180-183. .................................................................93
Example 3-26 Bars 1-3. .................................................................93
Example 3-27 Bars 96-100. .................................................................94
Example 3-28 Bars 134-138. .................................................................94
Example 3-29 Bars 163-172. .................................................................95
Example 3-31 Bars 31-35. .................................................................98
Example 3-32 Bars 40-42. .................................................................98
Example 3-33 Bars 65-68. .................................................................99
Example 3-34 Bars 81-82. .................................................................99
Example 3-35 Bars 100-101. ...............................................................100

List of musical examples
Example 3-37 Bars 75-84. ................................................................. 101
Example 3-38 Bars 95-186. .............................................................. 103
Example 3-40 Bars 24-25. ................................................................. 105
Example 3-41 Bars 44-49. ................................................................. 106
Example 3-42 Bars 71-82. ................................................................. 106
Example 3-43 Ravel – *Tzigane*, bars 1-3. ................................................................. 108
Example 3-44 Bars 8-10. ................................................................. 109
Example 3-45 Bars 15-17. ................................................................. 109
Example 3-46 Bars 26-28. ................................................................. 109
Example 3-47 Bar 36. ................................................................. 109
Example 3-48 Bars 55-57. ................................................................. 110
Example 3-49 Bars 48-49. ................................................................. 110
Example 3-50 Bar 50. ................................................................. 110
Example 3-51 Bars 76-80. ................................................................. 110
Example 3-52 Bars 91-93. ................................................................. 111
Example 3-53 Bar 104. ................................................................. 111
Example 3-54 Bars 134-141. ................................................................. 111
Example 3-55 Bars 276-278. ................................................................. 112
Example 4-1 Beethoven – *Piano Trio No. 5 in D major Op. 70 No. 1*, 1st movement, bars 1-6. ................................................................. 116
Example 4-2 Bars 1-4. ................................................................. 117
Example 4-3 Bars 23-27. ................................................................. 117
Example 4-4 Bars 100-104. ................................................................. 118
Example 4-5 Bars 113-114 ................................................................. 118
Example 4-6 Beethoven – *Piano Trio No. 5 in D major Op. 70 No. 1*, 2nd movement, bars 1-4. ................................................................. 119
Example 4-7 Full score, bars 1-2. ................................................................. 120
Example 4-8 Bars 39-45. ................................................................. 120
Example 4-9 Bars 67-70. ................................................................. 121
Example 4-10 Bars 75-76. ................................................................. 121
Example 4-11 Bars 76-78. ................................................................. 122
Example 4-12 Beethoven – *Piano Trio No. 5 in D major Op. 70 No. 1*, 3rd movement, bars 9-11. ................................................................. 123
Example 4-13 Bars 73-94, collé as indicated. ................................................................. 123
Example 4-14 Bars 217-219. ................................................................. 123
Example 5-1 Brahms – *Sonata No. 1 in G major Op. 78*, 1st movement, bars 1-2. ................................................................. 129
Example 5-2 Bars 10-12. ................................................................. 129
Example 5-3 Bars 11-13 violin. ................................................................. 129

List of musical examples
Example 5-4 Bars 11-13 piano. .................................................................130
Example 5-5 Bars 11-12 violin.................................................................130
Example 5-6 Bars 25-36. .................................................................131
Example 5-7 Bars 25-27. .................................................................132
Example 5-8 Bars 42-43. .................................................................132
Example 5-9 Bars 123-124. .................................................................132
Example 5-10 Bars 115-117. .................................................................133
Example 5-11 Bars 1-2. .................................................................134
Example 5-12 Bars 1-4. .................................................................134
Example 5-13 Bars 70-73. .................................................................135
Example 5-14 Bars 74-75. .................................................................135
Example 5-15 Bars 114-115. .................................................................136
Example 5-16 Bars 144-147. .................................................................136
Example 5-17 Bars 172-175 – urtext edition................................................137
Example 5-18 Bars 172-175 – 1926 edition................................................137
Example 5-19 Bars 227 – 232 .................................................................138
Example 5-20 **Brahms – Sonata No. 1 in G major Op. 78, 2\textsuperscript{nd} movement**, (a) Bars 24-26, (b) Bars 61-62 .................................................................139
Example 5-21 Bars 1-4, piano. .................................................................140
Example 5-22 Bars 17-24. .................................................................140
Example 5-23 Bars 52-57 – 1926 edition................................................140
Example 5-24 Bars 52-57 – urtext edition................................................141
Example 5-25 Bars 61-70. .................................................................141
Example 5-26 Bars 65-66. .................................................................142
Example 5-27 Bars 67-68. .................................................................142
Example 5-28 Bar 75. .................................................................143
Example 5-29 Bars 87-92. .................................................................143
Example 5-30 Bar 110-112. .................................................................144
Example 5-31 **Brahms - Sonata No. 1 in G major Op. 78, 3\textsuperscript{rd} movement**, bars 9-11...145
Example 5-32 A pianistic rhythmic figure is assigned to both piano and violin. .................................................................146
Example 5-33 Bars 149-150. .................................................................146
Example 5-34 Bars 161-164. .................................................................147
Example 5-35 Bars 1-5. .................................................................147
Example 5-36 Bars 52-55. .................................................................148
Example 5-37 Bars 140-146. .................................................................149
Example 5-38 Bars 149-155. .................................................................149
Example 5-39 Bars 160-163. .................................................................149
Example 5-40 **Brahms – Sonata No. 2 in A major Op. 100, 1\textsuperscript{st} movement**, bars 1-5...151
Example 5-41 Bars 24-25. .................................................................151

List of musical examples
Example 5-42 Bars 30-34. ...............................................................................................152
Example 5-43 Bars 75-76 (violin). ....................................................................................152
Example 5-44 Bars 77-80. .................................................................................................153
Example 5-45 Bars 108-113. .............................................................................................153
Example 5-46 Bars 124-127. ............................................................................................154
Example 5-47 (a) Bars 211-212 (b) Bars 229-230. ..............................................................155
Example 5-48 Bars 1-10. ..................................................................................................155
Example 5-49 Bars 162-164. ............................................................................................156
Example 5-50 Bars 259-260. ............................................................................................156
Example 5-51 Bars 263-265. ............................................................................................157
Example 5-52 **Brahms – Sonata No. 2 in A major Op. 100, 2nd movement**, bars 62-71, violin. .................................................................................................................................158
Example 5-53 Bars 16-19. ..................................................................................................159
Example 5-54 Bars 162-168. ............................................................................................159
Example 5-55 Bars 16-18 and 94-96. ................................................................................160
Example 5-56 (a)-(c) The variation of tone colours in this second movement.............161
Example 5-57 **Brahms – Sonata in A major Op. 100, 3rd movement**. The theme and its contrasts. .........................................................................................................................164
Example 5-58 Bars 31-32. ................................................................................................164
Example 5-59 Bars 1-5. ....................................................................................................165
Example 5-60 Bars 1-5. ....................................................................................................166
Example 5-61 Bars 26-30. ................................................................................................167
Example 5-62 Bars 147-158. ............................................................................................167
Example 5-63 Dietrich’s opening movement. ..................................................................169
Example 5-64 **Brahms – Scherzo in C minor**, bars 1-9.................................................170
Example 5-65 (a) Bars 158-159 (b) Bars 213-214. ............................................................171
Example 5-66 Bars 1-3. ....................................................................................................171
Example 5-67 Bars 4-11. ..................................................................................................172
Example 5-68 Bars 14-17. ................................................................................................172
Example 5-69 Bars 32-43. ................................................................................................174
Example 5-70 Bars 60-66. ................................................................................................174
Example 5-71 Bars 103-127. ............................................................................................175
Example 5-72 Bars 65-70. ................................................................................................176
Example 5-73 Bars 227-234. ............................................................................................176
Example 5-74 Bars 238-259. ............................................................................................177