

**THE LEGACY OF TRADITION:
A STUDY OF HISTORICALLY
SIGNIFICANT VIOLIN REPERTOIRE**

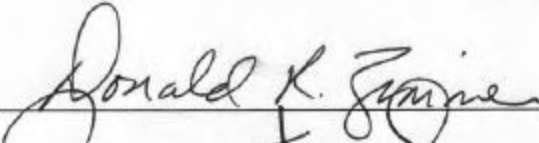
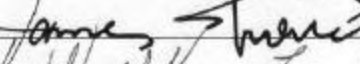
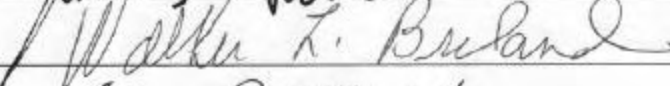
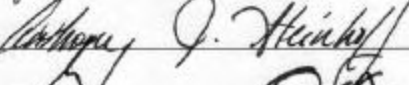
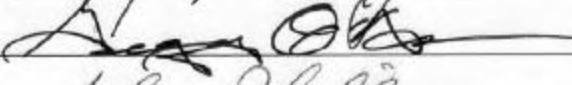

by
Julie Hannon Huff

Departmental Honors Thesis
The University of Tennessee at Chattanooga
Cadek Department of Music

Project Director: Donald Zimmer
Examination Date: March 28, 2002

Dr. Walker Breland
Dr. Gregory O'Dea
Dr. Anthony Steinhoff
Dr. James Stroud

Examining Committee Signatures:







Chairperson, University Departmental Honors Committee

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ABSTRACT

This project, titled *The Legacy of Tradition: A Study of Historically Significant Violin Repertoire*, is a study of pieces that were programmed on the author's Junior and Senior Recitals. This project was intended to be an intensive exploration of different musicological schools of thought on the interpretation of historical facts, music literature, and period and modern performance practice; and the specific implications of all these areas as they relate to the violin. The pieces selected for analysis were:

Partita II for Violin Solo, BWV 1004, by Johann Sebastian Bach
Sonata in B Minor for Violin and Cembalo, BWV 1014, also by Bach
Sonata in D Major, Op. 9, No. 3, by Jean-Marie Leclair
Sonata in E Minor, K. 304, by Wolfgang Amadeus Mozart
Sonata, Op. 24 ("Spring"), by Ludwig van Beethoven
Trio for Piano, Violin and Waldhorn, Op. 40, by Johannes Brahms
Sonata in E (1935), by Paul Hindemith
Praeludium and Allegro (in the style of Pugnani), by Fritz Kreisler

All of the pieces selected for analysis contain objective historical and violin-specific criteria that make them highly relevant for violinists to study. Several topics are discussed, including a brief history of the violin and its early makers; early performers and pedagogues; and treatises and teaching pieces. Biographical information on each of the composers is also included, in both a general context and in the way their compositional processes were affected by the musical aesthetics of the periods in which they lived. Each of the pieces is analyzed in terms of its important structural, theoretical, and technical issues. A discography of works consulted in preparation for the recitals, and fairly comprehensive bibliography are also included.

Introduction

Violin performance is both an art and a science. All of the different aspects of technique can be measured scientifically, but in and of themselves do not produce what human ears interpret to be music. Kenneth Drake said, "Music is a performing art and, consequently, as the person plays, or would like to play, so he also teaches."¹ Based upon this definition, it can be safely inferred that performance is the art of reproducing or reinterpreting experience and traditions that have been passed from teacher to student. Thousands of books, articles, videos, websites and methods courses exist, each expounding a pedagogue-specific philosophy. From the earliest treatises on "proper" playing, there has been little agreement on which way is the "right" way to play a violin. Furthermore, because today's students are under incredible pressure to learn as much repertoire as they can, as quickly as possible, it has become necessary to develop new, and sometimes accelerated ways of teaching old material. Consequently, many violinists play repertoire that is too mature for both their brains and their emotional "age," because there is little time to absorb pieces and investigate them thoroughly. This lack of knowledge becomes evident in solo performance, orchestral playing, and even in informal conversation. I developed specific concerns about this issue when I heard a respected violinist and fellow student complain during an orchestra rehearsal that a certain Baroque era

¹ Kenneth Drake, *The Sonatas of Beethoven* (Bloomington: Indiana University Press, 1981), 1.

composer's orchestral and solo concerto parts were "boring." That person then admitted to never having played the piece being rehearsed, either as a soloist or as a part of the orchestra. I decided that it would be in my best interests to investigate my own reasons and motivations for playing certain works, including the "boring" piece just mentioned.

As a violinist, student and teacher, I am quite familiar with at least three reasons why certain pieces are studied. The first is this time-honored reason: because the teacher says so. The second is studying for personal pleasure. The third reason is to practice the history and theory that is learned in a classroom or studio setting. In order to have the depth of understanding required of a true musician, one must read and listen in addition to learning repertoire, and then integrate knowledge and experience to get a complete base from which to build an interpretation.² In the course of my research, I discovered that there are certain objective historical and violin-specific criteria of various natures that make the works to be discussed later in this paper highly relevant to study. These criteria encompass not only structural issues, aesthetics, and technical concerns, but also historical events and people who shaped the way students learn and teachers teach.

² Over the course of twenty-five-plus years of studying the violin, I have picked up "bits and pieces" of knowledge here and there. I have included some of it as factual content in this paper. All information that was researched or quoted from any source is appropriately documented.

The relevance of this topic is not only for violinists, but for anyone who wishes to gain a better understanding of the complex role of the violin in the development of the western musical tradition and aesthetic.

Part One: The Violin and its Early Makers

The violin has existed in one form or another since biblical times. After much evolution and many different names, it made its first appearance in a form recognizable as what we would call a violin today in the late Medieval era. It seems to be a compilation of the most workable features of several of its forerunners, including the *rebec*, the *klein geigen* and the *violetta*, as well as features of the viol, which continued to be used well into the Baroque era (1600 – 1750).

During the Renaissance era, the violin's role in music was restricted primarily to doubling vocal lines, so there was no need to write a separate part. The first extant orchestral parts written for the violin are contained in a symphony by Giovanni Gabrielli (1554? – 1612?) and in Claudio Monteverdi's (1567 – 1643) opera, *Orfeo*. The first solo literature finally appeared in the 1590's.

The first makers dedicated to building violins also appeared during this time. Gasparo da Salò (1540 – 1609) is credited with being the first maker. The brothers Amati, Antonio (1550 – 1638) and Girolamo (1556 – 1630), established the Italian city of Cremona as the center of violin making. Antonio Amati trained his son, Niccolò (1596 – 1684), who then apprenticed the two greatest violin makers of

all time: Guiseppe Guarneri (*del Gesù*, 1698 – 1744) and Antonio Stradivari (1644 – 1737). The Amati, Guarneri and Stradivari families lived on the same block in Cremona, were members of the same parish church, and likely shared elements of everyday life, as well as a common desire to produce the best violins.

There were other early makers who were non-Italian, including the Bavarian Jacob Stainer (1621- 1683) and the Klotz family of Mittenwald, whose instruments were preferred by the Mozarts. Instruments by these lesser-known makers still fetch a commanding price at auctions, but old Italian instruments are considered to represent the pinnacle of violin making, and as such are priced accordingly. Makers frequently made “quartets” of instruments, and made their own bows, of which there are very few examples today. Bow making became its own trade, although bow makers normally also made instruments. The modern violin bow was standardized by François Tourte (1747 – 1835), a considerable length of time after the violin was standardized.

Part Two: Differences Between Baroque and Modern Violins

The art of instrument building, commonly called *luthiere*, had a tremendous impact on the compositional practices of Baroque musicians. Violins of the Baroque era had some important structural differences from violins of today, and these differences have a direct impact on the performance of both Baroque and Classical

(1725 – 1825) period works for violin.³ The “early music” or “period performance” movement, which has become a specialized area of music study, is a direct outgrowth of the distinctive nature of these two types of violins. The modern violin is approximately 23-1/2 inches from scroll to endbutton. The body itself is about 14 inches long. The top of the violin is usually made of a soft wood, and the back of a harder wood. The neck and scroll are carved from a single block of wood, and the scroll is considered to be the maker’s signature, an indicator of the craftsmanship and mastery involved in making the instrument.⁴

The body is reinforced on the inside by a bass bar, a thin strip of wood which runs the length of the fingerboard on the bass side of the violin. A spruce sound post about the diameter of a pencil is wedged between the top and back on the treble side of the instrument. Blocks are placed in the corners to prevent stress cracks and provide extra reinforcement. The outside edge of the instrument is reinforced by an inlaid strip of wood called the purfling, that runs the circumference of both the top and back.

The violin has four strings, tuned in intervals of perfect fifths by pegs

³ Periods of time in music history frequently overlap with those surrounding them. The primary reason for this is that characteristics common to one period don’t just appear out of thin air -- they evolve prior to the end of a previous era and achieve a highly developed form in the period with which they are most commonly associated.

⁴ This is primarily true with newly built violins. On refitted baroque violins, the scroll is cut off and grafted on to a new neck, which is very complicated and expensive procedure.

anchored in the open peg box. The strings are positioned over a bridge between the end of the fingerboard and the tailpiece, which anchors the strings at their other end. Modern violins are strung with covered gut strings or strings made of synthetic materials which resist changes in humidity and temperature, although beginners often use steel strings because they are easier to tune.

Baroque violins, while essentially the same instrument as their modern counterparts, have several important differences. They have a shorter neck set at a less steep angle, which exerts less pressure on the top of the violin. As a result of the shorter neck, they also have a shorter fingerboard. The bass bar is shorter and thinner, but the sound post is somewhat thicker. Baroque violins are strung with uncovered gut strings, which are tuned at a slightly lower pitch level than a modern violin. All of these differences interact to produce an instrument with a different sonority than a modern violin.

There are other differences which relate to the bow. A baroque bow is about 2-3 inches shorter than a modern bow, and the stick has an outward curve; a modern bow stick curves inward. The baroque bow produces a distinctly different articulation, when used with either a modern or baroque violin. An articulation similar to what would have been used during the Baroque period can be suggested on a modern bow by holding the bow farther up the stick, in effect making the bow

shorter.⁵ This method of articulation can be quite useful, and has produced interesting results in my own practice.

The change from baroque fittings to modern fittings began during the Classical period, but was not accepted as common practice by many performers until well into the nineteenth century. During the Baroque period, much of the music composed was intended for either the church or for living rooms. Baroque instruments were therefore well-suited to the more intimate space of a home, and to the close quarters of choir lofts. During the late eighteenth century, however, the trend in performance moved to specially-built venues, including opera houses and concert halls. The sound of a baroque violin simply could not propel itself to the far reaches of a concert hall, and the sound of massed strings probably had an inarticulate quality to it by the time it reached the back of the hall. The compositions of the late Classical and early Romantic periods demanded strict attention to articulation and ensemble, something which grew more difficult with the passage of time. Orchestras also became larger, as composers wrote for increased ensembles, wanted more sonority, and made more virtuosic technical demands on the performers. Instrumental technology had to evolve to keep pace with these new compositional practices. The lone hold-out from the Baroque era

⁵ Sol Babitz, *Differences Between 18th Century and Modern Violin Bowing* (reprinted from *The Score and IMA*, March 1957), 3.

violins was the use of gut strings, first pure and later covered, primarily because the synthetic strings which are preferred by most performers today did not become available (or very reliable) until the middle of the twentieth century. Many of today's performers, however, still prefer the feel and sound of covered gut strings to synthetic strings. From the modification and restringing of instruments to changes in the compositional process, the evolution of the violin as both an orchestral and solo instrument contributed immensely to the understanding of how to play it.

Part Three: Early Performers and Pedagogues

In addition to the advancements in instrument building and composing, the Baroque period also saw the advent of methods devoted to expounding a "correct" way of playing, through a combination of written treatises and teaching compositions.⁶ Archangelo Corelli (1653 - 1713) is considered to be the "father of modern violin playing." The compositions he left behind are a compendium of violin technique at the time. Corelli's best student, Guiseppe Tartini (1692 - 1770), continued his work. Alberto Bachmann credits Corelli with being a significant influence in starting the "modern" violinistic tradition, but he singles out Tartini as

⁶ A pictorial representation in the form of a lineage chart has been included on page 57.

the “. . . true founder of the whole art of violin playing.”⁷ Tartini changed the face of violin writing by establishing the general form of the *sonata da chiesa*, or church sonata. He also furthered the development of the solo *concerto*, and wrote a set of variations on a theme by Corelli, in homage to his teacher. Pietro Locatelli (1695 - 1764), another Corelli student, was an in-demand virtuoso as well. His unaccompanied violin caprices, published in 1733 as *The Art of the Violin*, became the inspiration for Niccolò Paganini’s (1782 - 1840) more famous set of caprices. Gaetano Pugnani (1731 - 1798) was a second generation student in the Corelli tradition, studying with Giovanni Battista Somis (1686 - 1763). He developed a reputation as a fine violinist and composer, and was highly respected as a soloist and opera conductor. Pugnani’s most famous pupil was Giovanni Battista Viotti (1755 - 1824). Bachmann claims that most of the great violinists throughout history can trace their violinistic lineage to Viotti, making Viotti the head of all traditions espoused since that time.⁸

Perhaps the most prolific composer of teaching pieces of all time was Antonio Vivaldi (1678 - 1741). Vivaldi was a teacher at Venice’s *Ospedale della Pieta*, a school for foundling girls. Many of the girls became virtuoso-caliber performers

⁷ Alberto Bachmann, *An Encyclopedia of the Violin* (New York: DaCapo Press, 1966), 158-159.

⁸ Bachmann, 159.

under the tutelage of “the Red Priest.” Although Vivaldi has often been accused of writing the same concerto 800 times, his operatic compositional style produced violin pieces that were almost always pedagogically functional, sometimes virtuosic, and occasionally both.⁹ Several of Vivaldi’s violin works were transcribed by Johann Sebastian Bach for the harpsichord, and Bach used Vivaldi’s *concerti* as models for his own violin *concerti*. Bach (1685 - 1750) had a considerable background as a violinist, the violin being one of the first instruments he learned to play. His training was sufficient to earn him the position of concertmaster to the ducal court at Weimar, where he also served as court organist.

The French were also involved in the evolution of the violin during the Baroque era, but on a much smaller scale than the Italians. Jean-Marie Leclair (1697 - 1764) began his professional career as a ballet dancer, and studied violin later with Somis. Leclair is credited with bringing the Italian sonata style to France and raising French violin playing to a level of competence comparable to that of the Italians. After Leclair’s untimely death, Viotti began developing Leclair’s carefully-laid foundation into what Robin Stowell calls, “the highly systematized French approach to violin playing and teaching . . .”¹⁰ This is the approach that Viotti both performed

⁹ The best known example of repertoire that fits this description is Vivaldi’s *Le quattro stagioni*, better known as *The Four Seasons*.

¹⁰ Robin Stowell, ed., *The Cambridge Companion to the Violin* (Cambridge: Cambridge University Press, 1992), 61.

and taught, and it later came to have great significance in the nineteenth century tradition of “schools.”

Part Four: Treatises and Teaching Pieces

The first known written treatise on violin playing appeared in 1693.

Authored by the Englishman John Linton, it was originally published as *The Gentleman’s Diversion, or the Violin Explained*, and republished in a revised edition called *The Useful Instructor of the Violin* in 1702.¹¹ It was probably an attempt by Linton to prove that the violin was just as worthy of a place in the homes of the gentry as was the viol, which was considered to be the instrument of the truly cultured, although Robin Stowell believes that this treatise was just another volume in a series of “do-it-yourself” manuals for learning how to play.¹² Another early effort was the *L’École d’Orphée* by Michel Corrette, which went through three published revisions in a few short years.¹³ However, Stowell discounts both of these works as being short on substance.¹⁴

¹¹ Stowell, 257.

¹² Ibid., 224.

¹³ Ibid., 257.

¹⁴ Ibid., 224.

The first treatise that was universally recognized for its relevance was authored by the Italian virtuoso Francesco Geminiani (1687 - 1762). Written in 1731 but not published until 1752, *The Art of Playing on the Violin* was the first major treatise detailing technical and interpretative points common to the Italian performance practice of the time. Geminiani was also a student of Corelli, and lived in London from 1714 to 1759. His treatise, which was written in English, was an attempt to preserve Corellian traditions and integrate them into late Baroque performance practice. Written directly to students, Geminiani's treatise is short and concise, containing a minimum of written discourse and a series of 24 exercises and 12 short pieces for violin and thorough-bass. He stressed that the intention of music was to express sentiments. The primary responsibility of the serious violin student was to strive to affect not only the minds of his listeners, but also his own mind, through the use of what Geminiani considered to be the proper technique.

Leopold Mozart's definition of proper technique was quite the opposite of Geminiani's. Mozart (1719 - 1787) was the father of Wolfgang Amadeus. His treatise, *Versuch einer gründlichen Violinschule*, was published in 1756 shortly after the birth of his son.¹⁵ This treatise is considered to be one of the best scholarly reference works on violin performance published at any time. In a readable, understandable and sometimes colorful manner, Mozart directed his comments to teachers and

¹⁵ The title of the English translation is *A Treatise on the Fundamentals of Violin Playing*. A more literal translation might be *An Attempt at a Fundamental Violin Method*.

performers, instead of to students. In the first chapter, Mozart stressed the need for violin teachers to be able to understand and teach both music history and basic theory to their students. The remainder of the book deals with making sure that teachers understand how to teach students to make their instruments sing. Many of Mozart's suggestions have filtered down, integrating themselves into modern performance practice, but his desire for teachers to understand what they are teaching and pass it on to their students is still sometimes unrealized.

A third major treatise made its debut during this time, the 1761 *Principes du Violon*, written by Joseph-Barnabé Saint-Sevin (1717 - 1803), who was better known as L'abbé *le fils*. This treatise is used for occasional reference, having been reprinted in the late twentieth century, but because it has not been translated into English, its usefulness is limited to readers of French, or researchers who have chosen to translate sentences or paragraphs from the facsimile reprint.

During the early nineteenth century, virtuosos changed their teaching focus from writing treatises to writing short studies, or *études*. Although *études* had been composed prior to this time, the French took the lead as the level of playing increased. Rodolphe Kreutzer (1766 - 1831) and Pierre Rode (1774 - 1830) wrote books of *études* that remain standard material for intermediate to advanced violin students today. Kreutzer's *42 Studies* and Rode's *24 Caprices* are books of carefully graded exercises, each concentrating on a specific technical or interpretative skill.

Together with Pierre Baillot (1771 - 1842), they co-authored a French violin method printed in 1803 as the *Méthode de violon*. After Kreutzer's death, Baillot published a revision of the *Méthode*, in order to correct what he felt were mistakes, omissions and oversimplifications in Kreutzer's contributions to the work.¹⁶ Kreutzer is best known to connoisseurs of classic television as the composer of the theme song for the *Jack Benny Show*. He was famous in his own time, not only as a virtuoso, but also for being the default dedicatee of a violin sonata by Ludwig van Beethoven. Beethoven had a falling-out with the original dedicatee, the English violinist George Bridgetower (1779 - 1850), and subsequently rededicated the piece to Kreutzer, who refused to play it in public.

Niccolo Paganini (1782 - 1840) is perhaps the most famous composer of *études*, of which his *Twenty-Four Caprices* remain the pinnacle of violinistic technique. The *Twenty-Four Caprices*, written when Paganini was seventeen years old, are among the most difficult pieces in the standard repertoire, and many violinists cringe at not only the sight of the printed music, but also at the possibility of having to learn them. Paganini's *Caprices* provided the impetus for a new phenomenon in nineteenth century music: the composition of studies that were intended solely to show off the composer's technical prowess. This phenomenon, often called exhibitionistic virtuosity, was further developed, especially by

¹⁶ Stowell, 227.

Romantic pianists. Frédéric Chopin (1810 - 1849) accomplished it on a more elegant, refined and subdued level. It is said that Franz Liszt (1811 - 1886) retired from the concert stage for two years in order to practice, after hearing a Paganini concert. He successfully adapted Paganini's technique to the piano, and significantly affected the expectations of audiences thereafter. To this day, many audience members are inclined to define a good musical experience by the amount of exhibitionism displayed by the performers.

Paganini's musical opposite was the German violinist and pedagogue, Louis Spohr (1784 - 1859). Spohr published a complete violin method, and in fact enjoyed more popularity as a composer during the early Romantic period than Beethoven. Spohr's autobiography offers a rare glimpse into the musical climate of the early Romantic period. Highly intellectual but just as egotistical, Spohr respected few other artists, and considered his own music superior to that of most of his colleagues. Beethoven and Paganini were among the recipients of his ascerbic comments.¹⁷ Spohr's efforts ushered in the beginning of the modern German Romantic violin tradition, although most of his work has fallen out of favor with modern violinists, who seem to prefer the fireworks of Beethoven and Paganini, or the emotional lushness of Johannes Brahms. Brahms once said that Spohr's lack of

¹⁷ Given the way he felt about Beethoven's music, I find it somewhat ironic that Spohr was one of Richard Wagner's earliest champions.

appreciation of Beethoven and Paganini came from a “ . . . one sided genius . . .” that killed his “ . . . capacity to judge objectively an individuality that differed from his own.”¹⁸

Part 5: Schools of Teaching Philosophy

By the middle of the nineteenth century, violin pedagogy had turned a complete circle. Tradition became a significant factor in choosing a teacher. Aspiring violinists began to choose teachers based on “schools” of violinistic philosophy and practice. The German school was one of the first to establish itself, with the virtuoso Joseph Joachim (1831 - 1907) at its helm. Joachim made his debut as a teenager, playing Beethoven’s *Violin Concerto* under the baton of Felix Mendelssohn (1809 - 1847). For over forty years, he was considered to be the teacher to study with if a student wished to be guaranteed a professional appointment or solo career. The first American-born violin virtuoso Maud Powell (1868 - 1920) studied with him, and received a Guarnerius violin personally chosen for her by him as a token of his affection and respect.¹⁹

Joachim’s fame came through his interpretations of the violin sonatas and

¹⁸ Arthur Abell, *Talks with Great Composers* (New York: Polyglot Press, 1955), 64-65.

¹⁹ Karen A. Shaffer and Neva Garner Greenwood, *Maud Powell: Pioneer American Violinist* (Ames: Iowa State University Press, 1988), 84, 208.

string quartets of Beethoven, and of the unaccompanied Bach violin sonatas, which he installed as standard recital fare. His long friendship and collaboration with Johannes Brahms advanced both violin literature and the romantic cause of “music for music’s sake” immeasurably. According to Mary Ann Foley, Joachim “inaugurated what was to become a new era in the art of violin performance -- the era of interpretation.”²⁰ His public performance career spanned an incredible 68 years, although the general consensus among scholars and researchers seems to be that Joachim never sensed a decline in his abilities as he grew older. Among other things, his inability to play in tune in his old age prompted less-than-glowing reviews of his concerts. Apparently, his belief that interpretation reigned supreme over intonation kept him on the concert stage long after he should have retired. Not only did he not realize it himself or chose purposely to ignore it, but none of his colleagues had the courage to tell him either. Joachim’s work as a performer, teacher, editor and interpreter has nevertheless profoundly influenced the way violin is taught and learned today.

Another of Joachim’s students, Leopold Auer (1845 - 1930), established the Russian school of violin playing. Based in St. Petersburg at the Imperial Conservatory of Music, Auer trained some of the most revered violinists of all time,

²⁰ Mary Ann Foley, “Famous Violinists and their Critics: New York City 1900-1930” (MA thesis, McMaster University, 1985), 27.

including Mischa Elman (1892 - 1967), Efrem Zimbalist (1889 - 1985) and the legendary Jascha Heifetz (1901 - 1987). Auer moved to New York late in his life and wrote a small book on violin playing titled *Violin Playing as I Teach It*. This book marked the beginning of a return to scholarly writing on violin technique, which remained the most popular focus of the exposition of pedagogical thought throughout the twentieth century.

Auer also taught a violinist of local interest: Ottokar Cadek (1897 - 1956). Cadek was born in Chattanooga and served in World War I. He founded an early twentieth-century professional quartet, the New York String Quartet, and was a professor of music for many years at the University of Alabama.²¹ Cadek died “with his boots on” while playing the Brahms *Clarinet Quintet* during a faculty concert at the Interlochen Arts Academy, which he helped found.²²

The French school was greatly influenced by François Habeneck (1781 - 1849), Charles Dancla (1818 - 1907) and Joseph Massart (1811 - 1892). Habeneck and Dancla both contributed to the proliferation of *études* and methods courses, and produced a number of graduates from their studios, while Massart was content merely to teach. Massart’s most famous pupils were Henryk Wieniawski (1835 -

²¹ Bachman, 300. My stand partner in the last concert I played with the Paducah (KY) Symphony Orchestra studied with Professor Cadek at the University of Alabama.

²² “Ottokar Cadek,” *Alabama Music Hall of Fame*, <<http://www.alamhof.org/cadekott.htm>>, (2 February 2002).

1880), Fritz Kreisler (1875 - 1962), and Martin Marsick (1848 - 1924). Marsick succeeded Massart as the head violin professor at the Paris Conservatory, and in turn taught other notable violinists including Carl Flesch (1873 - 1944) and Georges Enesco (1881 - 1955).

Another major school which has had a tremendous impact on today's violin students is the Belgian school. The Belgian school was founded by Charles-Auguste de Bériot (1802 - 1870), who studied with and was heavily influenced by Viotti. De Bériot composed several *concerti* and other smaller pieces. Among his students was the great Belgian violinist/composer Henri Vieuxtemps (1820 - 1881), who in turn taught Eugene Ysaÿe (1858 - 1931). Ysaÿe also studied directly with de Bériot and later with Wieniawski.

As the twentieth century dawned, an interesting change began to take place which has had a pronounced effect on pedagogy and performance to this day. Something resembling a demarcation began to occur which separated concert performers from teachers. A performer would typically concertize until a certain period in his life, and then start teaching. This happened with several of the major pedagogues of the twentieth century. One possible reason for this separation could be the first-hand remembrances of Joachim's decline by early twentieth century teachers. Some performers chose not to teach, or kept it to a bare minimum, like Fritz Kreisler. Paul Hindemith (1895 - 1963) began his professional career as a violinist, later switched to viola, and confined his teaching to instructing aspiring composers

in a classroom setting. He also wrote curricula for music programs in Europe before and during World War II. His work in that arena did much to advance European music education, both in the areas of instrumental music and general music as it was taught in the classroom. Jascha Heifetz felt very strongly about the necessity for performers to pass on their knowledge and experience. In anticipation of his retirement from the stage, he taught master classes at both The University of Southern California and The University of California at Los Angeles until each university discontinued funding for the classes.

A native Hungarian like Joachim, Carl Flesch was an eminent concert violinist, but his career was shortened by an explosion of violinistic talent in the early twentieth century, personified by performers like Powell, Elman, Kreisler, and Heifetz. Flesch found his niche in studio instruction and in writing scholarly texts which are considered standard today. The *Scale System* that Flesch wrote to accompany his two volume work, *The Art of Violin Playing*, is often facetiously called “the Violinist’s Bible.” Like Leopold Mozart and Louis Spohr, Flesch is sometimes colorful when recounting his concert career and his opinions of other famous artists in his lengthy *Memoirs*.

Ivan Galamian (1903 - 1981) and Josef Gingold (1909 - 1995) both had a massive influence on the current generation of young virtuosi. Galamian was the head violin professor at the Juilliard School of Music for many years, and his prolific work as an editor impacts nearly every violin student today, whether they are

playing “Galaman-style” scales or one of the many standard violin works he edited. He also co-authored a treatise on modern violin technique that offers much insight into current performance practice. Galaman taught nearly every middle-aged concert violinist on the stage today, including Itzhak Perlman and Pinchas Zukerman. Galaman’s assistant, Dorothy DeLay, assumed his studio when he died, and she taught most of the current generation of prodigies and many of today’s veteran concert violinists until her death in March of 2002.

Josef Gingold taught at Indiana University, and in his equally prolific work as an editor he compiled a three volume set of common orchestral excerpts that are standard audition material for violinists around the country. One of his more famous students is the violinist Joshua Bell.

All of the teachers and performers who have been touched upon here have had a significant historical impact on the way violinists are taught and trained for both the concert stage and professional careers in other areas. This impact filters down to both students and teachers who did not have the opportunity to study directly with these men. Through the process of what one might call “historical osmosis,” students and teachers alike have come to recognize and understand the importance of the concepts taught, the treatises and books written, and the pieces composed by the great pedagogues and virtuosi of the past.

Part Six: The Repertoire and Composers

I previously stated my conviction that there are three primary reasons for learning pieces: the wishes of the teacher, the wishes of the student, and the necessity to place a work in its proper historical context. The pieces chosen for performance on my Junior and Senior recitals are representative of all three reasons. The *Sonata in D, op. 9, no. 3* by Jean-Marie Leclair, the *Sonata in E Minor, K. 304* by Wolfgang Amadeus Mozart, and the *Sonata in E* by Paul Hindemith were chosen primarily with my teacher's wishes and strong encouragement in mind. The *Sonata, op. 24* by Ludwig van Beethoven; the "Allemanda," "Corrente," "Sarabanda" and "Giga" from the second *Partita* and the *Sonata in B Minor, BWV 1014*, both by Johann Sebastian Bach; and the *Trio for Piano, Violin and Waldhorn* by Johannes Brahms were chosen based upon my own wishes. Also fitting into this second category is the *Praeludium and Allegro (in the style of Pugnani)* by Fritz Kreisler, which is representative of a genre of pieces usually called "lollipops" or "bon-bons" by recitalists. All of these pieces belong in the "historical context" category, as they all contain technical, structural, and aesthetic points which merit their analysis in the historical context. The recital programs and program notes are located at the end of the paper for reference.

Some of the composers of these pieces have had hundreds of volumes written about them, and some authored a substantial amount of prose on their own.

It appears that, for some of them, no favors have been done by musicologists and historians. As research methods have improved with the passage of time, new research is available that clarifies or sometimes refutes older efforts, which have often been tinged with the ink of Romanticism. The best example of this is the extant research on J.S. Bach. Bach himself left no written records of his life; there are no journals, diaries, sketchbooks, ledgers or other records that he himself wrote. The only records of his life exist by way of public records and documents, and what others have written about him. Beethoven, on the other hand, left a substantial amount of material in the forms of diaries and sketchbooks. If one who knew nothing about Beethoven were to simply look at his letters, "conversation books," and sketchbooks, he would have a relatively accurate portrait of Beethoven's development as a composer and as a person.²³ Johannes Brahms requested that his correspondence be destroyed, and he burned or otherwise destroyed much of his own written output, including musical compositions. Paul Hindemith felt that it was important to preserve his "public life," but he requested that his personal life be kept private. Fortunately, for generations of musicians past, present and future, the wishes of both men were for the most part ignored.

²³ Beethoven used diaries for written "conversation" after his hearing declined. He filled quite a number of them by the time he died, with subjects ranging from compositional thoughts and grocery lists to complaints about his housekeepers and arguments about politics and philosophy.

Over the course of my research, I developed some theories about the composers' states of mind and possible reasons for writing what will be explored here. Jean-Marie Leclair is not one of the musicians of history privileged enough to be studied comprehensively by historians in the same way Bach, Beethoven and Brahms have been studied. Leclair's life seems to be confined to short journal articles, even shorter entries in musical dictionaries, and a handful of "comprehensive" biographies.

Leclair was born in Lyons, France. The son of a musician, he learned to play the violin early and taught a few students, but he began his professional career as a ballet dancer. He eventually obtained the position of ballet-master in Turin, Italy, one of the responsibilities of which was composing the music used in his productions. He became a violin student of Giovanni Battista Somis after Somis heard one of his ballets. He was offered a position with the Paris Opera as a violinist, and also became a member of the royal band. He auditioned for the position of principal second violin, but when he was not selected he resigned both positions and devoted himself to teaching and composition.

Leclair did a fair amount of traveling, including a trip to Holland when he was well over 60 to hear the virtuoso Locatelli. He was murdered on his doorstep shortly after his return from Holland in October, 1764. His murder has been cause for a great deal of speculation. Theories range from a plot by his wife to have him done away with so she could remarry, to "the gardener did it," to the time-honored

tradition of murder-for-hire. The true motive and murderer have yet to be discovered, but both remain topics of ongoing scholarly research.

Leclair's travels immersed him in a veritable sea of new ideas, techniques and compositional practices. He took the best of what he heard, including the virtuosity of Locatelli, and forged the beginning of a "French school" of violin playing. Characterized by lightness, agility, grace and piquancy, Leclair's compositions are important for violinists to study in terms of the development of French violin technique. His compositional output is limited to 48 sonatas for violin and continuo, published in four volumes; one continuo sonata that was published after his death; two books each of sonatas for two violins and *concerti grossi* for three violins, viola and continuo; three books of trios; and a single opera, *Scylla et Glaucus*.²⁴ Some authors have suggested that Leclair composed for both personal enjoyment and to enrich the relatively small repertoire pool available to violinists of the time.²⁵ I believe that there are some obvious financial implications which could be added to those reasons. Apparently, the "in-house" publishing business brought in a very comfortable income, since Leclair was able to do a lot of traveling. I am also inclined to believe that money was a motivational factor in Leclair's murder as

²⁴ Leclair's wife owned her own engraving firm, so obtaining a publisher was apparently not a problem.

²⁵ Jean-Marie Leclair, *Sonata III in D, for the Violin with Piano Accompaniment*, ed. by Leopold Lichtenberg, notes by Richard Aldrich (Milwaukee: G. Schirmer, Inc., 1930), 1.

well.

It is reasonably accurate to say that Johann Sebastian Bach's primary motivation for composing was not financial. He was never financially comfortable, and when he died his family was left with only the generosity of family and friends, in much the same way he was left when his own father died. For many years it has been assumed that Bach wrote all of his instrumental music during the time he spent at Cöthen, as this was the only non-church-related position he held. Christoff Wolff believes that Bach sketched the unaccompanied violin sonatas while he was in Weimar (1708 - 1717), after being influenced by Johann Paul von Westhoff's solo violin partitas of 1696, which were often played in the Weimar court capelle.²⁶ He then finished them at Cöthen with the help of his second wife, Anna-Magdalena Wilcke Bach, who frequently copied parts or prepared the fair copies for him.²⁷

The sonatas for violin and cembalo, often called the accompanied sonatas, are harder to date. They are given a mere paragraph plus a couple of sentences from Wolff, who contends that they were composed in Leipzig while Bach was director of the Collegium Musicum. He dates them as ". . . after 1725."²⁸ According

²⁶ Christoff Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton and Co., Inc., 2000), 133.

²⁷ *Ibid.*, 395.

²⁸ *Ibid.*, 357.

to Bach's son Carl Philipp Emmanuel, the sonatas were composed before 1724.²⁹ Emmanuel considered them to be some of his father's best work, although the "Clavier Trios," as he called them, were not even mentioned in the elder Bach's obituary summary catalog.³⁰ These sonatas are not given much space anywhere else, either. Philipp Spitta, whose three volume work on Bach has been a primary source for many years, lists them as sonatas for "flute and clavier" in his index catalog.³¹ Abram Loft gives them several pages in the first volume of his comprehensive study of works for violin and keyboard. The B Minor sonata is dealt with in the context of the way it fits into the various compositional forms that Bach used in the set, and a single descriptive word is used to characterize it: "serious."³² Loft dates them as "Cöthen period" works, but notes that the editor of the Henle *Urtext* performing edition, Hans Eppstein, dated them at 1723 at the latest, which leaves the door open to the "Weimar theory."³³

In any event, violinists have often neglected the accompanied sonatas in

²⁹ Wolff, 461.

³⁰ *Ibid.*, 461.

³¹ Philipp Spitta, *Johann Sebastian Bach*, trans. by Clara Bell and J.A. Fuller-Maitland, 3 vols. (New York: Dover Publications, 1951), 412.

³² Abram Loft, *Violin and Keyboard: The Duo Repertoire*, vol.1 (New York: Grossman Publishers, 1973), 112-113.

³³ *Ibid.*, 115.

favor of the greater challenges and interpretative issues surrounding the unaccompanied violin sonatas. Many violinists are unaware that Bach wrote anything for violin and keyboard, probably assuming as I did, that the listings in sheet music catalogs for them were simply different editions of the Bach-Schumann sonatas.³⁴ Regardless of time or place, I believe that Bach wrote both the unaccompanied and accompanied sonatas for his friends and professional associates to play, whether for fun or for professional engagements. I also believe that Bach himself could play every note he wrote, given that his first instrument was the violin, and he held professional appointments as concertmaster during his early career, when his violin performance abilities were most heavily used. This is a point of argument today, as some scholars believe that Bach's violin skills were somewhat lacking, considering the highly advanced technical writing in the unaccompanied sonatas; but the evidence, in my opinion, clearly shows otherwise.

Much of what non-musicians know about Mozart came to light through the movie *Amadeus*. The only real service that the movie did for Mozart was to bring out the well-documented earthiness of his complex personality. Mozart was born in

³⁴ The infamous Bach-Schumann sonatas are Bach's complete unaccompanied violin sonatas provided with a piano accompaniment by Robert Schumann, who thought they needed help. In Schumann's opinion, the violin was incapable of single-handedly filling out all of the harmonic structures that Bach wrote; it needed piano accompaniment to make the piece understandable by an audience. At that time, violinists did not play by themselves without accompaniment on recitals. Joseph Joachim changed that "rule" when he introduced the public to the unaccompanied sonatas, *sans* Schumann's accompaniment.

1756, shortly before his father published the *Violinschule*. Mozart and his sister, Maria-Anna, or “Nannerl” as she was nicknamed, were taught by their father and paraded around the courts of Europe in hopes of making a small fortune for the family. Leopold Mozart’s disappointment that this hope was not fulfilled was a constant source of resentment, especially later when Wolfgang did not follow obediently in his father’s footsteps. Until Leopold’s death, he never let Wolfgang forget how much he had personally invested and sacrificed on his behalf, even though it was Nannerl who was originally thought to have more talent.

The younger Mozart made his first trip abroad without his father, chaperoned by his mother Anna Maria, in 1777. Among the stops on the route were Munich, Augsburg, a five-month sojourn in Mannheim, and finally Paris in the spring of 1778. The tour was intended to produce a job offer from one of the many royal courts and patrons along the way. The only thing it did produce was the death of Mozart’s mother. She was supposed to return to Salzburg for the winter of 1777-78, but Leopold refused to send her money for the trip from Mannheim. Anna Maria Mozart made it clear that she was ill and wished to come home; Leopold apparently thought she was exaggerating. When she died in Paris on July 3, 1778, Wolfgang did not tell his father immediately. Instead, it seems possible that he sat down and wrote, among other works, the *Sonata in E Minor, K. 304*, for violin and clavier.

Leopold immediately blamed Wolfgang for her death: “. . . you treated her

condition lightly.”³⁵ Amazingly, he went so far as to blame his departed wife as well, saying that because, “. . . she was extremely economical, she would put off . . . calling in a doctor. . .”³⁶ While Leopold was doling out blame for his wife’s death, Wolfgang was dealing with his grief by writing some of the least *galant* music of his entire output. Leopold complained in a letter about some of these “Paris pieces” having strange harmonic progressions that most people couldn’t understand, and still others which had “. . . pleasing melodies, but which are difficult to perform.”³⁷ Strange harmonic progressions notwithstanding, the works composed in Paris had a profound impact on Beethoven, and much later on Brahms, both of whom followed in the stylistic footsteps of Wolfgang Amadeus Mozart.

By the time Ludwig van Beethoven published his first violin sonatas in 1797-98, he was already experiencing the buzzing in his ears that would quickly degenerate into full-blown deafness. It is difficult to fathom how such a relatively good-natured work as the *Sonata, op. 24* (“Spring”) could be composed just a few short months before the depths of despair which produced Beethoven’s famous letter to his brothers, the “Heiligenstadt Testament.” Beethoven’s fame was well established as a virtuoso pianist, but Beethoven was also a competent violinist in an

³⁵ Marc Solomon, *Mozart: A Life* (New York: HarperCollins Publishers, 1995), 184.

³⁶ Solomon, *Mozart*, 184.

³⁷ *Ibid.*, 203.

orchestra in Bonn. According to Solomon, Beethoven took both violin and viola lessons with his friends Ignaz Schuppanzigh and Wenzel Krumpholz, and was often asked to play viola during quartet parties with his teachers.³⁸

Solomon also believes that Beethoven's violinistic style seemed to be finally catching up to his pianistic style by the time he finished the "Spring" sonata.³⁹ The "Spring" was supposed to be published along with the *Sonata in A Minor, op. 23* as a set, but was split because of an engraver's error.⁴⁰

Many of Beethoven's compositions were written to fulfill a commission, but a significant number contained a dedication, probably as a genteel way of requesting an honorarium. Beethoven was also a shrewd businessman, corresponding regularly with his publishers to apprise them of what he had completed. If the publishers weren't interested, he tried to find a buyer elsewhere, or as a last resort, reworked the composition into a more marketable form. Beethoven also gave "subscription concerts" several times as a means of marketing his work to a larger audience, one that would pay for the privilege of a premiere. He understood the value of future audiences, although he did not often speak of himself as being a man ahead of his time. Beethoven was, I believe, just as

³⁸ Marc Solomon, *Beethoven*, rev. ed. (New York: Schirmer Books, 1998), 132.

³⁹ *Ibid.*, 132.

⁴⁰ The original opus 24 designation belonged to the overture to the *Creatures of Prometheus*.

interested in providing himself with a reasonable living as he was in furthering his art. In his obsession with the perfection of the tiniest details, as evidenced by the research of others and his own sketchbooks, he left a wealth of invaluable information for future audiences, performers and critics.

Johannes Brahms shared more than a “classical” lineage with Mozart and Beethoven. He also was the pawn of a domineering, money-hungry father, and lost his mother as a relatively young man. Brahms’ father, Jakob, was a double bassist and horn player, but his first professional job was as a *Bierfiedler*. Young Hannes, who had perfect pitch, invented his own method of writing down music, apparently because he didn’t know that a method already existed.⁴¹ At the age of four he received his first lessons from his father on the violin, cello and the natural horn, and started piano lessons at age seven.⁴² Unlike most child prodigies, he was allowed to run and play and go to school, but when his informal piano debut at the age of 10 brought about serious thoughts of an American concert tour by his parents, his teacher Otto Cossel advised extreme caution. Jakob Brahms then used his influence to get a job for twelve-year old Johannes that was to scar him for life:

⁴¹ Jan Swafford, *Johannes Brahms* (New York: Alfred A. Knopf, Inc., 1997), 18.

⁴² While it is not at all unusual for a child to begin lessons on stringed instruments at a very early age, it is highly unusual for a child to begin lessons on wind instruments before the age of 10. Several factors influence the start of lessons on wind instruments including lung capacity and the necessity of having all of one’s permanent teeth, which directly affects the development of a proper *embouchure*.

playing piano in houses of ill repute on the Hamburg waterfront. He was eventually allowed to stop playing in order to teach, but the damage was done. Brahms remained a bachelor for the rest of his life, and was never able to have a normal relationship with any female.

In 1853 Brahms' career received some needed backing on two fronts. He was introduced to the violinist Joseph Joachim, establishing a friendship and mutual affection that would last, with one brief break, for the rest of their lives. The composer Robert Schumann prophesied to Joachim that Brahms would be remembered as, ". . . another John the Baptist, whose revelations will puzzle many of the Pharisees, and everyone else, for centuries."⁴³ The year 1853 also saw the publication of Brahms' first four opus numbers by Breitkopf and Härtel.

Brahms' mother, Christine, was well-read, intelligent and articulate, as well as a keen businesswoman who operated a small sewing shop with her sister. When she passed away in early 1865, Brahms was devastated and went to the mountains for the summer. His grief produced two of the most important choral and chamber works of the standard repertoire: *Ein Deutsches Requiem*, op. 45 and the *Trio for Piano, Violin and Waldhorn in E-Flat Major*, op. 40. The *German Requiem* was a public testament to his mother, based on texts from Lutheran scriptures. The *Trio* became a more intimate reflection of his remembrances of childhood and his mother.

⁴³ Swafford, 79.

Paul Hindemith was a highly prolific composer and one of the great pedagogues of the twentieth century. Born in 1895 to a zither player who made a living painting houses, Hindemith played the violin. In 1916 he became the youngest-ever concertmaster of the Frankfurt Opera. Beginning in 1914 he composed and published something every year until his death, except 1954. Hindemith's basis for composing came from a desire to make music literature accessible to amateurs by reviving the Baroque/Classical relationship between the composer and the listener/performer. In order to do this, he learned to play and then wrote sonatas for every orchestral instrument except the piccolo, bass clarinet and double bassoon. As a violinist he was the leader of the Amar Quartet, but he later "switched" to viola, and it was in that medium that he became an internationally known soloist, as well as a piano soloist, recording artist and conductor.

Hindemith's compositions were born out of post-World-War-I social conditions which made romanticism irrelevant. He brushed off criticism from those listeners who had a difficult time understanding his "new" music by commenting, ". . . I think that for people with ears my things are perfectly easy to understand."⁴⁴ The Third Reich did not have the same opinion. The fine-arts regulators of the

⁴⁴ Ian Kemp, *Hindemith*, Oxford Studies of Composers (London: Oxford University Press, 1970), 7.

government, the *Reichsmusikkammer*, slowly turned up the pressure on Hindemith to conform to the rules. When he continued to work with Jewish musicians and librettists, the government began a calculated attack on both his music and his family (his wife, Gertrud, was partially Jewish).⁴⁵ The *Reichsmusikkammer* ordered a boycott of his music, and his international performance schedule was severely restricted. He remained hopeful that his situation would improve, writing to his friend Willie Strecker in the spring of 1935, "It appears that things are slowly beginning to move . . . I believe that the worst is now behind us."⁴⁶ In a later letter to Strecker he wrote, tongue-in-cheek, "I have composed half a sonata for violin and piano -- easy and very pretty."⁴⁷ This was the *Sonata in E*, composed in 1935 and premiered in Geneva, Switzerland in February, 1936. The sonata received good reviews, but the first Berlin performance brought down the full wrath of the *Reichsmusikkammer*. Violinist Georg Kulenkampff and pianist Walter Giesecking, who was Jewish, performed the sonata. Kulenkampff was immediately reprimanded by the government. Hindemith's first piano sonata, which had been scheduled for its premier by Giesecking, was cut from the program, and Hindemith's

⁴⁵ Michael H. Kater, *Composers of the Nazi era* (New York: Oxford University Press, Inc., 2000), 42.

⁴⁶ Geoffrey Skelton, *Selected Letters of Paul Hindemith* (New Haven: Yale University Press, 1995), 89.

⁴⁷ *Ibid.*, 89.

new string trio was forbidden to be performed.⁴⁸ Hindemith himself was called a Bolshevik by the propoganda ministry.⁴⁹

Popularity and powerful friends proved to be of no help to Hindemith. The conductor of the Berlin Philharmonic, Wilhelm Furtwängler, was one of Hindemith's strongest advocates, but Furtwängler's fate within the Third Reich was also sealed when he published an article in late 1934 that supported Hindemith and compared him favorably to one of Hitler's favorite composers, Richard Strauss. As Furtwängler pointed out in the article, "The Hindemith Case":

It is certain that no one of the younger generation has done more for the international prestige of German music than Paul Hindemith. What is more, it is impossible to predict what importance in the future his work may have . . . We should clearly understand that there are very few real musicians in the world today, and we cannot afford to deprive ourselves of a man like Paul Hindemith.⁵⁰

With this article, and the flood of public support it produced, Furtwängler was forced to submit his resignation from all the offices and conductorships he held in the Reich. They were accepted, and he was allowed to remain in Germany as a non-political musician, but not without being accused of war crimes after the war.

Hindemith put his hopes of things getting better on hold, and emigrated to

⁴⁸ Skelton, 94.

⁴⁹ Kater, 42.

⁵⁰ Sam H. Shirakawa, *The Devil's Music Master: The Controversial Life and Career of Wilhelm Furtwängler* (New York: Oxford University Press, Inc., 1992), 183.

the United States in 1940 after several successful tours and guest lectures. As he wrote from New York to his wife in 1939, "It is to be hoped that the powder keg in Europe will not have exploded before [my departure] . . . And the only path open would lead us here."⁵¹

Fritz Kreisler's wife, Harriet, claimed that he played piano better than he did the violin.⁵² The German composer Max Bruch agreed, saying that ". . . only a born Viennese can play Strauss waltzes . . ." like Kreisler played them at the piano.⁵³ Many stories exist regarding Kreisler's legendary skill at the keyboard. One in particular recounts his arriving late for his first lesson as a student in a violin master class. When one of his classmates' accompanists failed to show up for the class, Kreisler sat down at the piano and proceeded to play the accompaniment entirely from memory.⁵⁴ On another occasion, Kreisler was to be the soloist in a performance of the Mendelssohn *Violin Concerto* with an amateur orchestra. He arrived for the dress rehearsal without his violin, which had apparently been

⁵¹ Skelton, 135.

⁵² Abell, 150. Harriet Kreisler was, by most accounts, a nag and extremely overbearing. Her primary purpose for keeping "Fritzi" in line seemed to be to ensure that the concert proceeds got to the bank before he could give them away to a friend in need, or to buy books or artwork, his two favorite hobbies.

⁵³ *Ibid.*, 150.

⁵⁴ While this produced awe and amazement among his classmates, Kreisler's teacher was not impressed, and scolded him at the end of class for being late.

forgotten in the rush to get to the rehearsal on time, and played the entire concerto from memory, transcribing it to the piano as he played. He claimed that the concert would be fine, and from all accounts, it was.⁵⁵ Kreisler mused on the subject himself to Louis Lochner, stating that “the musician is born - his medium of expression is often a matter of accident.”⁵⁶

Kreisler’s keyboard prowess notwithstanding, it was his violinistic skills that drew the most admiration. Carl Flesch called Kreisler’s sound, “. . . the personification of sin.”⁵⁷ The late Sir Yehudi Menuhin admitted:

Kreisler fascinated me because his was the language of a world that was foreign to me - that of Viennese society life. Kreisler played his arrangements of Viennese tunes with a brilliance that I found impossible to imitate. I could reproduce all styles except his.⁵⁸

As a young beginner, I was often admonished to stay on the “Kreisler Highway” (make sure my bow was drawn in a straight line, parallel to the bridge) and to try to “sound” like Kreisler (even though at the time, I had no idea who he was or what he sounded like); such was the esteem that he still enjoyed in the mid-1970’s. When I finally did hear my first Kreisler recordings some twenty years later, issued on

⁵⁵ Amy Biancolli, *Fritz Kreisler: Love’s Sorrow, Love’s Joy* (Portland: Amadeus Press, 1998), 67.

⁵⁶ Louis Lochner, *Fritz Kreisler* (New York: The Macmillan Company, 1950), 91.

⁵⁷ Boris Schwartz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 297.

⁵⁸ Yehudi Menuhin, *The Violin* (Paris: Flammarion, 1996), 138.

remastered compact discs, I admit that I was much more intrigued by the style than the sound.

Kreisler's style is most evident in the short pieces he composed for violin and piano. He studied composition at the Vienna and Paris Conservatories, and soon grew tired of playing other people's pieces. He began composing these "bon-bons" and playing them on his recitals, which drew criticism from the music critics of the early twentieth century. Henry Krehbiel, a long-time music critic for *The New York Times*, accused Kreisler of ". . . fostering a degree of musical immaturity among listeners . . ." by using them almost exclusively on the second half of his programs.⁵⁹

Composing one's own pieces to play on recitals was nothing new, but Kreisler's method of listing them in his programs was: he put the names of other composers on them. No one was any the wiser until the new critic for the *Times*, Olin Downes, requested help from Kreisler to track down the manuscript of one of the pieces, *Praeludium and Allegro*. Downes was scheduled to give the lecture part of a lecture-recital on pieces that Yehudi Menuhin was performing. Kreisler attributed it to a then-unknown eighteenth century composer named Gaetano Pugnani. He claimed to have discovered it in a French monastery, along with others by Vivaldi, Francoeur, Couperin, Gluck and Martini. When it became obvious that there was no manuscript, Kreisler admitted to having composed the pieces, published as

⁵⁹ Foley, 49.

Classical Manuscripts, himself. He explained that he considered it egotistical and in very bad taste to repeat his name endlessly on his programs, so he attributed the pieces to others. Downes considered Kreisler's actions a terrible act of fraud, and the story he wrote condemning Kreisler made the front page of the *Times* on Friday, February 8, 1935, above the fold. Most of Kreisler's colleagues were either amused or philosophical. Carl Flesch said, before the scandal broke:

Whether the composition entitled "Prélude and Allegro" be by Pugnani or by Kreisler (as many maintain) it is, in its present form, unquestionably the best composition now sailing under Pugnani's flag . . . One cannot help loving Kreisler's transcriptions as the expression of a true musician's soul.⁶⁰

Jascha Heifetz, Kreisler's polar opposite in the violinistic universe, and master pianist/transcriptionist himself, was similarly nonplussed, commenting:

His style was too typical for any of us not to recognize, but since they have been proven of such vital importance to the violin repertoire, they stand merit -- master works of the twentieth century in the eighteenth-century style.⁶¹

At least in this instance, one does not have to speculate about Kreisler's reasons for composing. He made them very clear, and regardless of the reasons, these short pieces have become some of the best-loved in the standard repertoire.

⁶⁰ Biancolli, 179, quoting Carl Flesch, *The Art of the Violin*, vol. 2 (New York: Carl Fischer, Inc., 1930), 122. This quote also appears on the same page in the 1939 revised edition of Flesch, which was accessible for the purposes of researching this project.

⁶¹ Biancolli, 160, quoting from "Kreisler's Secret Known by Heifetz," *The New York Times*, 10 February 1935, II, 2.

Part Seven: Technical Considerations

None of these composers seemed to be concerned with the technical problems they were writing into their music. In most of Bach's unaccompanied violin (and 'cello) works, technique is subservient to polyphony.⁶² Another large technical issue in performing unaccompanied Bach concerns the development of physical endurance by the performer. The most pressing technical problem, however, is related to the difference in the instruments. The baroque violin and bow are uniquely suited to playing multiple stopped chords and phrasing independent voices and lines properly. The modern violin and bow do not do Bach justice, and make his work more difficult to perform than he probably intended it to be. Virtually the only way to solve the "voicing" difficulties is to decide which line is most important, which often forces the performer to either leave out notes entirely, or to play certain notes with a different notational value than Bach wrote. The technical difficulties of the Leclair *Sonata in D* are similar to those typical of unaccompanied Bach, in that the violinist gets a lot of extra practice on "double stops," or playing two notes at the same time, in a clean, graceful and unforced manner. However, the double stops and chords as written by Leclair are primarily decorative, serving an ornamental function idiomatic to the violin. The chords and

⁶² Polyphonic music is music that has multiple independent lines, or voices, interacting simultaneously. It stands in direct contrast to monophony, which contains a simple melody; and homophony, which has multiple lines which are similar rhythmically.

double stops in Bach's unaccompanied works are harmonically generated, many times serving the function of filling out an implied voice in the texture.

Most of Mozart's technical difficulties in the *Sonata in E Minor* occur not out of what he wrote, but the style in which it was written. Mozart was a composer of the *stile galant*, characterized by lightness, agility and transparency of texture. This sonata also contains an abundance of unisons, which must be executed perfectly by both pianist and violinist in order to achieve the desired effect.

Beethoven is said to have told his friend and teacher Schuppanzigh that the technical difficulties were the performer's problem, after which he then derided Schuppanzigh for complaining. So when Marc Solomon stated that he thought that Beethoven was finally learning how to write for a violin when he finished the "Spring" sonata, he was only partially correct. Beethoven's technical difficulties become apparent when one has to learn to play the violin like a piano. Having had a little experience on both instruments, I can say that it is probably easier to learn to play a piano like a violin than it is to play a violin like a piano. While the "Spring" sonata has many lovely lyrical parts and wonderful melodies, it has a number of places that require the violinist to get rough with his instrument. Even though most of this roughness does not carry past the edge of the stage, it is required to project the mood that Beethoven composed. Another difficulty, which can be scary at times, is Beethoven's incessant use of scales, which proves the necessity of practicing scales regularly, and at a decent speed.

The technical problems in the Brahms *Horn Trio* are primarily related to ensemble and the necessity for the violinist to play in hardly-used keys. The trio is largely based upon the key of E-flat because the natural horn is pitched in E-flat. Brahms was insistent on the use of a natural horn because, during his lifetime, the new chromatic valved horns were plagued with pitch problems. He felt the natural horn offered a more stable pitch and a cleaner sound. The modern valved horn, which is pitched in F, must transpose the *Trio* down a major second. However, the violin is not a transposing instrument. Thus, the violin part is written not only in E-flat, but also in remote keys like G-flat major, D-flat major, and C-flat major/A-flat minor. Brahms' only concession to his publisher was to rewrite the horn part for 'cello, and he later transposed the 'cello part for viola.⁶³

The problems in ensemble come into play because of Brahms' love of displacing bar lines temporarily. In preparing the *Trio* for performance, the pianist and I often discovered that there was an important downbeat missing, and we struggled through countless measures of "three against two," one of Brahms' favorite methods of displacement.⁶⁴ Brahms severely tests a musician's ability to

⁶³ The rewriting of parts was to avoid using a valved horn at all costs. Today, the terms "valved horn" and "French horn" are used interchangeably. The natural horn has no valves.

⁶⁴ The technical term for this is a *hemiola*. One instrument plays rhythmic divisions of two beats per bar while another plays divisions of three beats per bar at the same time. The resulting effect sometimes causes chaos if the musicians try to depend on their ears instead of

count, but for the reason of producing an effect.

The technical problems in the music of Kreisler have less to do with playing correct notes or ensemble than with producing a correct stylistic interpretation, although the *Praeludium and Allegro* contains a number of technical and pitch difficulties. A common method of learning twentieth-century stylistic interpretations is based upon listening to recordings of an artist playing as soloist in the piece being learned. Kreisler was a prolific and popular recording artist and he was one of the pioneers of early American recording technology. He and Maud Powell released some of the first recordings available in the United States in the early twentieth century. Many of Kreisler's recordings have been reissued on remastered compact discs, but his legendary and lengthy discography does not list the *Praeludium and Allegro*, as it is the only piece he wrote that he did not also record as a soloist. There are good recordings available by other artists, but it is difficult to tell whether they could be considered stylistically "correct." Similarly, the eyewitness accounts and reminiscences of other violinists are not much help. There are two "popular" interpretations that seem to be valid. The first is a relatively "straight" reading, with little or no deviation in tempo, dynamics, or even the fingerings that Kreisler provided. The other interpretation is perhaps more

their ability to count accurately.

characteristic of the way Kreisler might have played it, based on his other recordings of his own works. This interpretation is characterized by lots of portamento (short slides from note to note) and dynamic gradations, neither of which is indicated in the score, but are clearly apparent in many recordings. Kreisler's style is difficult, at best, to emulate and few violinists reproduce it well.

The technical problems inherent with Hindemith center around pitch. Accidentals, or pitches that do not appear in the key signature, abound on the printed page. Violinists typically must think enharmonically, or change the name of one or more notes, in order to deal with this Hindemith device. Certain intervals appear with great regularity, not only in the *Sonata in E*, but also in much of Hindemith's other music: the perfect fourth, the augmented sixth, the minor seventh and the major seventh. Perfect fourths and minor sevenths are both difficult to play in tune; the augmented sixth often must be "translated" to an enharmonic equivalent to avoid confusion. Further complicating the pitch issue is the fact that the *Sonata in E* is not key specific -- it is merely centered around the pitch "e." In this sonata there is no key signature, so both the violinist and pianist must "translate" from the key of C major.⁶⁵ Hindemith is also very specific with metronome markings, as are many twentieth century composers. In the *Sonata in E*,

⁶⁵ The key of C is the major key indicated when there is no key signature, in common practice.

he indicates *tempi* which span nearly the entire scale of the metronome, from a quarter note indicating 40 beats per minute to a dotted quarter note indicating 152 beats per minute.⁶⁶ The preferred way to learn to play fast is to practice slowly, so it can be a considerable challenge to build up to the indicated metronome mark.

Part 8: Structural Considerations

In addition to technical issues, there are issues of a structural nature in some of the programmed works which have an impact on performance. The Leclair sonata, however, poses no great structural problems. It is composed in Baroque *sonata da camera*, or chamber sonata form. Consisting of four movements, cast as slow-fast-slow-fast, the first two movements are designated merely by tempo markings. The last two movements are dance forms, a *sarabande* and a *tambourin*.

However, even though Leclair and Bach are composers of the same historical period, the structural similarities between the two stop with the number of movements. In the *Partita in D Minor*, there are five movements, all designated as dance forms: *allemande*, *courante*, *sarabande*, *gigue*, and the final movement, a massive *chaconne*.⁶⁷ Without exception, Bach's unaccompanied violin works are big. The

⁶⁶ A metronome is a mechanical device that measures the number of beats per minute, as a practice aid. On most metronomes, electronic or pendulum, the slowest measurable speed is 40, with the highest speed being 208.

⁶⁷ Bach indicated Italian designations for these dances in the manuscript. It should

Chaconne is by far the longest single movement of all, with a playing time between fourteen and sixteen minutes, depending on the interpreter. It is as long as the other four movements combined. This makes the overall structure different from anything that had been previously composed, by Bach or anyone else, for the violin. The *Chaconne* is perhaps one of the most analyzed pieces in the standard repertoire. It consists of a theme and 62 variations, written over a single harmonic progression. Bach created interest and suspense by shifting between major and minor modes. He also incrementally decreased note values, both by shortening the harmonic rhythm of the progression and by shortening the note values themselves. Many of the variations come in pairs, with the second of each pair being only slightly different from the first.

Of the other movements, the *allemande*, the *courante* and the *gigue* are each written in binary form, which in its simplest form means two parts separated by a repeat sign, the part after the repeat being in a different key.⁶⁸ In the case of these movements, the different key is the dominant, or fifth degree of the scale. The

be noted, however, that the Italian *corrente* differs from the French *courante* in both meter and tempo. The *corrente* is quick and lively, generally written in 3/8 time. The *courant* is slower, normally using a half note as the main metric division.

⁶⁸ To avoid confusing readers with a limited understanding of music theory, I have chosen to over-simplify some of the theoretical explanations. The explanations can become very complicated and involved, as the “rules” of music theory are frequently manipulated (or even ignored) by composers in order to achieve a certain musical purpose.

sarabande is through composed, with no material being rewritten in a different key, whereas Leclair's *sarabande* is in simple binary form.

Given the structural nature of Bach's unaccompanied violin works, it can now be seen why a performer must develop a high amount of endurance to play an entire *sonata* or *partita*. Perhaps this is part of the reason why the sonatas for violin and cembalo are much shorter. Structurally, the B-minor accompanied sonata is cast slow-fast-slow-fast, but it is a trio sonata texturally, instead of a duo sonata. The Baroque trio sonata is typically composed for three "instruments": two melodic lines and a *basso continuo*. The indicated instrumentation is usually two violins and keyboard, although sometimes a 'cello is added to double the bass line. In Bach's accompanied sonata, the trio texture is accomplished with only two instruments, each taking its turn filling out necessary lines. Sometimes it seems possible that since each instrument is playing more than one line at once, Bach may have been attempting to represent a string quartet or small orchestra with only two instruments.⁶⁹

Mozart presents no structural difficulties, as such. The first movement of the *Sonata in E Minor* is a *sonata-allegro* form; the second movement is a *minuet* and *trio*. In its most basic form, a *sonata-allegro* consists of three sections: an exposition, a

⁶⁹ Bach was often considered to be ahead of his time as a composer. The possibility of a string quartet texture is an example of this, in that the string quartet didn't become a common genre until around the time of Bach's death.

development and a recapitulation. In the exposition, two themes are introduced, the first of which is in the tonic key and the second in the dominant. In the development, these themes are manipulated to create suspense. In the recapitulation, the themes are restated in the tonic key (normally the key in which the piece started), and all of the suspense and conflict created in the development is resolved. The mood that Mozart created in the opening bars of the first movement is not truly resolved, however, until the end of the *minuet* and *trio*. Even then, it might be debated if it is resolved. The only thing that I find certain about this sonata is that it is both shorter and more intensely personal than any of Mozart's other violin and piano duos.

Beethoven took the violin into previously uncharted territory by lengthening all of the structures he used. The first movement *sonata-allegro* is longer than those of Mozart. The second movement is a highly emotional "song," with the violin and piano trading the melodies back and forth. Little in the repertoire matches it for lyricism. A typical Beethovenian convention which became common practice for later composers is the substitution of a *scherzo* for the *minuet*. The *scherzo* in the "Spring" sonata is a very short, but very welcome relief after the extreme seriousness of the *Adagio molto espressivo* second movement. The final movement is a *rondo*, which contains a theme and either a variation or new material after each statement of the theme.

While most composers altered formal processes to accomplish their musical purposes, Brahms' use of hybrid forms in the *Horn Trio* is significant. In the common practice period, the first movement of a sonata or symphony was supposed to be *sonata-allegro*. The first movement of the *Horn Trio* is the only first movement in all of Brahms' works that is not in *sonata-allegro* form. Because of its A-B-A-B-A-coda structure, it could be called a song form, but I am more inclined to view it as a *hybrid-rondo*. The first movement also has the distinction of being one of only three of Brahms' slow movements that is outside of the "normal" slow movement position, according to Elaine Sisman, who believes that Brahms struggled with the composition of slow movements.⁷⁰ The other slow movement, marked *adagio mesto*, is more consistent with being in the right place at the right time.⁷¹ The second movement, a *scherzo* and *trio*, poses no significant structural problems. Neither does the *finale*, which is also a hybrid form, a *sonata-rondo* with a coda.⁷²

Part 9: Aesthetic Considerations

Composers often write without regard to technical or structural problems in

⁷⁰ Elaine R. Sisman, *Brahms Studies: Analytical and Historical Perspectives*, George S. Bozarth, ed. (New York: Oxford University Press, 1990), 79, 82.

⁷¹ Some composers designate the second movement as the slow movement. Others place it as the third movement, depending on what kind of overall musical effect they wish to convey.

⁷² The term *sonata-rondo* implies that there are elements of *sonata-allegro* form integrated into the basic *rondo* structure.

order to say what they feel musically. This is true with all of the composers we have looked at so far, in one way or another. All of them had their own highest ideal of music in mind when they composed. The highest ideals in music can be debated as an issue of aesthetics - what makes a piece of music worthwhile to listen to, or perhaps more importantly, what constitutes music in the first place. All of the pieces that were programmed on my recitals have aesthetic merit, in my opinion. As this paper concludes, it is appropriate to look at the aesthetic conditions that some of these composers were working under, and offer some thoughts on how those conditions affected my perceptions of the works performed.

Johann Sebastian Bach and Jean-Marie Leclair wrote music under the baroque "doctrine of the affections." This doctrine came about as composers tried to express emotions and states of the soul through music. They attempted to do this objectively and with a clearly delineated set of "rules," the most important one being the rule of "one movement or work, one affect." In the process of developing the expressive capacity of music, composers experimented with harmony, melody and rhythm, freeing these elements of music from their constricted functions during the Medieval and Renaissance periods.

Bach and Leclair each accomplished their musical visions in very different ways. Bach composed many lengthy works that adhered strictly to the "one piece, one affect" rule, but he seemed to be just as comfortable with the "one movement, one affect" rule as evidenced by some of the accompanied sonatas. However,

despite the fact that both composers lived in the same period of time, I found it necessary to approach Leclair with an entirely different mindset than Bach.

Obvious differences exist between the Leclair sonata and the Bach sonatas, as well as significant differences between the works of Bach themselves. I had to put on my “*c’est la vie*” hat to play Leclair. While having its share of technical difficulties, it holds a spirit of fun: lively, sprightly and less serious. The unaccompanied second partita of Bach, on the other hand, is in D minor, as opposed to Leclair’s key choice of D major. The minor quality changes the affect immediately, giving the piece a more serious nature, even though its formal structures are dances. The accompanied sonata of Bach, although also in a minor key, is much less serious than the *Partita*, and it contains an entire movement in the relative major, D major. The sonata movements are much less heavy, the introspective brooding quality is not nearly as apparent, and they seem to be more dancelike than the dances of the *Partita*, even though they are designated with tempo markings instead of dance titles.

Wolfgang Amadeus Mozart was a product of the “Age of Enlightenment,” a period when music was simplified, or as some might say purified from the polyphonic excesses of the Baroque era. Three schools of musical thought developed out of the enlightenment aesthetic: *stile galant*, *Empfindsamkeit*, and *Sturm und Drang*. Mozart’s music is most closely allied with the *galant* style, which is

characterized by lightness, sophistication and freedom from the heavy accompanimental figures frequently found in Baroque music. Mozart also used the *empfindsam* style as he thought necessary, which Donald J. Grout calls “a sentimentality or . . . refined passion and melancholy . . .” associated with slow movements and operas of the Classical era.⁷³

The working edition of the sonata that I used for performance was heavily edited by Carl Flesch and the pianist Arthur Schnabel. Mozart’s style, which was probably realized in his own day with a baroque violin and bow, becomes apparent in the edited version when compared to the sparse indications in the *Neue Ausgabe*.⁷⁴ In Mozart’s *Sonata in E Minor*, these two related styles mingle freely, imparting the feeling that even though Mozart was overwhelmed with grief and despair, he also wanted to get on with his work and his life. I sense a feeling of hope in the “refined passion and melancholy” of the *minuet*, a hope that despite the bad circumstances, things would get better. As it turned out, things didn’t get appreciably better for Mozart, but he remained optimistic nevertheless.

⁷³ Donald J. Grout and Claude V. Palisca, *A History of Western Music* 5th ed. (New York: W.W. Norton & Company, 1996), 447. Joseph Haydn is most closely associated with the *Sturm und Drang* style of composition.

⁷⁴ Incidentally, this is also true with many Bach editions and those of other Baroque and Classical era composers as well. If anything, I have learned to be very careful about which editions I use for study and performance. I have also come to the conclusion that editorial markings are merely another “tradition” of transmitting the past to the present.

The *Sturm und Drang* musical style grew out of a German literary movement. The “storm and stress” invariably worked its way into art and music. Beethoven used it to his advantage, and it became a regular feature of his compositional processes as his hearing declined. However, as far as this relates to the “Spring” sonata, I actually sense very little of Beethoven’s use of the *Sturm und Drang* style. In fact, I get a far greater sense of *galant*. The “Spring” sonata seems to be a tribute from Beethoven to Mozart, picking up where Mozart left off and expanding Mozart’s ideas on violin writing to larger horizons.

The compositional lineage of Johannes Brahms was steeped in the ancestry of Mozart and Beethoven. It also contained a fair amount of Bach. Brahms felt that he was so inferior to Beethoven as a composer that he did not even attempt to compose a symphony until after he had finished the *Horn Trio*.⁷⁵ Brahms was more deeply affected by the romanticism of the late nineteenth century than Beethoven, who died as romanticism was beginning to blossom. Thus, Brahms’ usage of the *stile galant* and *Empfindsamkeit* is colored by the romantic version of the *Sturm und Drang*. Parts of the *Horn Trio* are very dark and brooding, but it has some small rays of light breaking through the low-hanging clouds.

Brahms and Fritz Kreisler shared a lifelong love of Vienna. Kreisler was

⁷⁵ The opus number of the *Horn Trio* is 40. Brahms’ first symphony bears the opus number 68.

born there; Brahms settled there later. Kreisler actually met Brahms and played for him on one occasion. Kreisler's music for the violin unabashedly proclaims its love and adoration for the distinctly Viennese way of making music. He never lost his love for his country, even after being blacklisted from western concert halls following World War I.⁷⁶ Kreisler was an incomparable artist, and very difficult to imitate even after prolonged exposure to his own recordings. According to various accounts, he was a true gentleman, humanitarian and scholar, and these traits are discernable in virtually everything he wrote, including the *Praeludium and Allegro*.

The pieces on my programs have found a niche in history through several avenues. The evolution of the art of *luthiere* had an impact on the types of pieces written for the violin. Style periods and musical aesthetics also helped produce compositions that are still in the standard violin repertoire. Pedagogues and virtuoso performers not only contributed to the way pieces were written, but also to the way pieces have been taught and learned by students throughout history, from the availability of treatises and teaching compositions to video master classes by performers of the twentieth century, such as Jascha Heifetz and Josef Gingold. The composers had specific reasons for writing the pieces examined in this paper, as

⁷⁶ Kreisler was a soldier in the Austrian army, and was seriously wounded in battle. He tried to resume his concert career after he recovered but was forced for several years to cut back his concert schedule because he would not renounce his homeland. American orchestras, led by the Pittsburgh Symphony, were the first to refuse to allow him to perform with them. He became an American citizen following World War II, and his home in Berlin was destroyed in one of the Allied bombing campaigns.

well as specific musical effects they wished to convey to the listener and performer. As we have seen, the compositions presented in this paper have an abundance of technical, structural and aesthetic concerns which merit their serious study. The historical implications of the same pieces also warrant their regular performance. Regardless of the reasons or motivations these composers envisioned when they wrote the music that has been explored in this paper, they all left an incredibly rich legacy for violinists of today and those of the future: the legacy of tradition.

Lineage of Pedagogically Important Violinists

Archangelo Corelli
(1653 - 1713)

Guiseppe Tartini
(1692 - 1770)

Giovanni Battista Somis
(1686 - 1763)

Pietro Locatelli
(1695 - 1764)

Francesco Geminiani
(1687 - 1762)

Gaetano Pugnani
(1731 - 1798)

Jean-Marie Leclair
(1697 - 1764)

Giovanni Battista Viotti
(1755 - 1824)

Charles DeBériot
(1802 - 1870)

Pierre Baillot
(1771 - 1842)

Rodolphe Kreutzer
(1766 - 1831)

Pierre Rode
(1774 - 1830)

Henri Vieuxtemps
(1820 - 1881)

Louis Massart
(1811 - 1892)

Joseph Böhm
(1795 - 1876)

Henryk Wieniawski
(1835 - 1880)

Martin Marsick
(1848 - 1924)

Fritz Kreisler
(1875 - 1962)

Eugene Ysaÿe
(1858 - 1931)

Georges Enesco
(1881 - 1955)

Carl Flesch
(1873 - 1944)

Joseph Joachim
(1831 - 1907)

Leopold Auer
(1845 - 1930)

Maud Powell
(1868 - 1920)

Mischa Elman
(1892 - 1967)

Jascha Heifetz
(1901 - 1987)

Efrem Zimbalist
(1889 - 1985)

Ottokar Cadek
(1897 - 1956)

The University of Tennessee at Chattanooga
 College of Arts and Sciences
 Cadek Department of Music

Junior Recital

Julie Hannon Huff, violin

Assisted by:

Dr. Geoffrey Bays, piano
 Sonja Petrovich, guitar

Saturday, April 21, 2001 8 o'clock p.m. Cadek Recital Hall

Program

- Partita II in D Minor for Solo Violin, BWV 1004 Johann Sebastian Bach
 III. *Sarabanda* (1685 - 1750)
 IV. *Giga*
- Sonata, Op. 24 ("Spring") Ludwig van Beethoven
 I. *Allegro* (1770 - 1827)
 II. *Adagio molto espressivo*
 III. *Scherzo*
 IV. *Rondo*

Intermission

- Cantabile for Violin and Guitar Niccolò Paganini
 (1782 - 1840)
- Sonata in D Major, Op. 9, No. 3 Jean-Marie Leclair
 I. *Un poco Andante* (1697 - 1764)
 II. *Allegro*
 III. *Sarabande*
 IV. *Tambourin*
- Praeludium and Allegro (in the style of Gaetano Pugnani) Fritz Kreisler
 (1875 - 1962)

This recital is in partial fulfillment of the requirements for the degree Bachelor of Music: Instrumental Performance, and the Cadek Department of Music requirements for Departmental Honors.

Ms. Huff is a student of Professor Don Zimmer. Dr. Bays hold the DMA in Piano Performance from Florida State University. Ms. Petrovic is a student of Dr. Mario Abril.

Notes

The composers represented on this program have at least two things in common, from a violinistic standpoint. They were all professional or virtuoso violinists during their lifetimes, although Beethoven seems to have preferred the viola. Secondly, they all have provided generations of violinists with new, sometimes daunting, technical and musical challenges. Some of these challenges revolutionized the way violins were constructed and fitted for the concert stage. Others revolutionized violin pedagogy and the standards by which the competence of today's violinists are judged. Some challenges were welcomed, others were not, but all set new standards in their times for musicianship, interpretation and technical demands.

Johann Sebastian Bach (b. 1685, Eisenach, Germany; d. 1750, Leipzig) came from a long line of distinguished musicians. Not surprisingly, he learned to play many instruments as a young man, including the violin, although the organ was the instrument that earned him virtuoso status during his lifetime. In his younger days, Bach was a passable enough violinist to be *Konzertmeister* (conductor of the royal orchestra) to the Prince of Weimar. This position led to his being hired as *Kappelmeister* (music director) to Prince Leopold of Cöthen. During his tenure at Cöthen, Bach composed many of the secular instrumental and vocal works for which he eventually became famous. Bach was not nearly as popular a composer as were some of his contemporaries (Telemann, for example,) and by the time he died, most people considered him very outdated and boring. Originally written in 1720, the *Six Sonatas for Violin Solo* was not published until over 80 years later. The manuscript was found by accident in a St. Petersburg butter shop, in a stack of paper destined for wrapping purchases. It has been a part of the canon of violin scripture ever since, studied by every aspiring violinist. The "Sarabanda" and "Giga" are pieces in dance style, a very common Baroque era compositional technique. The *saraband* is a Spanish dance that was, during Bach's time, considered to be music to which only bad girls danced. Traditionally, the emphasis is on the second beat of each bar, but Bach blurred this emphasis in many places, creating an illusion suitable for the ears of polite society. The jig (*gigue*, Fr.) is of English ancestry. In the "Giga" performed here, the distinctive jig rhythm, similar to what is typically called a reel in the southern United States, is clearly apparent in the first phrase of each section. After this initial statement, Bach takes off into some of his characteristic passagework, creating a multiple-voiced texture from a single voice. Clearly, neither of these pieces is intended for the dance, but are instead designed to be a feast for the ears and minds of both the listener and the performer.

Whereas people had mixed feelings about Bach, they loved yet feared Ludwig van Beethoven (b. 1770, Bonn, Germany; d. 1827, Vienna, Austria.) Beethoven's music was increasingly misunderstood the older and deafer he became. As evidenced by his letters of that period, Beethoven was already having trouble with his hearing at the time the *Sonata, Op. 24* was published. Beethoven's works for violin were few in number, but were cutting-edge writing in the early nineteenth century, and remain so for the twenty-first century. Jascha Heifetz, the foremost violinist of the last century, was once quoted as saying that the reason he played works by contemporary composers was to remind himself of how much he appreciated Beethoven. Similarly, Beethoven's contemporaries preferred the grace and style of Mozart and Haydn. Opus 24 borders the early and middle periods of Beethoven's style. From the start, he developed the sonata form into a much larger conception, highly individual, just as emotional, and formidable in technical challenges. Beethoven's music was longer, louder, softer and contained more development, trickier modulations and thicker textures than anyone had ever heard. In his own sonatas Beethoven set a four-movement standard (previously sonatas only had three movements,) and one of the movements became a scherzo instead of the traditional minuet, which had begun to fall out of favor in dancing venues. Most of Beethoven's sonatas for violin and piano were written between 1797 and 1803. He was the first composer to put the violin on an equal footing with the piano, in terms of

technical and interpretative demands. This sonata serves fair warning to violinists who don't practice their scales and arpeggios!

Niccolo Paganini (b. 1782, Genoa, Italy; d. 1840, Nice, France) was an unparalleled guitarist and violist, as well as being the most talked about violinist of the time. He is known to have been an inspiration to a young Robert Schumann and Franz Liszt, among others. Composers like Johannes Brahms and Sergei Rachmaninoff used the main theme of Paganini's famous "Twenty-Fourth Caprice" for their own virtuosic piano compositions. Much ado has been made over Paganini's supposed possession by the devil, but there is no hint of devilry in this quiet, unassuming *Cantabile*, written for violin and guitar. This piece is not typical of Paganini's normal writing for the violin, although it is a fine example of early Romantic operatic writing in the *bel canto* style. Given the lack of violinistic pyrotechnics, one would be safe to assume that he probably wrote it for a student or friend. Paganini was known to write the virtuosic part for his own pleasure, while relegating his collaborators to variations on "boom-chunk-chunk." A guitar-playing friend once complained to Paganini about it and asked to play the violin the next time they played together, since the violin parts were so much more interesting. The next time they played together, Paganini entertained the listeners with his virtuosic guitar playing, and his violinist friend unhappily supplied the necessary "boom-chunks."

Jean-Marie Leclair (b. 1697, Lyons, France; d. 1764, Paris) had a long and productive career as a composer, teacher and choreographer. The son of a musician, he began his career as a professional ballet dancer, eventually working his way up to the post of Ballet Master at Turin, Italy. He was intrigued by the violin, and studied with Somis, who was a pupil of Corelli. After sufficient study, he went to Paris and got a job as a second violinist with the Paris Opera. He auditioned for the position of Principal Second Violin, but when it was not offered to him he resigned from the opera and devoted himself entirely to composition and teaching. He traveled extensively, including a trip to Holland when he was well past 60 to hear the virtuoso violinist Pietro Locatelli (Paganini's inspiration for the *Twenty Four Caprices for Solo Violin*.) Leclair wrote exclusively instrumental music, a single opera being one of the very few exceptions. His compositions for violin and continuo comprise most of the catalogue. Much of his work would have most likely gone unpublished except for his marriage to a woman who owned her own publishing business. His compositions and teaching ability earned him a place in history as a primary contributor to the early French School of violin playing. This particular sonata was part of a twelve-piece opus (a set of pieces intended for sale as a single unit.) It was contained in a series of four books of sonatas written between 1712 and 1748. Leclair successfully merged Italian showmanship with French style. The Italian influence is noticeable in the slow-fast-slow-fast *sonata da chiesa* (church sonata) form, and the idiomatic writing, which exploits nearly all of the violin's expressive capabilities at one point or other. Leclair also earned a place in history for his mysterious death. He was found murdered in his home shortly after he returned from his trip to Holland. The murder remains unsolved, although scholars have speculated that his wife's boyfriend or his nephew, both with a motive of greed, committed the dastardly deed.

Fritz Kreisler (b. 1875, Vienna; d. 1962, New York) remains to this day one of the greatest violinists of the twentieth century, the aforementioned Heifetz being his polar opposite. He was best known for four things during his lifetime: his extreme dislike of practicing, his overbearing wife, his distinctive sound and continuous vibrato (when the left hand wiggles back and forth,) and his "miniatures" for violin and piano. A child prodigy, Kreisler pursued a broad general education, and caused a worldwide ruckus when he enlisted in the Austrian military during World War I. After being wounded and honorably discharged, he was blacklisted from Western concert halls for his "aid to the enemy," which consisted of humanitarian aid to European musicians and children who had been devastated by the war. After his home in Berlin was bombed during World War II, he became an American citizen. Kreisler's life was the stuff of which legends are made. A personal favorite legend is the failed

orchestra audition. Having made his presence known on the concert circuit, Kreisler decided that he needed some experience playing in an orchestra. So he auditioned for a chair in the second violin section of his local orchestra (he didn't feel he had enough experience to apply for the open first violin spot.) The committee said he didn't perform to the orchestra's standards. When word got out, the Berlin Philharmonic management was quite embarrassed that its audition committee had passed over the great Kreisler, who was known to be an infallible sight-reader and pianist who could accompany virtually any piece in the violin repertoire from memory! Another favorite involves the piece included on this recital. Kreisler built his career on short pieces he claimed to have discovered in a monastery in France. These pieces were by "unknown" composers like Vivaldi, Gluck and Couperin. After one recital, the music critic for the *New York Times*, Olin Downes, decided to do some research on one of the pieces, *Praeludium and Allegro*. Kreisler ascribed it to Gaetano Pugnani, an unknown 18th century composer. Noticing that the piece contained some very un-Baroque features, the ever-vigilant Downes started a search to track down the manuscript. When it became apparent that there was no manuscript, Kreisler admitted to creating one of the greatest musical deceptions of all time. Kreisler himself had composed the piece in question, as well as all of the others in the collection he published called *Classical Manuscripts*. Downes was furious; Kreisler's friends, colleagues and audiences (for the most part) thought it was hilarious. The story made the cover of the *New York Times*, above the fold. Kreisler explained, with characteristic humility, that the reason he did it was because he considered it very bad taste and egotistical to repeat his own name constantly on his recital programmes. Due to technology, it is now possible to own recordings of Kreisler interpreting his own compositions. However, none of these recordings contains *Praeludium and Allegro*. It is the only "miniature" Kreisler wrote for violin that he did not record.

Gaetano Pugnani, by the way, was far from unknown in his own day (1731 - 1798.) A prolific composer, he was highly regarded as an opera conductor and teacher, as well as being a sought-after concert violinist. Giovanni Battista Viotti, the founder of the modern French School of violin technique, was one of Pugnani's most prized pupils. Often confused with Paganini, Pugnani's fame today rests almost entirely on the efforts of Kreisler to make his name known to every serious violin student.

The University of Tennessee at Chattanooga
 College of Arts and Sciences
 Cadek Department of Music

Senior Recital

Julie Hannon Huff, violin

Assisted by:
 Roland Carter, piano
 Martha Summa, piano
 Marcie Hunter, French horn

Friday, April 5, 2002 8 o'clock p.m. Cadek Recital Hall

Program

- Sonata in B Minor, BWV 1014 Johann Sebastian Bach
 I. *Adagio* (1685 - 1750)
 II. *Allegro*
 III. *Andante*
 IV. *Allegro*
- Sonata in E Minor, K. 304. Wolfgang Amadeus Mozart
 I. *Allegro* (1756 - 1791)
 II. *Tempo di Minuetto*

Intermission

- Partita II for Solo Violin, BWV 1004 Johann Sebastian Bach
 I. *Allemanda*
 II. *Corrente*
- Trio for Piano, Violin and Waldhorn, Op. 40 Johannes Brahms
 I. *Andante* (1833 - 1897)
- Sonata in E (1935) Paul Hindemith
 I. *Ruhig bewegt* (1895 - 1963)
 II. *Langsam - Sehr lebhaft*

This recital is in partial fulfillment of the requirements for the degree Bachelor of Music: Instrumental Performance, and the Cadek Department of Music requirements for Departmental Honors.

Ms. Huff is a student of Professor Don Zimmer. Martha Summa is Professor of Piano and Piano Pedagogy at UTC. Roland Carter is the Ruth Holmberg Professor of American Music at UTC. Ms. Hunter is a student of Dr. Jocelyn Sanders.

Notes

The pieces programmed on this recital are, for the most part, standard recital fare. However, two things are worth mentioning about the programming. The first is that most of these pieces are related to death. The selections by Mozart and Brahms were written after the deaths of their mothers. The sonata by Hindemith was written as the Third Reich was consolidating its power during pre-World War II, thus making it related in a figurative way. The second thing is that all of the composers represented were either professional violinists at one time or another during their careers or, in the case of Brahms, had received lessons as part of their earliest musical training.

The accompanied sonatas of J.S. Bach are a subject of ongoing musicological research. The only thing that researchers seem to be able to agree on is that they were composed during Bach's lifetime. The date(s) of their composition is a matter of speculation. Bach's son, Carl Philipp Emanuel, who called these pieces "Clavier Trios," remembered them from his childhood. He thought they were some of his father's best work, especially the slow movements. Musicologists have been able to narrow down the list of possible "periods" of composition to Cöthen and Leipzig, but an interesting new theory has surfaced, touting Weimar as a possibility also. If they were indeed composed in Cöthen, it is possible to date them shortly before the death of Bach's first wife, Maria Barbara. In any event, the accompanied sonatas, and this one in particular, are much less serious and less technically demanding than Bach's unaccompanied violin works. These sonatas are actually trio sonatas, even though they are written for a violin-keyboard duo. Set in chamber sonata form, they are stylistically very similar to Bach's violin concertos and other instrumental works, such as the "Brandenburg" concertos.

The *Sonata in E Minor, K. 304* was written within a few weeks (or possibly days) after the death of Mozart's mother, Anna Maria. They were staying in Paris in the spring of 1778, while Wolfgang attempted to obtain a permanent position. Frau Mozart was supposed to have returned to the family home in Salzburg the previous winter, but her husband Leopold refused to send her money for the trip, convinced that she was exaggerating about the bitter cold and poor living conditions. This piece is one of only two violin sonatas that Mozart wrote in a minor key. It is also unusually short, which adds to its distinctive position in Mozart's catalog. This brevity, combined with the minor key, leaves many listeners (me, in particular) wondering if all of the conflict and suspense written into the piece is truly resolved by the time it ends.

Bach's unaccompanied sonatas are among the most technically challenging in the standard repertoire. The *allemanda* and *corrente* are French and Italian dances respectively. The *allemande*, as it is usually spelled, is a broad, stately dance in common time. The *corrente* is a quick dance in a triple meter, as opposed to the slower French *courante*. The newest research suggests that Bach composed the *Chaconne* that ends the *Partita in D Minor* as a requiem for Maria Barbara. Originally written in 1720, the *Six Sonatas for Violin Solo* was not published until over 80 years later. The original manuscript was found by accident in a St. Petersburg butter shop, in a stack of paper destined for wrapping purchases. These sonatas have been published in countless editions, fascinating and challenging violinists since Joseph Joachim began including them on his recitals in the mid-nineteenth century.

Johannes Brahms wrote his *Horn Trio, Op. 40* the summer after his mother, Christine, passed away. The *Horn Trio* and the *German Requiem* were begun at the same time, but the *Requiem* went through several revisions before it was premiered two years later. Brahms started lessons on the natural horn when he was four years old, along with lessons on the violin and 'cello. He became a virtuoso pianist, but his formal piano lessons didn't begin until he was seven. Brahms' preference and love for the natural horn led him to obsess over the instrumentation of the *Trio*. He was adamant that the natural horn be used over the newer chromatic French horns of the day, and the only concession he made was to rewrite the

horn part for the 'cello, and later for viola. This piece is a study in hybrid structures and remote keys, as well as being an exercise in impeccable ensemble and technical skills for all the performers. The violinist is often required to think like a horn player; the horn player must often think like a violinist, and both must pay a lot of attention to the pianist. Historians agree that the *Horn Trio* was the last hurdle Brahms had to overcome in his own mind before he felt "worthy" to write a symphony, the first of which is opus 68. A mini-symphony in itself, the *Horn Trio* is a significant and rewarding work that stretches the boundaries of Romantic period music to new heights, and paints some of the most beautiful musical pictures of the nineteenth century.

Paul Hindemith began his professional career as the youngest-ever concertmaster of the Frankfurt Opera. He led a touring string quartet as well. Hindemith composed something every year from 1914 until his death in 1963, except the year 1953. His main contribution to music history was his foresight. Hindemith understood that amateur musicians needed music that was both interesting and playable. In order to better supply their needs, he learned to play and then wrote pieces for every standard orchestral instrument except the double bassoon, the bass clarinet and the piccolo. Hindemith is best known as a composer, but he was also a highly respected viola soloist, piano soloist and conductor. This sonata, which he jokingly called "a half a sonata," brought about an official ban on his music in Germany until the end of World War II, because the pianist in the first Berlin performance was Jewish. This sonata is also filled with Hindemith "trademarks," such as perfect fourths and major/minor sevenths, a neoclassical formal structure and rhythmic motives that take on variations as the piece progresses.

On a more personal note, this recital is the culmination of a nearly two-year-long project for Departmental Honors. It has been excruciatingly difficult at times, but never boring. I am truly appreciative of all the academic and not-so-academic support I received from not only my major professors, but also from other professors in the department with whom I did not get to study. My ΣAI sisters, colleagues and fellow students in the department have also been a constant source of encouragement.

The English language is not sufficient to express my gratitude, respect and appreciation, but I will try to do so in a small amount of space. I need to thank my applied professor, Don Zimmer, for his never-ending patience and thoughtful guidance these past four years, and his willingness to take on the extra work of directing my honors project. The other members of my committee (Dr. Breland, Dr. Stroud, Dr. Steinhoff and Dr. O'Dea) also deserve thanks for taking time out of their schedules to evaluate my project. And to my faculty collaborators, Ms. Summa and Dr. Carter: I don't know what I would have done without you. I am honored to have been associated with such a high caliber of teaching, professionalism and love for music.

There are other people who deserve a mention, but none more so than the man who was ultimately responsible for my decision to spend the last four years pursuing my childhood dream: my first teacher Jim Brauning. Mr. B. passed away in August, after a long battle with cancer. A gentleman and a scholar, he was one of the finest musicians with whom I ever had the privilege to work. His sound is what I hear when I think about the ideal violin sound. He will be greatly missed, and this recital is dedicated to his memory.

Julie

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