

## **Appendix B Violinists of the nineteenth century and their contributions.**

The accompanying table (Appendix E) lists in chronological order the composers, violinists, and developments in both the violin and the bow, and violin techniques that were important in the Romantic period. It also lists some of the repertoire of composers – especially their key works (a more detailed list is given in Appendix C), and places all of these in context by listing other historical events, including events in art and architecture. The table has been split into decades or half-decades for easier referencing.

The table necessarily must start its timeline before the start of the Romantic period because many of the people and events that shaped the period occurred before it began. Hence the decade of 1740 was chosen as a starting point as this was also the decade when some of the techniques which were developed in the Romantic period were born.

One shortcoming of this type of table is that it is very difficult to show relationships between people, places, and events and how they may, or may not, have inter-reacted with each other. Hence a more detailed discussion is in order to explore some of these relationships. In this discussion, the lives, literature, works, and other contributions of some of the violinists and writers of the period will be examined. There were, of course, too many violinists and writers in this period to discuss them all. Hence, only those that are considered to be more important will be discussed.

Figure 1 (Appendix A), adapted from Milsom's (2003, p. 15) book, shows graphically the pedagogical (educational) relationships that existed between some of the key violinistic figures of the nineteenth century. The following discussion follows the five groups that were Viotti's students, through time.

As one can see from figure 1 (Appendix A), Giovanni Battista Viotti (1755-1824) is recognized as “the link connecting the modern school of violin-playing with the schools of the past” (Ferris, 1881, p. 36). The “modern school” here is referring to the nineteenth century. Viotti was acknowledged as the leading violinist of his time. His influence on violin music, as well as music in general, was of a very substantial order. He



embodied the accomplishments of the great virtuoso as well as the gifts of the composer.

Viotti was born in a little Piedmontese village called Fontaneto in 1755. His childhood life is unclear, with any accounts too fragmentary to be trustworthy. However, it is well known that he studied under Pugnani (who became a life-long friend) at Turin, and was made first violin at the Chapel Royal there when he was twenty. He held the position for three years before launching his solo career. He was a success both in Berlin and Vienna. He then moved to Paris, where he made his debut at the "Concerts Spirituels." (Ferris, 1881, p. 39).

"The arrival of Viotti in Paris produced a sensation difficult to describe" was the comment made by M. Fétis (Ferris, 1881, p. 40). He goes on to say that no performer had ever attained such a high degree of perfection, and that Viotti possessed a magnificently fine tone, a sustained elegance, a fire, and such a varied style. The music he composed for the violin was as superior to what others had done as his execution was to that of all his predecessors and contemporaries. Viotti's style was characterized by a remarkable beauty, breadth, and dignity (Ferris, 1881). His presence was much sought after in both artistic and aristocratic circles everywhere in Paris.

In 1790 he left Paris rather suddenly. The reason for his departure is unknown. However, he became an artistic celebrity in London for several years. He also led the music of the King's Theatre for two years. He was suddenly asked by the British government to leave England, but when in 1801 this was revoked, he returned there with commercial aspirations and entered into the wine trade. His music was laid aside.

After the failing of his wine business he wanted to go back to his old legitimate profession. With the help of some powerful friends in Paris, he was appointed director of the Grand Opera. However, he became discontented with the position and retired. He returned to London and spent his remaining days there until his death in 1824. (Ferris, 1881, pp. 53-54)

Although Viotti only performed in public for a little under ten years, the qualities were such that they dominated an entire generation of violinists. While in London, one critic

wrote, “ It is impossible to speak of [Viotti’s] performance in common terms, and therefore we may be pardoned to Rhapsody. His execution is not more astonishing by its difficulty, than it is delightful by its passion. He not only strikes the senses with wonder, but he touches the heart with emotion.” (Morning Chronicle, 15 February 1793, in Stowell, 1992, p. 60). His technical brilliance, the breadth, beauty and power of his tone and the overall expressive characteristics of his performances captured the imagination of his listeners. (Stowell, 1992, p. 61-62)

Viotti was the last great representative of classic Italian violin playing. However, his influence on French violinists was immense. (Farga, 1940, p. 151). His pupils included Paul Alday, Cartier, Duranowski, Vacher, Labarre, Libon, Robberechts, F. W. Pixis and Rode, with both Kreutzer and Baillot being regarded as disciples. Viotti's principles of performing style were embodied in both the *Methode de violin* (1803) by Baillot, Rode and Kreutzer, and Baillot’s more detailed *L’Art du violin* (1835). These two treatises were the two major French ones of the early 19th-century, and were both adopted by the Paris Conservatoire. (Stowell, 1992, pp. 61-62)

As a composer, Viotti was held in high esteem. It is not known where he studied harmony and composition, however the technique for his duets, trios, quartets, and his work for piano and orchestral accompaniment is masterly. His preference was writing for the violin, with his chamber music consisting mostly of violin solos with an accompaniment by other instruments. He also composed twenty-nine violin concertos, eighteen violin sonatas, and fifty violin duets. (Farga, 1940, p. 152). He did not write any theatrical works despite his involvement with the opera. Some of his arias that were used in the operas of other composers were arrangements from his concertos. His original arias, both simple and unpublished, were written for his friends. All of his piano concertos are arranged from violin concertos, and only seven of nearly 30 piano sonatas are not demonstrably arrangements. (Miller, 2001, vol. 26 p. 768).

However, his 29 violin concertos remain his most important works both historically and musically. It is in these works that Viotti’s musical imagination, his power as a performer and his development as a composer are fully reflected. The last ten, written in London, are products of his full maturity. (Miller, 2001, vol. 26 p. 768).

Viotti was the person who established and settled for ever the fundamental principles of violin playing and was one of the first to use the Tourte bow. One cannot estimate too highly the value that this advantage gave him over his predecessors. While he did not attain the marvelous skill of technique, the varied subtle and dazzling effects, which his successor, Paganini, was to amaze the world with, he did, as mentioned earlier, have an ability unknown before this time. (Ferris, 1881, p. 54)

“Paganini's virtuosic achievements represent the summit of technical artistry in violin playing in the early 19th-century”. (Stowell, 1992, p. 66). Other violinists made technical discoveries before him. However, Paganini's discoveries impacted on the musical world so that it would be forever changed. He simply takes credit for developing violin technique as we know it today, so great was his impact. (Gold, 1982<sup>1</sup>). There is much myth and legend attached to this remarkable man that it is something of a surprise to many to discover that he did not, in fact, invent any new technique. What Paganini did was to improve what he had learned from his predecessors and add his own variants, combining and heightening the effect with a kind of playing which, until then, was unknown for technical perfection. (Clarkson, 1968, vol. 79 p.141).

Niccolo Paganini<sup>2</sup> was born at Genoa, Italy, in 1782 to parents of humbly prosperous circumstances. His father was a ship broker and kept a small shop near the port. His nature was that of a hard and brutal man, however he was a passionate lover of music and amateur of some skill. He gave Niccolo, his youngest son, elementary violin lessons. (van der Straeten, 1968<sup>3</sup>, vol. ii p.342). The father recognized his young son's talent and made him study hard so that by the age of six he was a tolerable player and had composed his first piece, a Sonata now lost, before the age of nine. He made his first appearance in public in 1793 at Genoa and played the popular variations on the air “La Carmagnole” with immense effect. (Ferris, 1881, p. 96)



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<sup>1</sup> In the Foreword of his translation of Guhr's book (1829).

<sup>2</sup> Photo from Farga, F. (1940) *Niccolo Paganini*. Plate CII.

<sup>3</sup> The is an unabridged edition, first published in 1933.

The Paganini family moved to Parma in about 1795 so that Niccolo could continue his studies. The young player was beginning to search out new effects on the violin, and to create for himself characteristics of tone and treatment, which up until this time, were unknown to players. He composed his first “Etudes” after his return to Genoa. These were of such difficulty that he sometimes needed to practice a single passage for ten hours running. At the age of 14, Paganini was allowed to travel alone to an engagement in Lucca. He was received with so much enthusiasm that he determined not to return home, and set off to fulfil engagements in Pisa and other towns. (Ferris, 1881, pp. 97-8). He continued to move from one place to another, performing and composing, and it was not until he was 44 years old that he finally left Italy to make himself better known in foreign countries. His first concert in Germany made an unparalleled sensation. (*ibid*, p. 108). His visits to the various cities of Europe, with the exception of Palermo, Naples and Prague, continued to be successful. (*Ibid*, p. 110). Following is an extract of a programme for Paganini’s grand concert at the King’s theatre, London (figure B-2), and figure B-1 shows illustrations of him performing.



(a)



(b)

Figure B - 1 Paganini in concert in 1831 (a) in London, (b) at the London Opera House  
(Farga, 1940, Plate CV and CVI.)

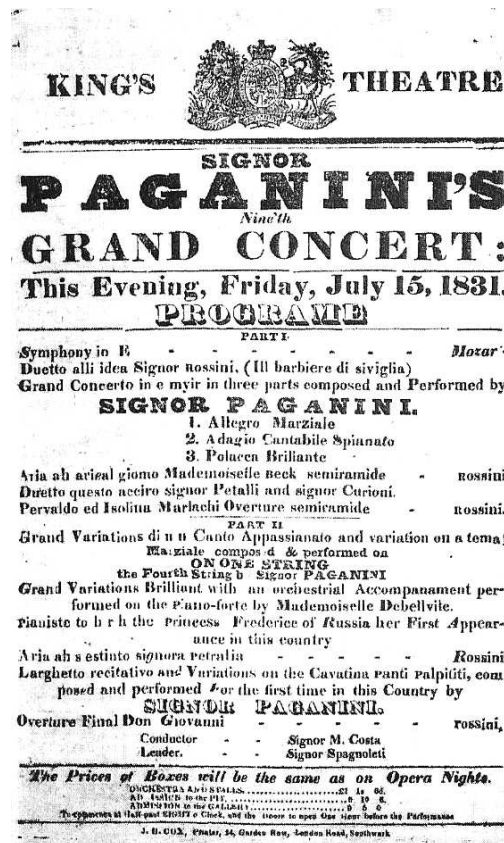


Figure B - 2 Programme for Paganini's grand concert, 1831  
(Day, 2002, p. 47).

Paganini “is generally considered to be the greatest violinist of all time” (Gold, 1982<sup>4</sup>). While his violinistic and musical backgrounds would have been deeply rooted in the Italian classicism of Viotti and his predecessors, he was to become one of the most significant figures in the history of virtuosity. (Stowell, 1992, p. 65). He was the first to develop the full resources of the violin as a solo instrument. (Ferris, 1881, p. 128). “Everyone who listens to his magic for the first time is astonished, delighted, and thrilled by so much that is new and unexpected. In spite of his overwhelming technique, he lets his flights of fantasy give the instrument the divine touch of the human voice.” (Guhr, 1829, p. 1).

Paganini departed entirely from the traditions of violin playing as practiced by earlier masters and paved his own way. He believed that great fame could never be acquired in pursuing their methods. Locatelli (1693-1764), who was a great master of technique and one of the cleverest pupils of Corelli (1653-1713), first seems, with one of his works, to

have inspired Paganini with a conception of the more brilliant possibilities of the violin. Fétis (in Ferris, 1881) says “The diversity of sounds, the different methods of tuning his instrument, the frequent employment of harmonics, single and double, the simultaneous pizzicato and bow passages, the various staccato effects, the use of double and even triple notes, a prodigious facility in executing wide intervals and unerring precision, together with an extraordinary knowledge of all styles of bowing – such were the principal features of Paganini's talent, rendered all the more perfect by his great execution, exquisitely nervous sensibility, and his deep musical feeling.” (pp. 128-129). Paganini possessed, in a word, the most remarkable creative power in the technical treatment of an instrument ever given to a player. (Ferris, 1881, p. 129). Guhr, who heard Paganini play many times, said of Paganini, “[He] can move the deepest senses of the spirit and perform unprecedented feats with dazzling perfection. The effect is almost indescribable.” (Guhr, 1829, p. 1).

As can be seen from figure 1 (Appendix A), Paganini stands alone in the genealogical relationships of violin pedagogy in the 19th-century. He did not belong to any school, and he stood too far above the technical standard of violin playing of his time to become the founder of a school. (van der Straeten, 1968, vol. ii p. 341). As mentioned earlier, Paganini severed all traditions and as Ferris (1881) writes, “his peculiar method of treating the violin has never been regarded as a safe school for any other violinists to follow.” (p. 130). His or her technique would seem very exaggerated and fraudulent “without Paganini's genius to give it vitality.”(*ibid*, p. 130). Indeed, some French players, upon whom Paganini had had a very strong influence, have failed to satisfy serious musical taste from this cause. The influence of Paganini on the German violinists was less because of “the powerful example of Spohr and the musical spirit of the great composers” (*Ibid*, p. 131).

During his life, Paganini only allowed the publication of five opus numbers. These were all, including the 24 Caprices op. 1, intended for private performance. Paganini had presumed that his others works for violin and orchestra, such as the concertos and variations, could be played only by himself, and thus they remained in manuscript until

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<sup>4</sup> In the Foreword of his translation of Guhr's book (1829).

1851. Therefore the conductor was left to rely on the first violin part, on which he marked the solo and tutti passages. (Neill, 2001, vol. 19 p. 893).

Some of Paganini's foremost compositions have great originality and beauty and may be said to be violin classics. But his greatness was not so much as a composer, but as a virtuoso. Ferris (1881) makes the comment that it was "generally agreed to place [Paganini] on the highest pedestal which has yet been reached in the executive art of the violin" (p. 131).

At the end of the 18<sup>th</sup> century, the current schools in Germany began to decline, but new centres formed to carry on both their traditions and those of Viotti. Louis Spohr was the dominating figure in the violinistic world of Germany at the beginning of the 19<sup>th</sup> century. The Cassel school began with his arrival there. (van der Straeten, 1968, p. 195).

Louis Spohr<sup>5</sup> was born in 1784 in Brunswick, Germany. His family settled in Seesen in 1786. His father was a physician, and both parents were musical. (van der Straeten, 1968, vol. ii p. 197). His father was an excellent flutist, while his mother was both a talented pianist and singer. It was the family concerts, writes Ferris (1881), that contributed much to the rapid development of the young boy's talent. He possessed a very sensitive ear and a fine clear voice and by the age of five he was singing duets with his mother at the evening gatherings. At the age of six, his father presented him with a violin. It was always close by, and he continually wandered around the house trying to play his favourite melodies. (Ferris, 1881, p. 59). The Reverend Riemenschneider taught him the elements of violin playing, and soon he was playing in a trio for piano, flute and violin by Kalkbrenner with his parents. (van der Straeten, 1968, p. 197).



Around 1791, the young Spohr was put into the care of Dufour, a French language teacher who was also a good violinist. Dufour recognized the boy's talent, as he had already, without instruction, made several attempts at composition, and persuaded his father to allow the young boy to follow his ambition into a musical career. (*ibid*, p.

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<sup>5</sup> Photo from Farga, F. (1940) Plate CXIV



197). At about the age of 12 he was sent to Brunswick for systematic tuition. There he studied violin under Kunisch, an excellent violin teacher, and harmony and counterpoint under Hartung. (Ferris, 1881, pp. 60-61). Hartung's methods did not stimulate Spohr's thirst for knowledge, and it was not long before the old man's health failed, and instruction stopped. Spohr never had any other lessons in these subjects, and his studies in theory from then on were self-taught through the diligent study of the great masters.

Spohr progressed well under Kunisch, and at the beginning of 1799 played a concerto of his own with much success. Kunisch recommended that he should receive tuition from the concertmeister Maucourt. After a year's tuition with that master, he went on tour, unfortunately unsuccessfully. On his return to Brunswick, he wrote a petition to the Duke, who was an amateur violinist. After hearing him play, the Duke appointed him as violinist in the Court orchestra and promised to pay for tuition from one of the great masters of the time. Unfortunately, Viotti was absorbed in his wine business, so Ferdinand Eck, considered to be the best after Viotti, was approached, who recommended his brother Franz. Franz was about to go to Russia, so Spohr went with him. While there, he practiced much and composed among other things his Violin Concerto, Op. 1, which was quite in the style of Rode. Through Eck the principles of the Mannheim school had been absorbed and amplified by the intuition of his genius. Spohr felt that some of his skills were still lacking, especially his bowing skills. He studied with Rode when he returned to Brunswick, and succeeded in copying his model very closely until he developed a style of his own.

In the following years, Spohr toured to places such as Paris, Leipzig, Dresden, Berlin, Prague, Munich, and Stuttgart. In 1809 he and his wife toured North Germany, and he conducted the first musical festival in Germany, at Frankenhäusen in Thuringia. In 1812 he went to Vienna, where he met Beethoven. He toured through South Germany, Switzerland, and Italy between 1815-17. On the way to Italy, he composed his eighth concerto, the famous "Scena cantante." He visited London for the first time in 1820 and was met with an enthusiastic reception (van der Straeten, 1968, pp. 199-200).

Spohr settled in Dresden in 1821. There he met Weber. Weber had been offered the position of Court-kapellmeister at Cassel but recommended Spohr instead. Spohr was offered the position and accepted, beginning his duties in 1822. He remained there,

except for a few visits to England and various German towns, to the end of his life. For the rest he devoted himself, apart from his ordinary duties, chiefly to composing and teaching. (van der Straeten, 1968, p. 201). Even on those occasions after 1822 when he did travel abroad, it was not primarily as a violinist, but rather as a conductor of his major works. His reputation as one of Germany's leading composers was confirmed by the triumphant production of *Jessonda* in 1823. The foundation of Spohr's reputation in England as one of the greatest composers of the age was laid when his oratorio *Die letzten Dinge* was performed as *The Last Judgement* at the Norwich Festival of 1830. Political disturbances in that year stemmed his creative flow and he busied himself with writing his *Violin Schule*. (Brown, 2001, vol. 24 p. 200). In 1831 he finished it. This was chiefly a preparatory work that dealt with many of the individual traits of violin technique that appear in his concertos and other violin compositions. (van der Straeten, 1968, p. 201). It was, however, to become one of the most respected and widely used violin methods of the century. (Brown, 2001, vol. 24 p. 200).

Spohr was decorated by most of the ruling monarchs and princess of his time. His compositions were the expression of a noble, lofty mind throughout. They were not without originality, but did lack strength and vitality. Schumann put it this way: "Spohr is a mollusc, but a noble one." (van der Straeten, 1968, p. 203). He inclined to mannerism, the use of the chromatic element being one example. This combined with an excessive use of harmonic complications tends to monotony. He did, on the other hand, raise the violin concerto to a much higher level because it was able to take on broader and more important forms. The cantabile element is predominant. The passage work is very original and is always subservient to the expression of the poetical idea. It never falls away to the conventional or mere virtuoso display. His later violin duets are also works of lasting merit, even though they make considerable demands on the technical skills of the player. (van der Straeten, 1968, p. 203).

Spohr's reputation as a violin virtuoso, writes Ferris (1881), has been overshadowed to a large extent by his fame as a composer. The writer states, "...the most capable musical critics unite in the opinion that that rare quality, which we denominate genius, was principally shown in his wonderful power as a player, and his works written for the violin." (Ferris, 1881. p. 85).

Spohr believed in the greatness of his own musical genius as a composer in the higher domain of his art. His bountiful production, over some forty years, of symphony, oratorio, opera, and the more elaborate forms of chamber music proves how deep his conviction was of his own powers. The musical ideas and freshness of melody, for the most part, of Spohr were singularly meager. Ferris (1881) writes that there is more vigor and originality in just one of the greater symphonies of Schubert than in all the many works of the same class that Spohr wrote. However, he was a profound master of the orchestra. Spohr stands unrivalled in his compositions for the violin as a solo instrument, for it is here that his true *genre* as a man of creative genius stamps itself unmistakably.

Violin music had, before Spohr, been illustrated by a succession of both French and Italian virtuosos. They planned in their works and execution to exhibit the effect and graces of the players themselves rather than the instrument. This tendency was carried to the extreme by Paganini. However, Spohr founded a new style of violin playing, and his creative force as a violinist and writer for the violin established the grandest school for this instrument. (Ferris, 1881, pp. 87-88). This new school of violin playing in Germany adhered to his principle of using long bows wherever possible. This cultivated a powerful and clear tone. The spiccato and lighter kinds of bowing were mostly not used, while the spring bow and those which belonged essentially to the virtuoso style were excluded altogether. Spohr's pupils came from all over Europe and some even from America. Among the foremost were Ferdinand David, Wassermann, Ries, St. Lubin, Pott, Hartmann, Bargheer (van der Straeten, 1968, vol. ii p. 204) and Molique (Milsom, 2004, p. 15).

Wilhelm Bernhard Molique was born in Nuremberg in 1802. He was taught initially by his father, who was a town musician at Nuremberg. He became the pupil of Spohr at the age of 13. Spohr makes the comment that Molique already played remarkably well for this age. Later, Spohr comments, "Molique has been assiduous in the study of my works, more and more perfecting himself in my style of playing." (van der Straeten, 1968, vol. ii p. 217).

Molique went to Munich, where he studied for two years under P. Rovelli. He then became violinist at the theater on the Wien in Vienna. He returned to Munich in 1817

and when Rovelli returned to Italy in 1820 he succeeded him as concertmeister in the Royal Chapel. He became first violinist and director of music at Stuttgart in 1826, making yearly extended tours through various countries. Molique was held in high esteem throughout Europe as a virtuoso, as well as a serious-minded composer. His compositions followed in the footsteps of the classics and he produced symphonies, overtures, as well as chamber music, concertos, and sonatas. His work possesses distinct merit, but lacks the divine spark of genius. He had many pupils; the most notable was Tiplady Carrodus. (van der Straeten, 1968, vol. ii pp. 217-218).

Ferdinand David<sup>6</sup> was born in Hamburg in 1810. He started playing the violin at an early age and appeared in public for the first time at the age of 10, with great success. He received lessons from Spohr in Cassel between 1823 and 1825. He went on tour in 1825 and made his debut at the Gewandhaus at Leipzig. He was a member of the Königsstadt theater orchestra in Berlin in 1827 and 1828. It was here that he became acquainted with Mendelssohn. Between 1829 and 1835 he was leader of the string quartet of von Liphard, a Livonian nobleman. He also toured Russia and appeared with great success in St. Petersburg, Moscow, Riga, and other cities. In 1836, David settled in Leipzig. A few months later Mendelssohn became conductor of the Gewandhaus Concerts, and recommended that David be appointed as concertmeister in the Gewandhaus and Theatre orchestra. On March 1, David became the successor of H. A. Mattäi, a position he held until he died. He also became professor of violin at the Leipzig Conservatorium, founded by Mendelssohn in 1843. It became a centre for the study of violin playing because of David's fame as an artist and a teacher. (van der Straeten, 1968, vol. ii p. 225).



Some considerable time after composing his early Violin Concerto in D minor (1822), Mendelssohn wrote to David, 'I would like to compose a violin concerto for you next winter. One in E minor is forming in my mind, and its opening bars give me no rest.' (Stowell, 2001, p. 152<sup>7</sup>) While work began on the concerto in 1839, its first draft was

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<sup>6</sup> Photo from Roth, H. (1997) *Violin Virtuosos*. p6

<sup>7</sup> The letter dated 30 July 1838 was cited in George Grove. 'Mendelssohn's Violin Concerto', *Musical Times* 47 (1906), p611.

not completed until September 1844. Mendelssohn was a fairly accomplished violinist, however sought advice from David on matters of technique and practicability. (*Ibid.*, 152). David thus had a considerable share in the writing of Mendelssohn's immortal E minor violin concerto op. 64, which, on 13<sup>th</sup> March 1845, he had the distinction to perform for the first time in public. (van der Straeten, 1968, vol. ii p. 225). This concerto was subsequently dedicated to him. The success of the work is partly due to David's invaluable advice and suggestions during the period of its composition (Mell, 2001, vol. 7 p. 49).

David created a style of his own because, although he was a pupil of Spohr, he considered it better to absorb whatever appeared to him best in other eminent players. The result was a style that many of his contemporaries disliked. Otto Jahn wrote in 1855 that "unfortunately he developed an ever-increasing forced mannerism, which is opposed to the self-effacement which is indispensable in quartet-playing. Moreover, he introduced all sorts of cheap minauderies to give piquancy to the works of Haydn and Mozart." (in van der Straeten, 1968, vol. ii p. 225). Even in his editions of the classics, David's mannerisms found expression in the overabundant fingerings, bowing, and expression marks. (van der Straeten, 1968. vol. ii p. 226).

David was by no means a genius. He had an overbearing attitude which put him off-side with many orchestra conductors. He edited many of the old violin compositions, but his often arbitrary adaptation of the piano accompaniment has drawn criticism. (Farga, 1940, pp. 181-182).

Despite his shortcomings David was a great teacher, orchestral leader and editor. He possessed many of the attributes of the ideal leader, including an energetic attack, full tone and solid technique, together with responsibility, quickness of perception and musical intelligence. These qualities also made him an excellent conductor. (Mell, 2001 vol. 7 p. 49). As a teacher he took an active interest in all of his pupils. They could learn a great deal from him if they did not imitate his mannerisms. His best pupils included Wasielewski, Hegar, and Wilhelmj. He composed numerous works including five violin concertos, variations, rondos, caprices, solo pieces with pianoforte, concert pieces for various instruments, several symphonies, an opera, a sextet and several quartets for strings, and songs. Though musically effective, and popular in their time, they lacked

the qualities that would make them of permanent value. However, his “Violinschule”, published in 1863, is an excellent work of its kind. It contains many valuable and well graduated exercises and études and is more systematic than works written previously. Another work of permanent practical value is “High School of Violin Playing”. This is a collection of violin sonatas and solos by masters of the 17<sup>th</sup> and 18<sup>th</sup> centuries. The pieces have been arranged most effectively, although again, David has taken great liberties with the original versions (van der Straeten, 1968, vol. ii p. 226).

Joseph Wilhelm von Wasielewski had parents who were both musically gifted. He was born in Grossleesen, near Danzig in 1822 and showed an early talent for music. He entered the Leipzig conservatoire when it was first opened in 1843 and studied the violin under Ferdinand David. His musical theory and composition teachers were Mendelssohn and Hauptmann. He left the conservatoire in 1845, but continued to study under David for several years. He toured the Baltic provinces and was appointed as a first violinist in the Leipzig “Gewandhaus” and theatre orchestras. In 1850 he went to Düsseldorf as concertmeister and soloist, and in 1852 went to Bonn as conductor of the newly founded choral society. He commenced his literary career in Dresden in 1855, and played in public as a soloist only rarely. He produced a number of important works of musical biography in history. These include his Schumann biography and the “History of the Violin.” In 1869 he became musical director of the Bonn town orchestra, but retired in 1884 to continue his literary activity.

Wasielewski produced several valuable works including his “History of the Violoncello.” His compositions for violin are few. (van der Straeten, 1968, vol. ii p. 234). He composed some partsongs and a nocturne for violin and piano, but his eminence both as a performing musician and writer is the chief testimony to his extraordinary gifts. (Grove, 2001 vol. 27 p. 110).

August Emil Daniel Friedrich Victor Wilhelmj<sup>8</sup> was born on September 21, 1845 in Usingen, Nassau. His mother, *née* Charlotte Petry, was a pupil of Chopin and a very good pianist. She was also an excellent singer, a pupil of Bordogni



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<sup>8</sup> Photo from Farga, 1940, p. 192.

at the Paris Conservatoire. His mother nurtured the early signs of talent in her son. In 1849 Wilhelmj began to study the violin under the Court concertmeister, Conrad Fischer. In 1853 he took part for the first time in a quartet by Haydn, and played his part like an experienced musician. He made his first public appearance at a charity concert in January 1854 and created quite a sensation. (van der Straeten, 1968, vol. ii p. 261). His father, a public prosecutor, was very much against his son entering such an unstable profession. Arrangements were made for the boy to play to Liszt, and when the great man was so enthusiastic, his father changed his mind. (Farga, 1940, p. 182). Liszt took the young Wilhelmj to Leipzig and introduced him to Ferdinand David. He studied at the Leipzig Conservatoire from 1861 to 1864, studying counterpoint and composition with M. Hauptmann and E. Richter. David's work was merely to guide Wilhelmj on classical lines because the technical ability of the pupil surpassed the master.

Wilhelmj played his first solo at a Gewandhaus Concert in 1862 with Joachim's Hungarian concerto. He was attacked by a severe illness soon after leaving the conservatoire in 1864. He was unable to pursue his studies for a time, but as soon as his recovery would permit, he took them up with redoubled energy. In late 1865 he started on his first tour in Switzerland. He then toured Holland and England, and was in Paris in 1867. On January 20 he played at one of Padeloup's concerts, and the press hailed him as "the new Paganini". He continued to tour all over Europe. Illness befell him in 1877, but in 1878 he embarked on a world tour. (van der Straeten, 1968, vol ii p. 262). In 1882, he founded a training school for violinists in Biebrich on the Rhine. However, it was a failure. Wilhelmj moved to Dresden and finally to London, where he was at once offered a chair at the famous Guildhall school. It was here that he published in ten parts his excellent manual, *A Modern Violin-School*. (Farga, 1940, p. 182).

As a violin player, Wilhelmj's<sup>9</sup> qualities may be summated in the force of his personality, the great certainty of his technique, his rich tone, cultivated interpretation and splendid poise. His outlook was one of dignity and breadth, and he always strode for an exact balance of intellect and imagination, "conveying a suggestion of reserve force that was essentially majestic". (Heron-Allen and MacGregor, 2001, vol. 27 p. 386). van der Straeten heard Wilhelmj play at the height of his fame and wrote the

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<sup>9</sup> Photo on the next page is from Roth, 1997, p. 3. It shows Wilhelmj as described by van der Straeten.

following: “He stood on the platform like a Greek statue come to life again. Tall, broad-shouldered, with a massive forehead, surrounded by a mass of long wavy hair, the picture of dignified repose, and as he looked, so he played. Whether he played a simple air or a Paganini concerto, his quiet pose remained the same. His notes issued from his violin like clarion notes, scintillating, with extraordinary brilliance, always beautiful, never forced, and rarely equalled in purity of intonation.” (van der Straeten, 1968, vol. ii p. 264).



Wilhelmj's own compositions, a concerto, solo pieces, a cantata and songs are not important, (*ibid.*, p. 264) but he has written some excellent transcriptions for violin from Wagner themes, arrangements of Schubert songs for violin, arrangements of old masterpieces, cadenzas for the Beethoven violin concerto, and, of course, that most useful tutor as mentioned above. (Farga, 1940, p. 182).

Friedrich Hegar was another pupil of David. He was born in 1841 in Basle and took his violin instruction at the Leipzig Conservatoire between 1857 and 1861. He was concertmeister in Bilse's orchestra in Berlin for a short time after completing his studies before he went to Paris via Baden-Baden. From 1863-5 he was concertmeister at Zürich, then conductor of the subscription concerts, then of the Tonhallen orchestra in 1868. He was director of the newly founded Conservatoire in 1876. He also conducted the Male Choir from 1875 to 1877 and 1886 to 1887. His interest in choral societies and singing in schools took much of his time. He was presented with the honorary degree of Dr. Phil. in 1889 from the University of Zürich in recognition of his contribution to musical life in Switzerland. He composed a violin concerto in D major, a violoncello concerto, and a string quartet. Other works included an oratorio and very effective songs for male chorus. (van der Straeten, 1968, vol. ii p. 425)

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The majority of advancement in technique in the nineteenth century is traditionally linked to the centres of Brussels and Paris. (Milsom, 2003, p. 23). For several decades, Rodolphe Kreutzer, Pierre Rode, and Pierre Baillot brought France the leadership in



violin art, and their influence is still noticeable. However, without the preparatory work of Viotti, this level could not have been achieved. (Farga, 1940, p. 153). Viotti taught Rode, and thus had an effect upon Kreutzer and Baillot. They all had a considerable influence in setting up Paris as a centre of violin playing in the early 19<sup>th</sup> century. (Milsom, 2003, p. 23).

Rodolphe Kreutzer<sup>10</sup>, born 1766 in Versailles, was the son of a French Army musician. At an early age, Rodolphe showed such an interest in the violin that his father began to teach him. His learning continued with Anton Stamitz. (Farga, 1940, p. 154). When he was 13 he played a concerto of his own composition at the Concert Spirituel. He succeeded his father in the Royal chapel in 1782. He soon began to compose operas that were performed first at Versailles before the Court, and later at the Theatre Italienne. (van der Straeten, 1968, vol. i p. 273). Viotti became his teacher and formed such a high opinion of him, that he made Kreutzer a soloist in his “Theatre Italien” in 1790.



The Paris Conservatoire appointed Kreutzer Violin Professor after Viotti left. He then toured Italy and other countries giving concerts and was in Vienna in 1798. In 1801 he became solo violin at the Grand Opera, and concert master in 1817. On one occasion he was required to conduct, and did it with such ability that Napoleon made him assistant to Habeneck, the first opera conductor.

Kreutzer played an important part in Paris’ musical life from that time on. He was most versatile and gifted as a composer, writing about forty operas. These were all produced and were successful. He also composed a great deal of chamber music and nineteen violin concertos. His ‘Forty-two Etudes’ are still recognised as his most important contribution to violin music. The concert tours that he did from time to time were successful, and he was also a brilliant teacher. On one of his concert tours, while in Vienna, he met and made friends with Beethoven. Beethoven must have been impressed

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<sup>10</sup> Photo from Farga, 1940, Plate C.

with his playing because he dedicated his sonata, Op. 47, to him. This sonata became known as the Kreutzer Sonata.

Kreutzer, as a violinist, was described by his contemporaries as an artist who mixed warmth of feeling and liveliness with happy harmony. He almost equalled Viotti with the sweetness of his cantilena and the broad, full tone of his allegro. It was his bowing that let him down, as it was a little monotonous. While he was less elegant in style than Rode, he obeyed instinct only and this gave his performances great spontaneity and fervour. (Farga, 1940, pp. 154-155).

It was in 1810 that an unfortunate accident occurred and he broke his left arm. He had to give up playing as a soloist, and his activities were confined to teaching, conducting, and composing. He retired in 1826, and offered his last opera to the directorate of the opera. It was rejected, and this left Kreutzer devastated, making his enfeebled health even worse. He went to Switzerland to recover, but died there in 1831. (van der Straeten, 1968, vol. i p.273).

Farga (1940) writes that Kreutzer's operas are now completely forgotten, while his violin concertos are used mainly as teaching material, though are almost forgotten. However, it is in his 'Forty-two Etudes' that his name will live on. "No violinist can afford to omit learning this magnificent work, for Kreutzer's exercises are not only indispensable to the acquisition of a solid technique; they combine ingenious utility with musical ability that makes each of them a perfect masterpiece." (Farga, 1940, p. 156). It may be said that Rode's Twenty-four Caprices are more imaginative and have more originality in their themes, but they are only a welcome supplement to the Kreutzer exercises. The Forty-two Etudes have intrinsic possibilities that are inexhaustible; for even the accomplished artist, they can set new tasks. (Farga, 1940, p. 156). Because of the fundamental musicality and approach, the 42 Etudes have been brought up to date by successive editors. They have done this by adding new fingerings and bowing or by composing their own variants. The claim is made in Eisenberg's (1920) edition, that Kreutzer anticipated this updating and did teach more advanced versions of his caprices than those which he published. (Simmons, 2001, vol. 13 p. 904).

Kreutzer also had an input into the designing of the Tourte bow, when Tourte asked famous violinists such as himself and Viotti for their opinion. This resulted in the length of the violin bow being fixed at between 29.1 to 29.3 inches (Farga, 1940, p. 91-92).

Lambert Joseph Massart was born in 1811 in Liège. His first violin teacher was an amateur, a Mr. Delaven. However, Mr. Delaven was able to secure him a scholarship from King William I of the Netherlands and this allowed him to study as a private pupil of R. Kreutzer in Paris, as the Conservatoire would not accept foreigners. (van der Straeten, 1968, vol. ii pp. 135-136). However, in 1829 he was admitted as a composition student where he studied theory with P. J. Zimmermann and counterpoint and fugue with Fétis. In the 1830's he achieved recognition as an outstanding violinist after early successes in the *concerts spirituels* at the Opéra. He played in concerts with Liszt, Thalberg and Labarre, as well as at the Conservatoire in 1837. (Mell, 2001, vol. 15 p. 88).

Massart became an eminent virtuoso and appeared as such with great success. However, he was prevented from following the career of a soloist by a certain degree of nervousness. Hence, he devoted himself to teaching. He became such a great teacher that in 1843 he was appointed as teacher at the Paris Conservatoire. (van der Straeten, 1968, vol. ii p. 136). After this appointment, he restricted his playing to chamber music. He, with his wife, who was an excellent pianist, their pupils and relatives, and distinguished artists performed often at musical soirées held at their home. It was rare, though, to see Massart perform in public after 1850. However, he did continue to teach until his retirement in 1890. (Mell, 2001, vol. 15 p. 88). His prominent pupils include Lotto, Wieniawsky, Sarasate, Teresina Tua, Marsick (also a pupil of Loenard), and Fritz Kreisler. (van der Straeten, 1968, vol. ii p. 136).

Whilst shy and modest, Massart had the equipment, but not the temperament, of a violin virtuoso. He preferred playing chamber music over solo performance. He did not write any original educational works and had very little interest in composition. However, he did compose some solo pieces for the violin. He was an intelligent man, with great command and knowledge of the violin. This, along with the high standards of performance he set, led to his great success as a teacher. (Mell, 2001, vol. 15 p. 88).

Henry Wieniawsky<sup>11</sup> was recognized as having talent at a young age and when he was 6 received his first lessons from Mr. Paris, the foremost teacher at Lublin, the place where he was born in 1835. When he was 8 years old his mother took him to Massart in Paris. Massart was so astonished at his talent that he secured his entry into the Conservatoire in 1843. He won the first prize in 1846. He continued to study until 1848 when he made his debut in St. Petersburg with immense success. He returned to the Paris Conservatoire in 1849, where he entered Colet's class for composition. He won the first prize in 1850. (van der Straeten, 1968, vol. ii pp. 382-3). He returned to St. Petersburg and from 1851-3 gave many concerts with his younger brother accompanying on piano. He was also busy composing during this time and by 1853 had composed and published 14 opus numbers, including the Polonaise no. 1, the *Souvenir de Moscou* op. 6, several mazurkas, *L'école moderne* and the Violin Concerto no. 1 in F # minor. With this last work, a tour de force of brilliance and Romantic dash, he achieved his first great success in Germany in 1853. His fame grew rapidly and in the following years he toured triumphantly in Belgium, France, Austria, Holland and Germany. In the autumn of 1858 he travelled to Britain and gave concerts in London and several other cities. He appeared in London at the Beethoven Quartet Society concerts in 1859 with Piatti, Joachim, and Ernst (see figure B - 3). He married Isabella Hampton, the niece of George Osborne, in 1860 and dedicated his famous *Légende* op. 17 to her. (Schwarz and Chechlinska, 2001, vol. 27 p. 369).



He was solo violinist to the Tsar of Russia between 1860 and 1872. He toured in America from 1872-4, when in the latter year he received a request to return to Brussels to take over the duties at the Conservatoire from Vieuxtemps who had fallen ill. While there he trained many excellent pupils. He returned to Russia in 1877, once Vieuxtemps had recovered. (van der Straeten, 1968, vol. ii pp. 382-383). He travelled to London for concerts in February and June of 1878, and Berlin in November. Despite his failing health, and in financial need, he continued his tour to Russia. During a concert in Moscow in December he had to interrupt his performance of the 'Kreutzer' Sonata after the first movement. However, once he felt well, his playing was still magnificent. He

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<sup>11</sup> Photo from Roth, 1997, p. 5.

began a Russian tour with the singer Desirée Artôt in early 1879, but was hospitalized in February. He recovered sufficiently well to give a farewell concert in Odessa in April. He returned to Moscow in November and died there in 1880 from heart disease. (Schwarz and Chechlinska, 2001, vol. 27 p. 370).



Figure B - 3 Beethoven Quartet Society, London, 1859: (from left to right) Alfredo Piatti, Henry Wieniawsky, Joseph Joachim and (seated) Heinrich Ernst.<sup>12</sup>

Wieniawsky must be ranked very near the top among violinists of the generation after Paganini. A combination of French schooling and Slavonic temperament shaped his playing. He could “toss off technical fireworks”, but also bring tears to his listeners’ eyes. The emotional quality of his tone was heightened by an intensified vibrato. (Schwarz and Chechlinska, 2001, vol. 27 p. 370). His technique was infallible, although he had to struggle constantly with some stiffness in his right arm. His style was passionate and his tone was charming and animated. However, his passion always remained within aesthetic limits. As a composer, he was highly valued, an appreciation which remained long after his death. (Farga, 1940, p. 197). He combined the technical advances of Paganini with Romantic imagination and Slavonic colouring. His Polish nationalism is evident in his polonaises and mazurkas. (Schwarz and Chechlinska, 2001, vol. 27 p. 370). He stands far above the majority of virtuoso composers of his time. Some passages of his works are brilliant, graceful and original and show poetical

inspiration. He reveals himself as a musician of a higher order, especially in the form and orchestral treatment of his concertos. These, as well as many of his solo pieces, are of lasting value. (van der Straeten, 1968, vol. ii p. 384). Because of its wonderful freshness and perfect structure, his second Concerto in D minor is one of the most beautiful works of violin music, and the *Russian Carnival* is said to be the test piece of a really great violinist. Wieniawsky wrote several teaching works which have put him in the ranks of the best violin pedagogues of his time. (Farga, 1940, pp. 197-198).

Fritz Kreisler was born in Vienna in 1875 and was the son of a musical doctor. He was privileged to hear good chamber music from a young age and began to study the violin when he was just four years old. He was taught by the Concertmeister Jacques Auber from the Ring Theatre. At the age of 7 he went to the Conservatoire and was the



pupil of Hellmesberger. After gaining the first prize in 1885 he left the Conservatoire to continue his studies with Massart at the Paris Conservatoire. He also won the first prize there. After studying with Massart for two years, he went on tour in America with the pianist Moritz Rosenthal. Upon returning to Vienna, he completed his general education before serving his one year in the army.

Kreisler made his home in Berlin, but continued to tour both Europe and America with ever-increasing success. During the Great War he served in the Austrian army and was wounded. However, his hands and arms escaped injury, and soon after the war, once he had recovered, he began touring again. It seemed that his technique was even greater than before, and his understanding of the works of the great masters had matured and increased. It may be said that he occupied the place that was once filled by Joachim. (van der Straeten, 1968, vol. ii pp.127-128). He settled in America in late 1914, but unfortunately, anti-German sentiment was high and he withdrew from the public platform until 1919 when he reappeared in New York. He lived in Berlin from 1924 to

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<sup>12</sup> Schwarz and Chechlinska, 2001, vol. 27 p. 369

1934 and when Austria was annexed by the Nazis he was offered citizenship by the French Government. He returned permanently to America in 1939, where he became a citizen in 1943. (Schwarz, 2001, vol. 13 p. 890). Following (figure B - 4) is a recital program from around 1936. (Roth, 1997, p. 44).

Kreisler's tone was full and round and of exquisite quality. Though not very large, it had unequalled carrying power because just enough pressure was applied by the bow not to suppress the natural vibrations of the strings. The matchless colour was achieved by vibrato in the style of Wieniawski. Kreisler applied vibrato, however, not only on sustained notes but also in faster passages which, under his magical touch, lost all dryness. Equally personal were his methods of bowing and fingering. (Schwarz, 2001, vol. 13 p. 890). His technique of both the bow and the left hand place him in the front rank of virtuosos. ( van der Straeten, 1968, vol. ii p. 127). His finger connections could be fast or slow, blatantly emphasized or exquisitely subtle. His ability to sustain 'life' in position changes was awe-inspiring. Many consisted of 'bridging' effects in combination with non-primary fingers; others were employed in changes from one string to another, or were simplistic up or down one-finger slides. Figure B - 5 depicts some random examples, but efforts to describe them on paper can hardly be satisfactory. They must be demonstrated in the flesh. (Roth, 1997, p. 40).

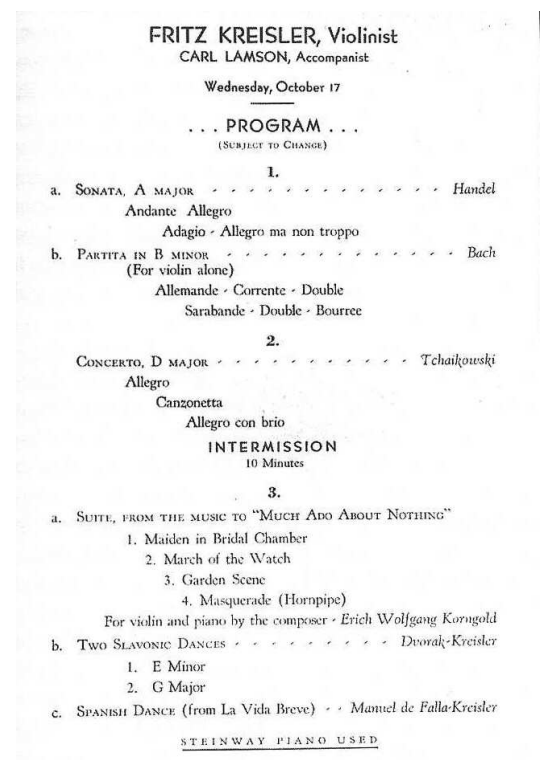


Figure B - 4 Kreisler's recital program.

**KREISLER'S  
SLIDES AND POSITION CHANGES EXAMPLES  
(CONT.)**

**CAPRICE VIENNOIS** **INDIAN LAMENT**

FAIRLY HEAVY SLIDE RAPIDLY  
SLIDE IN 1<sup>st</sup> BOW WITH 1<sup>st</sup> FINGER  
IN 1<sup>st</sup> BOW

SLIDE WITH  
2<sup>nd</sup> FINGER

SLIDE IN  
1<sup>st</sup> BOW

SLIDE ON  
D + A STRINGS

**SCHUBERT SONATA (DUO) IN A MAJOR, OP. 162**

A SUBTLE  
HEIFER'S SLIDE

THE CHANGE FROM A ST.  
TO E ST. IS INAUDIBLE

**KREISLER'S  
EXPRESSIVE SLIDES AND POSITION CHANGES  
SOME EXAMPLES**

CHANGE IN 1<sup>st</sup> BOW  
COMPARATIVELY SLOWLY

CHANGE IN 1<sup>st</sup> BOW  
LIKE A RAPID DARK NOTE

RAPID CHANGE  
BRIDGING IS HEARD FINGER (A LA HEIFER'S)

SLIDE WITH LAUNDRY

RATHER 'LAZY'  
SLIDE

RATHER 'LAZY'  
SLIDE

COMPARATIVELY  
RAPID

RAPID CHANGE  
IN 1<sup>st</sup> BOW

SLIDE IN 1<sup>st</sup> BOW

**CAPRICE VIENNOIS**

1<sup>st</sup> BOW 1<sup>st</sup> BOW 2<sup>nd</sup> BOW

BARELY PERCEPTIBLE  
STRAINING CROSSING SLIDE

USING 'G' AS BRIDGE. SLIDE RAPIDLY  
HIT THE HIGH 'B' SOLIDLY WITH 2<sup>nd</sup> FINGERS

SUBTLE SLIDE  
IN 1<sup>st</sup> BOW

Figure B - 5 Examples of Kreisler's slides and position changes.

Kreisler was also a gifted composer and wrote a considerable number of solo pieces, some of which became very popular. He also made arrangements of and edited a large number of mostly 18<sup>th</sup> century compositions, many of which had become quite unknown. (van der Straeten, 1968, vol. ii pp. 127-128). His cadenza for the Brahms concerto is superior to Joachim's. (Roth, 1997, p. 40)

Pierre Rode<sup>13</sup> was born in Bordeaux in 1774. His teacher as a boy was Professor Faufel, with whom he studied until he was 14 years old. After playing in a concert of Punto in Paris, he was introduced to Viotti. Viotti became his teacher and instructed him for 2 years with great devotion. At age sixteen, Rode played Viotti's Concerto No. 13. It so impressed Viotti that he put Rode into the orchestra of the Théâtre Feydeau.



Rode was not content to stay in one place and wanted to travel. He went to Holland in 1794, then to Germany, where he was particularly successful in Berlin. He was not received so well in London and so returned to Paris. The conservatoire had just been founded there and Rode was appointed as professor for the violin. He played with renewed success at the theatre Feydeau concerts. (van der Straeten, 1968, vol. i p. 282). He did not stay there long before he set off again for Madrid, and then a second tour to

<sup>13</sup> Photo from Farga, 1940, Plate CI.



Berlin in the company of Boieldieu. This tour proved to be even more successful than the first. “He was put on the same plane as Viotti, and it was said that he played with even more feeling and tenderness than the Italian master. Spohr, too, saw in Rode the personification of the ideal violinist.” (Farga, 1940, p. 156).

Rode returned to Paris in 1800 and was appointed by Napoleon as 1<sup>st</sup> solo violin of his private music. He then accepted an offer from the Russian Court where the Tsar Alexander made him his 1<sup>st</sup> violin with the sole obligation to play at the Court and the Imperial theatre. He stayed for five years, meeting with ever-increasing success and popularity. Unfortunately, the constant excitement of the life at Court placed much pressure on his nervous system – which adversely affected his technique. (van der Straeten, 1968, vol. i p. 282). Upon his return to Paris in 1808, the public was disappointed and he was not met with the same enthusiasm that greeted him in former years. They found the pieces he had composed in Russia mediocre, and his playing had become unsteady.

“It is highly probable,” writes Farga (1940), “that Rode had grown careless in Russia, where he had had no serious rival. He seems to have neglected his daily exercises...” (p. 157). He thus withdrew from the public platform and retired to the South of France where he practised daily.

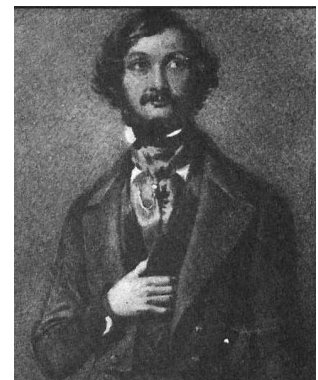
He began to tour Europe again in 1811. However, his successes were not what they had been. Spohr heard him again in Vienna in 1813 and felt disappointed. He wrote in his autobiography that Rode had simplified the complicated passages, however, he still appeared timid and unsure. (Farga, 1940, p. 157). Beethoven invited him to play his Sonata in G major, op. 96 for the first time. He was very dissatisfied. (van der Straeten, 1968, vol. i p. 282). He settled in Berlin in 1814 where he married a young Italian girl. He stayed there several years before returning to Paris. In 1828 he was persuaded to play in public. It was a complete failure. This unnerved him so much that his health began to deteriorate. He retired to his Chateau Bourbon where he died in 1830, a bitter and disappointed man. (Farga, 1940, p. 158). Because he was constantly on the move, he did not complete the training of any particular pupil, although several benefited from his teaching. The most noted was Joseph Böhm in Vienna. Rode’s compositions stand on a higher level than those of most of his contemporaries. The concertos testify to

nobility of thought, although they show no true inspiration. (van der Straeten, 1968, vol. i p. 283). The Seventh, in A minor, and the Eleventh in D minor have become popular. His 24 caprices are a great achievement and are standard works and indispensable for all students of the violin. Rode's many variation pieces are also very attractive. (Farga, 1940, p. 158).

Joseph Böhm made a name for himself as a quartet player. He was among Vienna's best violin teachers. He did not, in spite of his magnificent and well-known technical perfection, play often as a soloist, such was his stage fright. (Farga, 1940, p. 185). Böhm was born in 1795 in Pesth and was first taught the violin by his father. He later became the pupil of Rode. In 1815, he played between the acts at the Burg theatre in Vienna, which evoked great enthusiasm. After touring Italy with the pianist, P. Pixis, he returned to Vienna in 1819 and appeared frequently as soloist. He also instituted regular quartet soirées. In that year the Vienna Conservatoire appointed him violin professor. He became a member of the Imperial Chapel in 1821. He toured as a virtuoso in Germany and France during 1823 to 1825. From 1827 he performed less and less on the concert platform and chose to devote his time almost entirely to teaching.

Böhm resigned from his position at the Conservatoire in 1848, but continued to hold his position at the Imperial Chapel until 1868. He had many pupils, his best-known being Joachim, Ernst, Singer, Hellmesberger, L. Straus, and J. Dont. He published only a few compositions which are of no account. (van der Straeten, 1968, vol. ii p323-4).

Heinrich Wilhelm Ernst<sup>14</sup> was the son of a tailor and showed a remarkable talent for music from an earlier age. Born in Brünn, Moravia in 1814 he entered the Vienna Conservatoire at age nine. There he studied violin under Böhm and Mayseder, and Seyfried was his composition teacher. When he was 15 he played in front of Paganini, who told him he would have a great career. He developed an ambition to surpass Paganini, but really only aimed at emulating his amazing stunts. The following year he went on tour, as a fully fledged virtuoso, performing at Munich, Stuttgart,



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<sup>14</sup> Photo from van der Straeten, 1968, vol. ii p. 368.

Frankfort, and other centres. He found himself in Paris, where he renewed the studies under de Beroit, and hence remained there for some years.

In 1832 Paganini came to Paris to perform and Ernst never missed an opportunity to hear him and to study his style. Ernst secretly rented a room next door to Paganini. While Paganini was practicing, Ernst listened and with his excellent memory he succeeded in studying several of Paganini's unpublished works.



These included the variations on *Nel cor più non mi sento*, and the *Carnival in Venice*. At Ernst's next public performance he played these items, which of course, made Paganini extremely annoyed. His variations on the "Carneval de Venice" was to become one of the most brilliant firework pieces for the violin. Ernst's style of composition and its execution approached so very near Paganini (as can be seen in the above photograph<sup>15</sup>). He possessed higher artistic qualities, which show themselves both in his compositions and in the interesting and important novel technical features of his performances. He never, however, succeeded in achieving Paganini's noble and wonderfully passionate tone.

He began again, in 1834, to tour all through Europe and visited London for the first time in 1843. A liking manifested itself and he visited the city many times until 1858, while in between he continued his triumphal tours of Europe. He became sick in 1859 with a spinal complaint, which culminated in paralysis in early 1862. Ernst's amiable character and his admirable personal qualities had made him many friends over the years, and they supported him until the end.

The compositions that Ernst wrote show a deeper poetical feeling than those of his contemporary virtuoso composers, but most of them show the wear of time. His many fantasies and nocturnes, as well as his chamber music compositions, have all but disappeared. His technically difficult F sharp minor Concerto is a genuinely inspired work, although it was constructed for the purpose of "showing off". This, and other works like "Othello Fantasia" contain so many features of technical violinistic interest

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<sup>15</sup> Photo from Roth, 1997, p. 4.

that to the few who can effectively master their enormous difficulties, they will always provide opportunity for the display of the highest virtuosity. (Farga, 1940, pp. 202-203 and van der Straeten, 1968, vol. ii pp. 113-115). Ernst had true Romantic élan as a composer and this is exemplified in his *Concerto pathétique* op. 23 or the famous *Elégie* op. 10. Even in his most virtuoso pieces he maintained good taste, for example the *Airs hongrois variés* op. 22. His *Carnaval de Venise* op. 18 is not so much an imitation of Paganini as a clever set of original variations based on the same tune. (Massin, 2001, vol. 8 p. 306).

Jacob Dont<sup>16</sup> was born in Vienna in 1815. His father was a violoncellist. He was a pupil of Böhm and Hellmesberger at the Vienna Conservatoire. He joined the Burg-theatre as a violinist in 1831. He became a teacher at the Conservatoire in 1834 as well as a member of the Imperial Chapel. He was a well-known soloist as well as a chamber music player and teacher. (van der Straeten, 1968, vol. ii p. 115). Unfortunately, despite his command of the instrument, he was excessively shy, and withdrew from the concert platform early in his career, devoting himself to teaching and composing. (MacDonald and Locke, 2001, vol. 7 p. 500). His best-known pupil was L. von Auer. (van der Straeten, 1968, vol. ii p. 115). While teaching at the Conservatoire he wrote a manual, *Gradus ad Parnassum*. Farga (1940) writes that it is equal in value to the French *Etudes* and has become an indispensable adjunct for the teaching of modern violin playing (p. 186). He wrote violin concertos, solos, studies, and quartets and earned the praise of Spohr as a composer. His studies possess musical value and are standard works for the study of the violin, especially in its advanced stages. (van der Straeten, 1968, vol. ii p. 115).



Leopold von Auer received his first violin instruction from R. Kohne at the Conservatoire at Pesth. He was born in Veszprén, Hungary, in 1845. He continued his studies at the Vienna Conservatoire under J. Dont in 1857-8, before going to Hanover and receiving instruction from J. Joachim. In 1863 he became concertmeister at Düsseldorf, then Hamburg in 1866. At the end of 1868 he went to St. Petersburg as solo

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<sup>16</sup> Photo from van der Straeten, 1968, vol. ii p. 112.

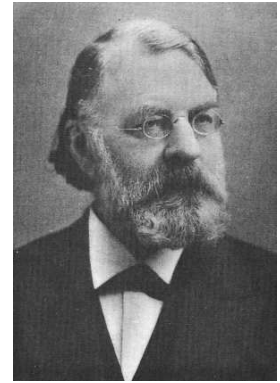
violinist of the Imperial Chapel and professor at the Conservatoire. During 1887-92 he was conductor of the Imperial Music Society. It was here that he founded the St. Petersburg quartet - one of the most perfect ensembles of its time. He went to New York in 1918 where he founded an academy for violin playing. (van der Straeten, 1968, vol. ii p. 330). Auer, at the age of 82, succeeded Flesch at the Curtis Institute of Music in Philadelphia. Both men were on good terms with each other, as the following letter, dated 22 January 1928, shows.

Translation: *Your decision to discontinue your successful work in Philadelphia will no doubt be greatly regretted by musicians and music lovers alike, but especially by myself [...]. I shall be happy to follow your kind suggestion of attending a lesson in your class [...].* (Flesch, 1990, p. 319).

Auer was in St Petersburg for fifty years and thus exerted a decisive influence on the Russian violin school. One of his duties as court violinist was to play the solos at the Imperial Ballet. It was traditionally a famous violinist who played these, which stimulated Tchaikovsky and other composers to write attractive solos for them. (Schwarz, 2001, vol. 2 p. 166).

Auer lacked a certain virtuoso flair in his technique, possibly because the physical structure of his hand was poor, but he more than compensated for this with his noble and fine-grained interpretations of the great concertos. (Schwarz, 2001, vol. 2 p. 166). He “combined all qualities of a virtuoso of the first rank with those of a thoughtful and soulful artist.” (van der Straeten, 1968, Vii, p. 330). He was a great teacher with an excellent method (Farga, 1940, p. 207), although his influence as a teacher did grow slowly. Most of the students that came to learn from him were already accomplished technicians. Auer developed their taste and interpretive powers. He geared his approach to the temperament of each student. One may speak of an Auer style more than of a school: virtuosity controlled by fine taste, classical purity without dryness, and intensity without sentimentality. (Schwarz, 2001, vol. 2 p. 166). Many prominent virtuosos may be counted as his students. These included Elman, Zimbalist, Parlow, Harrison, and Menuhin. He also published three books, the best-known being *Violin Playing As I Teach It* (1921). (van der Straeten, 1968, vol. ii p. 331).

Joseph Joachim<sup>17</sup> influenced the Berlin school of violin-playing for several decades. (Farga, 1940, p. 242). Born in 1831 in Kittsee, near Pressburg, he was the greatest master of the violin of his time. It was at the age of five that he began to play the violin. He showed such talent, that his parents placed him under Serwaczynski, who was the leader at the Pesth Opera. He played a duet with his master when he was seven. He went to Vienna in 1839 where he studied under Hauser and Hellmesberger. Around 1840 he became the private student of Böhm, and there made such rapid progress that his master declared, in 1843, that his violinist training was complete. (van der Straeten, 1968, vol. ii p. 241). However, he went to the Leipzig Conservatoire and began studies with David and Mendelssohn, who had such a decisive influence on him that his life may be understood in terms of a mission to promote Mendelssohn's work. It was Mendelssohn who also arranged composition tuition from Hauptmann as well as a good general education for Joachim. The impact of Mendelssohn's death in 1847 had a deep impact on him, and despite being deputy leader of the Gewandhaus Orchestra and a teacher at the Leipzig Conservatory, he decided to undertake further study with Liszt. (Borchard, 2001, vol. 13 p. 126). He showed such great talent that Liszt invited him to Weimar as leader of the orchestra, a position he held until 1866. In that year, he was appointed director of the Berlin Music Academy. Hence, for almost 40 years, he was the decisive influence on the musical life of the Prussian, and later German, capital. (Farga, 1940, p. 206). In 1869 he founded a permanent string quartet in Berlin, with E. Schiever, H. de Ahna, and Wm. Müller as violoncellist. It saw a succession of members and figure B - 6 shows some of them. The Joachim quartet was unequalled in the rendering of the classics as well as the classic-romanticists, and their visits were always received with enthusiasm over the whole of Europe. (van der Straeten, 1968, vol. ii p. 243).



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<sup>17</sup> Photo from van der Straeten, 1968, vol. ii p. 224.



Figure B - 6 The London Joachim Quartet.<sup>18</sup>

Joachim taught for nearly 50 years and as such there are many students who can claim to have studied under him. However, it would not be quite correct to speak of his success as a teacher, as he restricted his advice and guidance to advanced students. None of his pupils ever became really world-famous. (Farga, 1940, p. 206). He also was conductor at many important music festivals. As a composer he was strongly influenced by Schumann and Brahms, but if he lacked originality, a lofty nobility of thought gave his work the mark of distinction. He wrote many compositions, but only a small number of these have been published. These included among other works for violin, 3 violin Concertos, of which his very complicated *Hungarian-style Concerto* has proved of lasting value. He wrote a tutor, in his latter years, in conjunction with Moser in which he laid down the principles of his art. (van der Straeten, 1968, vol. ii pp. 244-245). As a player, Joachim exhibited a subtle command of rubato, long-arched phrasing and a sparing use of vibrato. This is evidenced from the few extant recordings of his playing from 1903. (Borchard, 2001, vol. 13 p. 126).

Joachim's "faultless technique only served him as an aid to a perfect rendering of the works of the great masters whose mode of thinking and feeling he strove to penetrate, sinking his own individuality in theirs as far as possible, with a result that his rendering, especially of the works of Beethoven and Bach, as well as of all the other masters, served as a model for all who heard him." (van der Straeten, 1968, vol. ii pp. 244-245).

Jenő Hubay (Eugen Huber)<sup>19</sup> was born in Budapest in 1858 and studied the violin under his father Karl for five years at the National Conservatoire at Budapest. When he was eleven years old he played a Viotti Concerto in public. He went to the Berlin High School for Music between 1871-5 with Joachim as his teacher. He had a successful tour of Germany in 1876. At the invitation of Vieuxtemps he went to Algiers in 1881, where he arranged the orchestral scores for Concertos No. 6 and 7. He was appointed professor of violin at the Brussels Conservatoire in 1882, and later, in 1886, succeeded his father as first professor of violin at the National Academy at Budapest.



Hubay continued giving occasional concert tours until 1898 when he retired more and more from the virtuoso career and devoted his time to teaching, composing and the activities of his quartet. Hubay had a highly developed technique, a beautiful tone and fine artistic feeling. (van der Straeten, 1968, vol. ii p. 332). He was an efficient violinist and played in perfect style the concertos of de Bériot and Vieuxtemps. He was also a successful teacher and his pupils included F. von Vecsey, S. Geier, J. Szigeti, and Eldering. (Farga, 1940, p. 205). He composed four violin concertos and a large number of violin pieces, many of which are still great favourites, as well as seven operas, a symphony and songs. (van der Straeten, 1968, vol. ii p. 332).

Bram Eldering was born in Groningen in 1865 and received his first instruction from Mr. Poortman. He studied under J. Hubay from 1882-6. He went to Budapest in 1886 with Hubay as part of his quartet and also as teacher of the violin. He returned to study

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<sup>18</sup> van der Straeten, 1968, vol. ii p. 225. From an engraving after the painting by Bruck-Lajos.

<sup>19</sup> Photo from Farga, 1940, Plate CXXVI



in 1888 at the Berlin High School of Music, where he took instruction from Joachim. When he left in 1891, he took the post as concertmeister in the Philharmonic Orchestra, Berlin. From 1894-9 he was the concertmeister in the Meiningen Court Chapel. From 1899-1903 he was first professor at the Amsterdam Conservatoire. He was professor at the Cologne Conservatoire from 1903. (van der Straeten, 1968 vol. ii p. 374).

Joseph Szigeti<sup>20</sup> began to study the violin at the age of six, after being born in Budapest in 1892. He went to the Royal Academy there, and he studied under Hubay. He was only 13 when he made his first public appearance. Later he performed in Berlin and Dresden, and in 1907 made his London debut, which was such a success that he remained in London for nearly seven years. He became



professor at the Geneva Conservatoire in 1917, a position he held until 1924. He played in all principal towns of Europe, including Scandinavia and England, during those years. He visited America in 1925. He arranged a number of pieces for violin and pianoforte (van der Straeten, 1968, vol. ii p. 338), wrote articles, and published works on the violin and its repertory.

As a young musician, Szigeti was a child prodigy. However, his talent required time to mature and his career didn't flourish until he was in his 30's. He gradually discarded all the trappings of the virtuoso repertory and made virtuosity seem easy by avoiding showmanship. His unaccompanied Bach playing was exemplary and he fully conveyed the impassioned grandeur of Beethoven and Brahms, although his playing of Mozart lacked a little in charm. He also played contemporary music with great conviction, and many composers dedicated works to him. (Schwarz, 2001, vol. 24 pp. 885-886).

Szigeti had a perfect command over all the intricacies of modern violin technique, and as well he possessed all the qualities which ensoul his performance. (van der Straeten, 1968, vol. ii p. 338). He held the bow in an old-fashioned way, with the elbow close to the body, and produced great emphatic power. Minor reservations, such as some extraneous sounds, were swept aside, however, by the force of his musical personality.

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<sup>20</sup> Photo from Sadie, 2001, vol. 24 p. 885.

(Schwarz, 2001, vol. 24 p. 886). He was famous as an accomplished violinist animated by deep feeling. (Farga, 1940, p. 205).

Willy Hess received his first violin lessons from his father at an early age after being born in Mannheim in 1859. He toured for several years as soloist before studying with Joachim from 1875 to 1878. He was only nineteen when he became concertmeister at Frankfurt and held a similar position at Rotterdam between 1886-8. He then went to England as leader in the Hallé orchestra. He returned to Germany in 1895 and held various positions. He received the title of Royal Prussian professor in May, 1900. He held positions as professor in London and in Berlin. He was distinguished as both a soloist and a chamber-music player. (van der Straeten, 1968, vol. ii pp.276-277).

Adolf Busch was the son of a violin maker. Born in 1891 in Westphalia, he was first taught by his father before entering the Cologne Conservatoire in 1902. He studied first under Hess, then under Elderling, while Steinbach gave special attention to his musical education. After completing his violin study at the Conservatoire in 1908, he went to Bonn and studied compositions under Hugo Grüter (van der Straeten, 1968, vol. ii p. 292). It was not long before he was recognized as one of the best violinists in Germany (Farga, 1940, p. 209). He became good friends with Max Reger in 1907 and together they played his chamber music. He became concertmeister at the Vienna Konzertverein in 1912, and toured in Holland, Sweden, Switzerland, England and Russia. He became professor at the Berlin High School of Music in 1918. (van der Straeten, 1968, vol. ii p. 292).

Busch obtained the highest technical qualities and an animated, fascinating style. (Farga, 1940, p. 209). He commanded a superb technique, although he disliked showmanship and superficial charm and concentrated on showing the true qualities of the music with honesty, clarity and intensity. He possessed a careful control of vibrato, a sparing use of portamento, and subtle variation in shades of staccato and legato. (Philip, 2001, vol. 4 p. 652).



Figure B - 7 Busch Quartet: (from left to right) Adolf Busch, Gösta Andreasson, Hermann Busch and Karl Doktor<sup>21</sup>

He moved to Basle in 1926, and gained great fame on his numerous tours, not only as a soloist, but also as the first violinist of the string quartet which he founded (see figure B - 7). As a composer, he gave particular attention to the somewhat neglected violin sonata with piano accompaniment, and specialized in chamber music. (Farga, 1940, p. 209). He produced many compositions, initially with a leaning to the style of Reger, but gradually developed his own individuality. His compositions for violin consist of, among others, a solo piece with orchestra, a sonata for pianoforte, and a sonata for violin solo. (van der Straeten, 1968, vol. ii p. 292)

Pierre Marie François Baillot de Sales<sup>22</sup> was born in Passy, Paris, in 1771 (Farga, 1940, p. 158) into a non-musical family. His father worked in several occupations including as a merchant, a government functionary, and a teacher of law. His early musical education is unclear and not well documented, although his first violin teachers were Polidori (an Italian) and Sainte-Marie (a Frenchman). Apparently Polidori was not a great performer, but he instilled in Baillot great enthusiasm, while Sainte-Marie's wise severity instilled the precision and cleanness into his playing. (Goldberg, 1991, Ed's Intro. in Baillot (1835) p. xiii). Baillot's godfather took him on tours through southern France, Italy, and



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<sup>21</sup> Philip, 2001, vol. 4 p. 652

Corsica at the age of ten. (Farga, 1940, p. 158). Back in Paris in 1782, he was privileged to hear Viotti perform, which left a very deep impression, for he always retained an enormous respect for Viotti.

In 1773, Baillot's family moved to Corsica, where his father died only a month thereafter. This left the family in financial trouble. The young Pierre was taken in by his father's colleague Claude de Boucheporn to be raised with his own son. He would not see his family again for seven years, as they moved back to France. Apart from lessons he took in Rome from Pollani, a pupil of Nardini (1722-93), little is known about his violin training during that time. It has been recorded, though, that Pollani strongly impressed upon him to use more bow and play more broadly. (Goldberg, 1991 Ed's Intro. in Baillot (1835) p. xiii)

In 1791, at the age of nineteen Baillot returned to Paris, where he set out to support his family. Viotti offered him a position in the violin section of the orchestra of the Theatre Feydeau, which Viotti had founded. Baillot was seated next to Pierre Rode and the two developed a close professional and friendly relationship. He resigned five months later because the salary was not enough to support his family, and obtained a government job in the Ministry of Finance. He was then drafted into the army.

Upon returning to Paris in May 1795, he returned to the Ministry of Finance, and renewed contacts with musical friends. He made a distinct impression in Paris music circles when at a private concert he performed Viotti's Concerto No. 14. His reputation increased even further when he performed, including some of his own concerti, at other concerts. In December 1795 he was appointed professor of violin at the newly formed Conservatoire de Musique, a position he held for forty-seven years until his death in 1842.

Baillot's reputation grew quickly, both as a violinist and pedagogue and as a performer and consummate musician. It was he, Rode, and Kreutzer who were given the task, in 1801, of setting down the principles of violin instruction at the conservatoire. Their treatise was entitled 'Method de violin'. Baillot wrote the prose, while Rode and

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<sup>22</sup> Photo from Farga, 1940, Plate XCVIII.

Kreutzer composed the etudes. Baillot did write twenty-four etudes which were important in their own right, although they remained unpublished until after his death. They were, however, never as popular as Rode's and Kreutzer's. Baillot, some thirty years later, wrote an expanded method entitled "L'Art du violon" in which he set forth his philosophy of teaching and his dual emphasis on both the technical and the artistic side of violin playing and music making. (Goldberg, 1991 Ed's Intro. in Baillot (1835) p. xiv).

Baillot became a renowned soloist, performing concert tours both in France and abroad. After successful tours of the provinces in 1803-4 and 1805, he left for a three-year tour of Russia in August 1805. On his way there, he travelled via Vienna where he met Haydn and Beethoven. Upon returning to France, he continued to give concerts there, and then in Belgium and Holland. He also toured England in 1815-6.

Baillot was schooled in the Classical tradition. He performed his own works, of course, but also performed the works of Viotti, Rode, R. Kreutzer, and others. He was one of the first violinists to perform other composers' work, those both older and contemporary. Thus he was one of the first violinist-interpreters. This interest in performing these other works led directly to one of the most important bases of his treatise "L'Art du violon": that a violinist must render the music in the style its composer would have used. For a violinist to do this, all musical styles must be studied. (Goldberg, 1991 Ed's Intro. in Baillot (1835) p. xv).

Baillot was widely known for his technique, style, and musicianship, as well as his wonderful ability to move audiences. Praise for Baillot's playing came from everywhere. Spohr, who was visiting Paris in 1820, heard Baillot's playing, and praised him, although he was not used to his style of bowing. Paganini, in 1831, was at one of Baillot's concerts, and is reported to have gone up onto the stage, with everyone's applause, and shaken Baillot's hand. (Goldberg, 1991 Ed's Intro. in Baillot (1835) p. xvii).

François Antoine Habeneck<sup>23</sup> was the son of a musician from Mannheim, who was the pupil of Stamitz and Fränzl. François was born in Mezières in 1781, his father was his first teacher. His father had enlisted in a French military band and was posted to Mezières and later to Brest. While in Brest, François studied without assistance, and by 1798-9 he had composed violin concertos and three operas. Farga (1940) writes that he “was another non-Belgian who belongs to the Belgian school.” (p. 194). François went to the Paris Conservatoire when he was twenty and studied under Baillot. He gained the 1<sup>st</sup> violin prize there in 1804 and became assistant teacher. (van der Straeten, 1968, vol. i p. 289).



Habeneck showed remarkable talent for conducting at the school concerts of the Conservatoire. He joined the Grand Opera and in 1818 succeeded Kreutzer as solo Violinist. He was conductor at the opera between 1821 and 1824. However, he acquired his greatest fame from a new concert society that was formed at the Conservatoire in 1826, of which he became director. His ability was such that he was able to bring the orchestra to a high standard of perfection. He was instrumental in cultivating the music of the classical masters, and he introduced the works of Beethoven to the Paris audiences. At first they declared them to be barbarian, but the persistence of Habeneck in the face of this opposition eventually paid off when he won the audiences over. (van der Straeten, 1968, vol. i p. 289). According to Farga (1940), he conducted the symphonies of Beethoven more magnificently than anyone else in Europe at that time. (p. 194). He generally conducted with a bow and from a first violin part. Wagner admired his efficiency and the command he had over his forces. (MacDonald, 2001, vol. 10 p. 635).

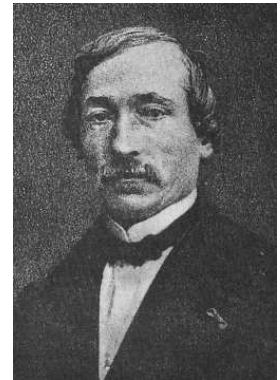
In 1827 he succeeded Kreutzer as kapellmeister of the Grand Opera – a position he held until 1846. He also became 1<sup>st</sup> violinist in the Royal chapel in 1830 (van der Straeten, 1968, vol. i p. 289).

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<sup>23</sup> Photo from van der Straeten, 1968, vol. ii p. 191.

Habeneck's influence and standing in Paris musical life was unrivalled, particularly during the last 20 or so years of his life. From 1808 to 1816 and from 1825 to 1848 he taught violin at the Conservatoire, and his *Méthode théorique et pratique de violin* appeared in about 1835 (MacDonald, 2001, vol. 10 p. 635). He was a man of rugged strength and firmness of character. He had a perfect technique although his playing lacked warmth. However, he was a popular violinist and an excellent teacher and both his friends and pupils admired him. His most famous pupils were Alard and Léonard, Others include Cuvillon, Deldevez, Maurin, and Prume. For the violin he composed two concertos, duets, caprices, variations and solo pieces which are of little value. (van der Straeten, 1968, vol. i p. 289)

Delphin Jean Alard<sup>24</sup> was born in Bayonne in 1815 and studied the violin from childhood. He appeared publicly at the age of 10 with success. He enrolled in the Paris Conservatoire in 1827, and studied musical theory under Fétis. He also took part in F. A. Habeneck's class, but only as a listener. He won many prizes at the Conservatoire and remained a member of the concert society even after he left. (van der Straeten, 1968, vol. ii p. 180-181) He made his debut as a soloist in 1831 with the Société des Concerts du Conservatoire. Paganini, who was in the audience, praised him for his performance and subsequently dedicated his 6 sonatas op. 2 to Alard. He soon became known as an excellent performer. (Schwarz, 2001, vol. 1 p. 276). He was appointed solo violinist in the Royal Band of Louis Philippe in 1840, then took over as professor of violin at the Conservatoire from Baillot, a position he held from 1843 to 1875. Alard was appointed 1<sup>st</sup> solo violinist of the Imperial Chapel in 1858.



Retirement into private life came in 1875 and Alard was succeeded by Maurin at the Conservatoire. As a violin player, Alard had not only a brilliant technique, but also great purity of intonation, beauty of tone, and musical intelligence. He wrote many compositions, all of which are practically forgotten. He did write an excellent tutor, *Ecole du violin*, in 1844 which was used in all European countries. He was an excellent

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<sup>24</sup> Photo from van der Straeten, 1968, vol. ii p. 191.

teacher, with his best known pupils being Sarasate and Garcin. (van der Straeten, 1968, vol. ii pp. 180-181)

Pablo Martin Meliton Sarasate<sup>25</sup> Y Navascues, or simply Pablo Sarasate, received his first violin lessons at the age of 5, from his father, an Artillery bandmaster. He was born in Pampelona, Spain, in 1844 and after studying with Rodriguez in Madrid, performed at the Court when he was only 10. There he was presented by Queen Isabella with a Stradivari violin. He went to Paris in 1856 and studied at the Conservatoire under Alard until 1859. After completing these studies he began to tour in Spain, then Italy and Austria. He also went to Germany where he teamed up with Max Bruch, a pianist at the beginning of his career, and they toured together all over Germany with immense success. He went to England in 1861 without much success, however his fame continued to grow on the Continent. He toured with O. Goldschmidt, P. Lucca, O. Neitzel, and B. Marx. (van der Straeten, 1968, vol. ii pp. 419-420). Many other famous composers were attracted to Sarasate and dedicated their works to him. These included Bruch, Saint-Saëns, Joachim and Wieniawski. All these works were incorporated into his repertory and were played superbly. Although his style differed radically from that of Joachim, who was Germany's undisputed master violinist, he achieved great success in German-speaking countries. Whilst Sarasate had an inclination toward virtuoso work, he also enjoyed playing in string quartets, particularly those of Brahms. (Schwarz and Stowell, 2001, vol. 22 p. 281).



Sarasate had an extremely refined technique with, some say, the best bowing technique since Paganini and a magnificently trained right hand. His tone was as sweet as any of his contemporaries, and was brilliantly clear even in the highest positions. His style was very pure, although he often puzzled his audiences by his facial expression which remained completely unmoved despite the passionate fire of his playing. His compositions are mostly first-class, elegant, and infallibly effective, from his concert music to his numerous fantasies and paraphrases on melodies from operas, to bravura pieces, which although originally written for the piano, he arranged brilliantly for the

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<sup>25</sup> Photo from Farga, 1940, Plate CXXI.



violin. (Farga, 1940, pp. 198-199). The best known among his 54 opus numbers is the *Zigeunerweisen* op. 20. (Schwarz and Stowell, 2001, vol. 22 p. 282).

Sarasate received many high orders of knighthood from various European sovereigns, and was an honorary professor of the Madrid Conservatoire. However, he did not give much time to teaching. (van der Straeten, 1968, vol. ii p. 421).

Hubert Léonard<sup>26</sup> was born near Liège in 1819. He was to be one of Habeneck's most important pupils and was a fully-fledged, brilliant virtuoso after only four year of study. (Farga, 1940, p. 194). Léonard began his study of the violin when he was nine years old. His teacher then was Rouma (1802-74), a violinist at Liège. In 1836, when he was 16, he entered the Conservatoire in Paris after finding a patron in the wife of a rich merchant at Brussels. It was here that he learned from Habeneck. Also at this time he became a violinist at the Théâtre des Variétés. Later, he went to the Opéra Comique and then to the Grand Opera. He left the Conservatoire in 1839, but stayed in Paris until 1844 when he went on a concert tour to Liège and Leipzig. His variations on a theme by Haydn were much applauded and his perfect technique, sympathetic tone and elegant phrasing and brilliant staccato were greatly admired. It was while Léonard was in Leipzig that Mendelssohn imparted some good advice to him about composition.



Léonard subsequently visited Bonn, Dresden and Berlin. In 1847 he visited Sweden and Hamburg, and Vienna in 1848. He succeeded de Bériot as professor of violin at the Brussels Conservatoire in 1852. After marrying an eminent singer, Antonia Sitcher de Mendi, in 1851, he gave concerts together with her in Paris the following winter. Later they toured France, Holland, Denmark, Sweden, Norway and Russia with unabated success. Ill health befell Léonard in 1866 and he retired from the Conservatoire. He settled in Paris the following year where he occasionally still taught and played in concerts. The list of his compositions is a very long one, but most lack any spark, or qualities of greatness. (van der Straeten, 1968, vol. ii pp. 137-138). He was well known for his handbook, *The Violinist's Physical Training*, and his *Etudes classiques*, which

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<sup>26</sup> Photo from Farga, 1940, Plate CXV.

served their purpose perfectly. He was also well known for his editing of the compositions of the old Italian masters. (Farga, 1940, p. 194). He followed more seriously the lines of the Franco-Belgian school than the majority of others. He also supported ardently the important modern composers and worked hard to introduce Brahms, César Franck and others in Paris. (van der Straeten, 1968, vol. ii p. 138).

As a virtuoso, Léonard lacked Vieuxtemps' temperament and Sivori's bravura technique. His intonation and singing tone were praised by his critics and pupils, and his classical and noble style made him an ideal chamber music player. He was one of the first to play the chamber music of Brahms in Paris. His educational works reveal the intellectual and musical gifts that made him a successful teacher. (Mell, 2001, vol. 14 p. 559). He was a very good teacher and his teaching method was proved by the pupils that he taught - among them Besekirski, Dangremont, Marteau, Thompson and most notably Marsick, who needed no more than three year's training to achieve complete mastery of his instrument (Farga, 1940, p. 194).

Martin Pierre Joseph Marsick was born in Jupille, near Liège, in 1848. He began to learn music from his father when he was seven years old. The following year he was sent to the Liège Conservatoire where he won the first prize at the age of 10. He commenced his study of the violin under Desiré Hynberg, and was awarded the large gold medal, a rare distinction, in 1864. He studied at the Brussels Conservatoire under Léonard between 1865 and 1867, and was a pupil of Massart at the Paris Conservatoire during 1868-9. After receiving a scholarship from the Belgian government, he studied under Joachim at the Berlin High School in 1870 and 1871. He made his debut in 1873 at the Concerts Populaires in Paris with the fourth concerto by Vieuxtemps. The composer, who was in the audience, complimented him highly on his performance.

Marsick toured in most European countries with great success and established his fame as one of the foremost virtuosos. He became professor of a violin at the Paris Conservatoire in 1892. He composed 3 violin concertos and a number of effective solo pieces. (van der Straeten, 1968, vol. ii p. 143). His playing was praised for its large sound and simple bow technique and he was especially well known for his interpretations of both Vieuxtemps and Wieniawski. (Baggiani, 2001, vol. 15 p. 901).

He was a very good teacher, and his pupils included Flesch, Thibaud, Enescu and Hubay. (Farga, 1940, p. 194).

Carl Flesch<sup>27</sup> was born in 1873 in the small Hungarian town of Moson. (Farga, 1940, p. 195). He began his study of the violin at the age of six and entered the Vienna Conservatoire in 1886 where he became the pupil of J. Grün. He went to the Paris Conservatoire and studied under Sauzay in 1890, and shortly thereafter under Marsick. He gained the first prize in 1894 and began touring the following year. His reputation as an eminent virtuoso and a great artist was established in Berlin when he gave three concerts there in 1896. He then became teacher of the violin at the Bucharest Conservatoire. He toured again successfully until he became the successor of Bram Eldering at the Amsterdam Conservatoire in 1903. He gave five recitals in Berlin in 1905 which illustrated the evolution of violin literature from Corelli to Reger. (van der Straeten, 1968, vol. ii p. 335). The concert programme for the fourth in the series is shown in figure B - 8. This awakened a wide interest in violinistic circles. A letter from Joachim, written in 1907, gives evidence of Flesch's popularity (see figure B - 9). (Flesch, 1990, p. 162). He left Amsterdam in 1908 and settled in Berlin, doing many concert tours. He toured England in 1911-12, giving a series of very successful orchestral concerts, and visited America for the first time in 1914.



**IV. ABEND**

**Dienstag, den 21. November 1905**

Abends 7 1/2 Uhr

**Von Vieuxtemps bis auf unsere Zeit**

✦

**PROGRAMM**

1. Suite, op. 43 . . . . .	<b>H. Vieuxtemps</b> (1820—1881)
Preludio — Minuetto — Aria — Gavotte	
2. a) Berceuse, op. 16 . . . . .	<b>G. Fauré</b> (geb. 1845)
b) Canzonetta aus op. 53 . . . . .	<b>B. Godard</b> (1849—1895)
c) Havanaise, op. 83 . . . . .	<b>C. Saint-Saëns</b> (geb. 1835)
3. Variationen . . . . .	<b>J. Joachim</b> (geb. 1831)
4. a) Lied des Gefangenen . . . . .	} <b>Max Bruch</b> (geb. 1838)
b) Lied und Tanz aus op. 79 . . . . .	
c) Cavatine aus op. 25 . . . . .	
d) Mazurek, op. 49 . . . . .	<b>César Cui</b> (geb. 1835)
<b>Anton Dvorák</b> (1841—1904)	
5. Phantasie über Motive aus Gounod's Faust . . . . .	<b>H. Wieniawsky</b> (1835—1880)

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**Während der Vorträge bleiben die Saalthüren geschlossen.**

Figure B - 8 Concert Programme

<sup>27</sup> Photo from Flesch, C.F., 1990, p. 255. It was taken in 1930.

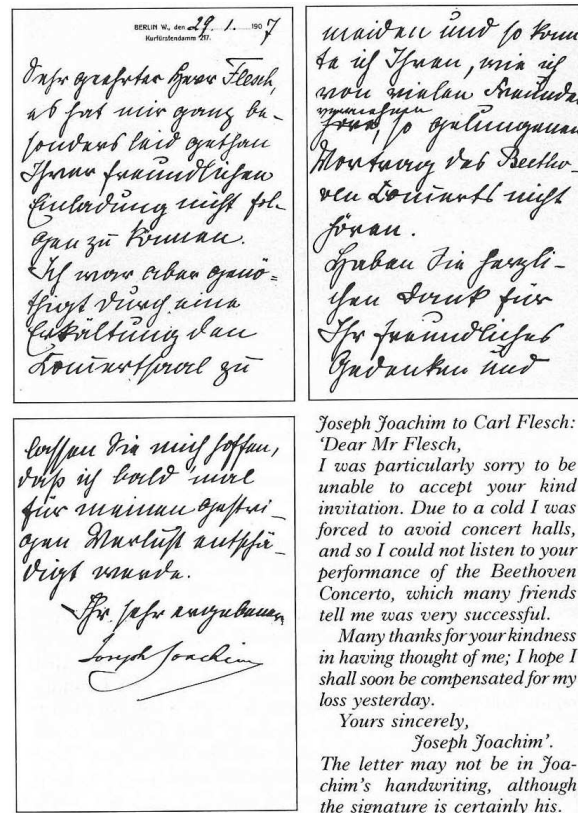


Figure B - 9 Letter to Flesch.

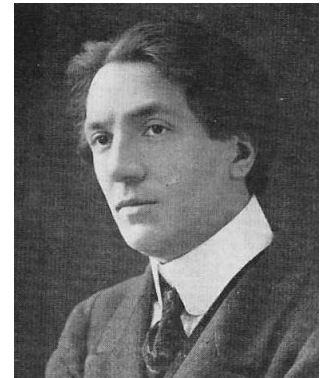
Flesch became involved in the Berlin High School for music by giving special courses for violin playing in 1921-2 and again in 1928 onwards. He received the government title of Professor in 1921. From 1924 he was the principal of the violin classes of the Curtis Institute, Philadelphia, and since that time divided his activities between America and Europe. Flesch was a virtuoso of the highest order. He used almost unlimited technical resources in the service of the highest ideals of true art. (van der Straeten, 1968, vol. ii p. 335). Farga (1940) also agrees that he was a violinist of great technical skill, but adds that his performance was often found to be too cold and artificial. His teaching style was very similar to that of the Viennese, Jacob Dont. (Farga, 1940, p. 195). His European students include Willem de Beer, Jos. Wolfsthal, and Anna Moodie. In 1911, he published a book of studies, and "The Art of Violin Playing" volume 1 (1924) and volume 2 (1930). He also arranged and edited a long list of pieces by older masters, and Paganini's 24 caprices, Dont's studies, as well as concertos by Beethoven, Mendelssohn, Brahms, and Paganini. Mozart's violin sonatas were also edited with the help of A. Schnabel. (van der Straeten, 1968, vol. ii p. 336).

In 1933, Flesch and Thibaud together with Enescu performed the Vivaldi Concerto for Three Violins in memory of their teacher, Martin Marsick. Figure B - 10 is a photograph of the performers rehearsing for the concert.



Figure B - 10 Enescu, Thibaud and Flesch rehearsing. (Flesch, 1990, p. 231).

Jacques Thibaud was a born violinist with a fine instinct for the 'round' tone which was particularly effective in his sustained notes. Born in Bordeaux in 1880, he was highly esteemed for this quality at an early age both in Europe and overseas. (Farga, 1940, p. 195). He initially received lessons from his father and appeared in public at the age of 8 at Bordeaux. At 13, his talent took him to Paris where he attended the Paris Conservatoire and became a pupil of Marsick. At the completion of his studies in 1896, he became a member of the Colonne orchestra, and soon rose to the position of solo violinist. He appeared in this position in some 54 concerts in the winter of 1898-9 and thus established the basis of his reputation. (Cobbett and Goodwin, 2001, vol. 25 p. 389). He made his debut American tour in 1903-4, with his opening concert recital in Carnegie Hall on November 20. (Roth, 1997, pp. 51-52). The programme is shown on figure B - 11. He then toured extensively in Europe and America and ranked as one of the foremost violinists of his time. This was due to his perfect technique as well as his great power of poetical expression. (van der Straeten, 1968, vol. ii p. 193).



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| <ol style="list-style-type: none"><li><b>1. Sonata – Franck</b></li><li><b>2. Prelude &amp; Fugue from the G-minor Solo Sonata – Bach</b></li><li><b>3. Piano Solo: Polonaise in E Major – Liszt</b></li><li><b>4. (a) Rondo Capriccioso – Saint Saëns</b><br/><b>(b) Serenité – Vieuxtemps</b><br/><b>(c) Scherzando – Marsick</b><br/><b>(d) Melodrame – Guiraud</b><br/><b>(e) Polonaise (no number given) – Wieniawski</b></li></ol> <p><b>(Reserved seats were 75 cents to \$2.00)</b></p> |
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Figure B - 11 Thibaud's opening American tour concert programme.  
(Roth, 1997, p. 52).

An unfortunate incident during the First World War left Thibaud with a wounded right arm. He was forced to take a few years' rest and readapt the movement of the right arm to this physical handicap, which he did succeed in doing after sustained effort. When he did reappear at a concert he was applauded even louder than before. Thibaud was an introspective, genteel artist who went about his business without noisy publicity. (Farga, 1940, p. 195).

Carl Flesch included Thibaud with Kreisler, Elman, and Heifetz as players who were great at the age of 12, though he felt that Thibaud was a lesser spirit than Kreisler. He thought that "at age 22, Thibaud was the youngest violinist of great stature... his tone fascinated audiences with its uniquely sweet and seductive colour, literally unheard of at that time." (Roth, 1997, p. 52). He possessed a silvery purity of tone and there was an exquisite polish to his technique. This combined with an instinctive warmth of expression produced performances that were refined rather than robust. He excelled in works from the French Romantic School and of Mozart. He never retired, giving his final concert in Biarritz just ten days before he died in an air crash on his way to a concert tour of East Asia. (Cobbett and Goodwin, 2001, vol. 25 p. 389).

Georg Enesco<sup>28</sup> was born in Liveni, Rumania. He studied the violin at the Vienna Conservatoire from 1887-93 with Bachrich and Hellmesberger as his teachers.

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<sup>28</sup> Malcolm, 2001, vol. 8 p. 200.

In 1894 he continued his studies at the Paris Conservatoire under Marsick with Massenet and Fauré as his composition teachers. It was his compositions, in 1897, that first brought him to prominence with the composition of violin sonatas, a string quintet and a “Poème Roumain” for orchestra. He composed his first orchestral suite in 1903 and his first symphony in 1906, after which he toured in Europe as a



soloist. He founded a prize for Rumanian composers in 1912, with the most important being himself. (van der Straeten, 1968, vol. ii p. 394). He graduated from the Conservatoire in 1899 and began to live a divided life where he was based in both France and Romania. His energies were divided between composition and performance, with Paris the main base for his activities as a violinist. From there he toured several European countries prior to World War I, and also conducted the Berlin Symphony Orchestra and the Concertgebouw in the Netherlands in 1912. Summer months were usually devoted to composition in the Romanian countryside.

The published output of Enesco extends to only 33 opus numbers, though several of these are very large scale works. Apart from a busy career as a performer, Enesco was an obsessive perfectionist, with many of his published works repeatedly redrafted before their first performances, and then revised several times thereafter. (Malcolm, 2001, vol. 8 p. 200).

The last pupil of Viotti to be discussed in this chapter will be Andre Robberechts. It was also at the beginning of the 19<sup>th</sup> century in Belgium that he began the rise in importance of this country as a centre of violin playing excellence. (Milsom, 2003, p. 23).

Robberechts was born in Brussels, Belgium, in 1797 and commenced his study of the violin there under the excellent teacher van der Planken. At the beginning of 1814 he entered the Paris conservatoire. Early the following year the Allied armies entered and the conservatoire was closed. He took private lessons from Baillot, afterwards returning to Brussels. Viotti was on a visit to that town and Robberechts played for him. He was so pleased with the young violinist's playing that he accepted him as a pupil. Robberechts studied under him for several years and acquired that perfect technique and

sound musicianship which distinguished his playing and allowed him to become one of the best teachers of his time.

While Robberechts' "numerous compositions for the violin are of no particular value" (van der Straeten, 1968, vol. ii p. 132), he was the teacher of Charles de Bériot (1802-1870) who was considered the 'Father of the Belgian school' and who "exerted a considerable influence upon the French school". (van der Straeten, 1968, vol. ii p. 134).

Charles August De Bériot<sup>29</sup> was born of an old Belgian noble family in Louvain in 1802. He showed an early talent for music and was attracted by the methods adopted in teaching French and literature of Jacotot. Jacotot's aim was to make the pupil independent from the teacher by constant suggestion, and by implanting self-control raise him to self-reliance. Throughout his life, these were de Bériot's guiding principles.



Around 1821 he went to the Paris Conservatoire and studied under Baillot. However, he was frightened that Baillot's influence would destroy the individuality of his style and so he left after only a few months there. Later, he studied under Robberechts for some time. He had great success when he toured England. When he returned to Brussels, King William nominated him as chamber virtuoso, a position he held until 1830. He then toured Germany, Italy, France and England. In 1842, he succeeded Baillot as professor at the Paris Conservatoire, but decided to take the position of first professor of violin at the Brussels Conservatoire in 1843. Unfortunately, he developed nerve trouble and had to resign from this position in 1852. More misfortune struck into 1858 when he became blind and was also paralyzed in his left arm. While he could no longer perform, he devoted himself to composition, producing in collaboration with others a considerable number of violin pieces of various kinds. In these pieces can be seen his inventive genius in the great variety of his passage work, which was most effectively written for the violin and hence very grateful for the player, apart from its pedagogic value.

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<sup>29</sup> Photo from Farga 1940, Plate CXVII



De Bériot is recognized as the father of the Belgian school but also had considerable influence upon the French school. He did not represent any one particular school, but synthesized the achievements of all, carrying the results still further along modern lines. (van der Straeten, 1968, vol. ii pp. 133-135). He adapted the technical brilliance of Paganini to the elegance and piquancy of the Parisian style, thus modernizing the classical French school. Because he was not a true disciple of that school, Bériot was able to develop a new, essentially Romantic, approach, by breaking the stranglehold of tradition. This new approach became known as the Franco-Belgian School.

Much of Bériot's technique, for example his harmonics, left-hand pizzicato, ricochet, even scordatura, was influenced by Paganini, as evidenced in Bériot's Second Violin Concerto (first played in 1835). His characteristic style of sweetness and elegance, on the other hand, was already formed in the 1820s, before he met Paganini, as one can see in his early *Airs variés* and the First Violin Concerto. Bériot's success was based not just on technical brilliance, however; he also played with a melting warmth. (Schwarz, 2001, vol. 3 p. 359) His tone was one of great beauty and sweetness, though not powerful, while his technique both of the left hand and the bow had few rivals. His playing was distinguished by grace and elegance with a faultless intonation. As mentioned earlier, his compositional output was great, and included 10 violin Concertos, many solos, six books of studies, 49 duos brilliants for pianoforte and violin, and a tutor in three parts. (van der Straeten, 1968, vol. ii pp. 133-135). He aimed at effect rather than depth, with sweet and sentimental melodies and a technical display that is ingenious and sparkling though less difficult than that of Paganini. The elegance and elfin grace of Bériot helped to initiate a new approach to the violin. Reflections of his style can be found in Mendelssohn's Violin Concerto. (Schwarz, 2001, vol. 3 p. 359).

Henri Vieuxtemps<sup>30</sup> was one of de Bériot's pupils who was destined to surpass his teacher. While de Bériot may be known as the father of the Belgian school, Vieuxtemps has become almost a symbol for Belgian music, not only as that country's finest virtuoso, but also as its greatest composer of violin music.



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<sup>30</sup> Photo from Farga 1940, Plate CXIII

(Farga, 1940, p. 189). He was born in Verviers in 1820 and was the son of a retired soldier who had taken up instrument making. At the age of 2 he spent hours in scraping on a toy fiddle, and by the age of 4½ could read music. He took lessons from a violinist named Lecloux, and at age six he played Rode's 5<sup>th</sup> concerto and variations by Fontaine with orchestra in a public concert. This was very successful. In 1827 he went on a tour through Belgium and Holland in the company of his father and his master. While at Brussels he met de Bériot, who was so impressed with his playing that he taught him for free for some time, and introduced him to the works of the great masters of the violin. He went to Paris in 1828 with de Bériot and played in concerts of his master.

Vieuxtemps set out, in 1833, on his first, very successful, concert tour, where he visited the principal German towns. He went to Vienna and studied composition under Simon Sechter, and later met with Molique at Stuttgart, who was to have some influence on his style and technique. He wrote his first compositions in 1835, and played them on a tour of Holland in 1836. Afterwards he had them published in Vienna. In the following years, he continued to compose and toured such places as Russia, Germany, Brussels, Paris, Holland, Vienna, Poland, America, and Turkey. (van der Straeten, 1968, vol. ii pp. 139-140). It was in London that he first heard Paganini. This was a revelation. From that day forward Paganini was his model, both as a violinist and as a composer. In Paris he made friends with Chopin, Liszt, and Berlioz, the latter becoming one of his most ardent admirers.

Vieuxtemps was first professor of violin at the Brussels Conservatoire in 1871, and trained many pupils. He was prevented from playing by a stroke, which paralyzed his left side in 1873, and although he slowly recovered, his career as a virtuoso was ended. It was by his compositions that he became a successor to Paganini, in the sense that he worked out his innovations without increasing the difficulties to a point where they became impossibilities. His seven concertos have become an integral part of modern violin performance. Vieuxtemps wrote many other concert pieces, each of them a perfect example of its kind. Among them are six concert études which condense his creative faculties in a brilliant focus, and will remain valuable pieces of violin music. (Farga, 1940, pp. 191-192).

The praise that many of the serious critics gave to Vieuxtemps as a composer may seem a little exaggerated, but one must understand it in the context of its time. He was filling a void when, in 1840, he wrote his First Concerto. The concertos of Spohr were never popular in France and were fading, while those of Bériot were only intended as elegant entertainment. Paganini's concertos put too much stress on virtuosity and the repertory of Viotti, Rode and Kreutzer was too classical. Vieuxtemps rejuvenated the concept of the grand French violin concerto. He did this by enriching the solo part and setting it in a full, modern symphonic framework. In his own unique way he fused the technical elements of Bériot and Paganini and an original violinistic vocabulary was created that remained valid for the entire nineteenth century. (Schwarz, 2001, vol. 26 p. 599).

Eugène Ysaÿe<sup>31</sup> was born in Liège in 1858 and received his first violin lessons from his father when he was five. Later he took lessons from Massart at the Liege Conservatoire. He then studied with Wieniawsky in 1873, and after being heard by Vieuxtemps in 1876 was granted, with his help, a subsidy from the



government for a further three years' study. During that time he received many private lessons from Vieuxtemps. (van der Straeten, 1968, vol. ii p. 144). Ysaÿe made remarkable progress in the stimulating atmosphere of French culture. He was offered, and accepted, a leadership role in the Bilse orchestra in Berlin. However his Belgian temperament and French training provoked considerable criticism. Nonetheless, his rise to fame was not slowed by his inability to understand German thought and feelings, and his orchestral appointment brought him many opportunities to appear as a soloist as well as experiences as a conductor.

He was appointed professor of violin at the Brussels Conservatoire in 1886, but toured England in 1889 with great success. He continued to tour Europe as a virtuoso and first went to America in 1894. A recital programme has been reproduced in figure B - 12. His exceptional technique and the insight into the music he interpreted were recognized in all countries except Germany - but even there he was eventually acknowledged as an

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<sup>31</sup> Photo from van der Straeten 1933, 137.

artist with strikingly original ideas. Many in German academia were offended by his interpretation of Beethoven, yet musical history has since proved that many of his ideas, indeed his general outlook, prepared the way for much of the development that was seen in the earlier decades of the 20<sup>th</sup> century.

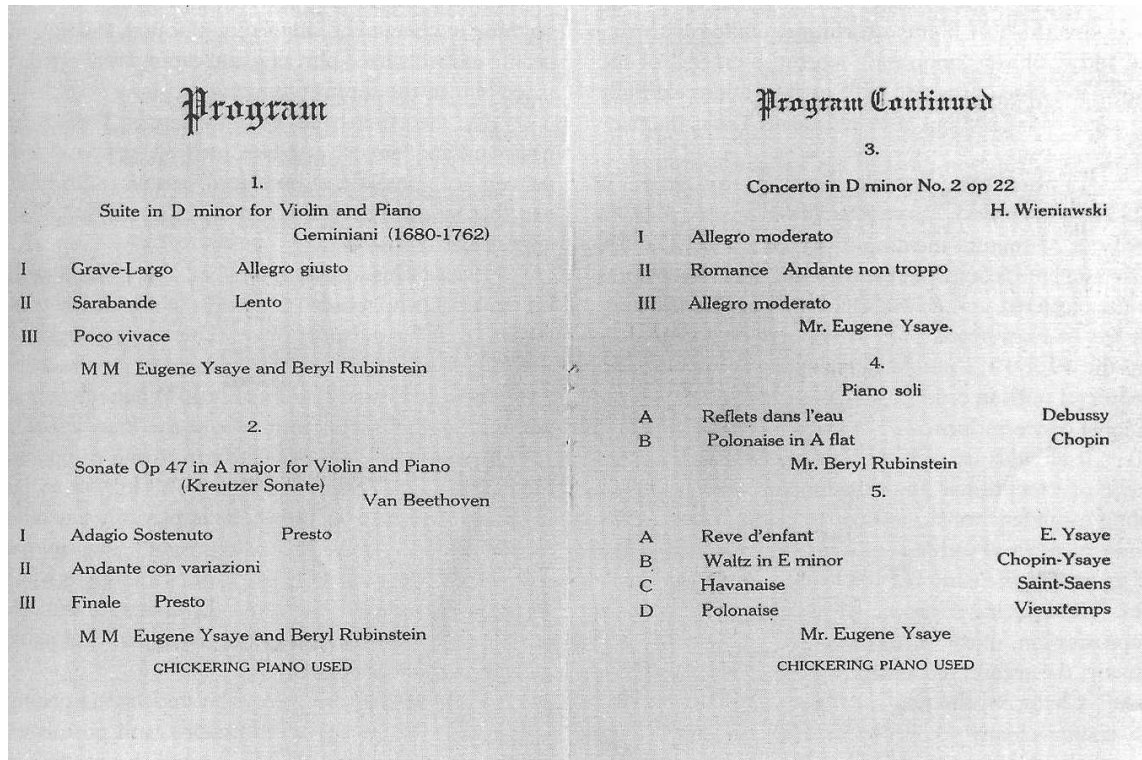


Figure B - 12 A recital programme of Ysaÿe's (year unknown).

(Roth, 1997, p.30)

Compared with the average virtuoso of his day, Ysaÿe had an extensive and well-balanced repertoire. He was highly esteemed, especially in Brussels and Paris, and enjoyed the confidence of many leading composers of the day. In later years, he devoted more of his time to conducting and teaching. In 1918 he became an American citizen and accepted the conductorship of the Cincinnati orchestra. (Farga, 1940, pp. 193-194). With failing health, he returned to Belgium in 1922.

Three generations of violinists were influenced by Ysaÿe's playing. The older styles of Auer, Joachim, Sarasate and Wieniawski were left behind for a style that combined rigorous technique and forceful sound with creative freedom on the part of the interpreter. For the younger players he was an example of absolute devotion to his art, while the virtuosos of his own generation were always compared to him. At the turn of

the twentieth century, he was regarded as supreme among violinists. (Stockhem, 2001, vol. 27 p. 681).

Ysaÿe combined a rich powerful tone with a marvellous technique. His masterly handling of his bow served as a model for all young violinists. He overcame the greatest difficulties with the ease that marks the perfect virtuoso, and all was combined with an immense individuality and true artistic feeling. He brought out many works by his contemporary composers (van der Straeten, 1968, vol. ii p. 146). His Six Sonatas op. 27 for violin solo and solo cello sonata (op. 28) bear fascinating witness to Ysaÿe's art. These were written after his return from America but in their harmonic originality and virtuosity, it can be seen that he was composing for posterity and the younger generation of violinists (Stockhem, 2001, vol. 27 p. 681).

Louis Persinger<sup>32</sup> was the first American-born teacher to garner international renown through his leading pupils, Menuhin and Ricci. Born in Rochester, Illinois in 1887, he was taken to Leipzig at the age of 12. There he studied at the Royal Conservatory and graduated with



honours at age 16. He then studied for several years in Brussels with Ysaÿe, and spent these summers being coached by Thibaud. It was this time that indelibly stamped Persinger as an exponent of the Belgian and French schools. He made his American debut in 1912 and became concertmaster of the San Francisco Symphony 1915. He was director of the chamber music society of San Francisco from 1916 to 1928 and began private teaching. After the success of Menuhin, Persinger was appointed to the Juilliard faculty in 1930, and remained there as violin Pedagogue and chamber music coach, until his death.

As a teacher, Persinger emphasized the musical and spiritual elements in performance. He had a rare gift of inspiring students, and could have a wonderful, liberating influence upon tense, inhibited students. He encouraged individuality in his pupils, and hence there is no palpable Persinger stamp in their performance. (Roth, 1997, pp. 254-255).

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<sup>32</sup> Photo from Roth 1997, 255.

However, Menuhin once wrote that he did perhaps more than anyone else to establish a genuine American school of violin playing. His pupils included, among others, Isaac Stern, Ruggiero Ricci, Guila Bustabo and Camilla Wicks. (Schwarz, 2001, vol. 19 p. 462). As a performer he ranked amongst the best American concertmaster-level violinists of his era. (Roth, 1997, p. 255).

The above discussion gives a brief overview of the people who helped to shape the violin music of the later part of the nineteenth and early twentieth centuries. Unfortunately, space is limited and it is not possible to look at all the personalities in detail. More detailed information can be found from the sources listed in the bibliography.

However beautiful the music of Corelli and Tartini (1692-1770) may have been, it was orthodox, speaking an idiom strictly bounded by its time and surroundings. Viotti, a world-famed virtuoso from boyhood on, was also a gifted composer of progressive tendencies. He plunged himself into the exciting musical life of the new-born classic era. Whereas his predecessors had written violin solos with the thin accompaniment of a string quartet, or only a second violin and bass, Viotti employed the full equipment of the Haydn orchestra. However, although an outstanding pioneer of the 'modern' violin concerto, his best compositions fade before the more poetic achievements of his successors – a somewhat unfair comparison to make. Nevertheless, at least one of his many concerti, No. 22 in A minor, is still heard in concert halls. The most celebrated representative of the virtuosi species was Niccolò Paganini. His *Caprices* are an indispensable means to the otherwise baffling technical demands of the great late Romantic concerti, such as those of Brahms, Tchaikovsky, Elgar, and Sibelius. Even Joseph Joachim, the grandest of late Romantic violin playing figures, was impressed by the solid value of some of Paganini's innovations. However, he realized that one need not become Paganini-mad to extract lasting benefit from a serious study of difficulties such as double-harmonics, swift passage in tenths, flying staccati, and left-hand pizzicati.