

## Appendix B: Notes on the Repertoire of the Period

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.

A gigantic influence on violin playing and composition was the Mannheim product Louis Spohr. His comparatively quiet style of performance was readily eclipsed by the magnificent technical feats of his contemporaries, and was the very antithesis of the electrifying art of Paganini. He wrote numerous works for the violin. His concerti revealed sound musicianship, superficial melodic invention, with an unflinching resourceful handling of the most solid features of the violin idiom. They did, however, lack a happy contrast and rhythmic variety. One should note though, that to Spohr's everlasting credit, he regarded technical achievement as only a means to an end. The lofty character of his art is most vividly seen in the fact that his foremost pupil, Ferdinand David, devoted himself mainly to the propagation of neglected violin classics and the perfection of chamber music performance. He was the peer of violin pedagogues during the middle decades of the nineteenth century.

Pierre Baillot, Rudolf Kreutzer, and Pierre Rode laid the foundations for the French School at Paris. Their published *Method* represented a solid, but cold fusion of all the great violin traditions since Corelli. Unfortunately