

## GUIDE TO PERFORMANCE

### Recital 1: September 16<sup>th</sup>, 1999

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#### **Players**

Violin: Sohyun Eastham

Piano: Helen Smith

## **Concert 1**

### Aims of the concert

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

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

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

### Reviewing the performance

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

There were some inaccuracies, especially in the final two pieces. I found that I was worrying about forthcoming changes in technique as I was playing. This sometimes caused the end of the current and/or the beginning of the new technique to be inaccurate.

I have decided to be more open to the possibilities of technique changes in future recitals, since this was a common practice of the period.

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

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

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

#### Performance notes

### **1. Sonata in A minor Op. 105 – Robert Schumann (1810-1856).**

**(Disc: 1 Tracks: 1-3)**

#### Background

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

“His mental disease was making further progress, not only affecting his musical thought and fecundity ... but also embittering his soul. ... [The] sonata shows the disintegration of the fibre of Schumann's musical nature, the uncertainty and vagueness of his thought...” (Newman, 1969, p. 276).

Other recurring criticisms of this work are the persistent minor key, the consistently low, ungrateful range for the violin, and the tendency to assign to one of the instruments what is better suited to the other. Serious questions have been raised over his mental deterioration, especially as early as 1851. While there may be an element of truth in some of these accusations, other writers would disagree. In fact, no longer identified with programmatic content or the schizoid opposition of Florestan and Eusebius, this sonata shows, in some ways, more concentration and structural efficiency than his earlier sonatas. It may also be more plausible to hear the scoring traits of this sonata as premeditated aesthetic effects by a now very mature, experienced composer rather than as inadvertent gaucheries (Newman, 1969, pp. 276-277). Other writers agree. Loft writes that Schumann's service as orchestral and choral conductor (which began the year before) was clouded by signs of his increasing mental illness, "but his creative powers could still shine brightly, as these works prove." (Loft, 1973, p. 98).

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

### **i) Mit leidenschaftlichem Ausdruck**

#### Background

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

billowing fits the composer's instructive heading on the movement: "With passionate expression."

Example 1-1 Piano, bars 1-2.

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

Example 1-2 Piano and violin composite, bars 1-26.

While the line is long, the length is made prominent by the recurring rhythm:



Example 1-3 The recurring rhythm.

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

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

Example 1-4 Bars 36-39.

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

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\*) Quaver note flag on the fifth note taken from autograph; lacking in Schumann's personal copy of first edition. Perhaps Schumann wished to notate it with a tied quaver as he did in bar 40 (Note from urtext).

part only is quoted, where it approaches the point of recapitulation. The persistently repeated rhythm culminates in – itself. This is because just at the moment of return to the opening idea, the basic idea is presented twice as boldly as thus far, in augmentation (see example 1-5).

Example 1-5 Violin, bars 103-118.

This movement has an ambivalence about it. The impassioned swing of the minor melody has within its sobriety, by virtue of its very motion, something high-spirited. This was already evident from the C major transformations of the material in the exposition. Now, when the recapitulation arrives at A major at the corresponding point, the effect is positively glowing (see example 1-6).

Example 1-6 Bars 145-150.

However, it is the darker muse that Schumann is chasing. He reverts to A minor, and to an absolutely ranting insistence on the germinal rhythmic pattern. During much of the closing episode the roles of the instruments are reversed, as compared with the opening. Now the violin plays the semiquaver-note activity, while the piano takes the broader line (Loft, 1973, p. 101).

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



### Performance considerations

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

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

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

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

The image shows a musical score for five bars of music in 6/8 time. The first version, labeled 'Written', begins with a piano (*p*) dynamic and a sforzando (*sf*) dynamic marking. The second version, labeled 'Performed', begins with a 'Sul G.' marking and a star symbol above the staff. Fingering numbers (1, 2, 3, 4) are indicated above the notes in the performed version.

Example 1-7 Bars 1-5.

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

Performed

Written

Played with flowing excitement *sf*

Played in unrelieved fashion

Played with flowing excitement

Played in unrelieved fashion

Played with flowing excitement *sf*

*p*

*f*

*sf*

*sf*

*p*

Example 1-8 Bars 35-48.

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

Performed *etwas zuruckhaltend*

Written *etwas zuruckhaltend*

*p*

*p*

Example 1-9 Bars 61-64.

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

playing the passage with the staccato marks did not seem correct and hence I did not play them in my performance.

Example 1-10 Bars 85-88.

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

Example 1-11 Bars 179-188.

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

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

## ii) Allegretto

### Background

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

Example 1-12 Bars 1-3.

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

The image shows a musical score for three staves. The top staff is for the first violin, the middle for the right hand of the piano, and the bottom for the left hand. The key signature has one flat (F major or D minor), and the time signature is 3/4. The first violin part begins with a fermata over the first bar, followed by a trill (tr) and a dynamic marking of sf p. The piano accompaniment features chords and moving lines in both hands.

Example 1-13 Bars 8-10.

### Performance considerations

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

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

Use middle of the bow

Gradually move toward heel of the bow

*p*

*f*

Use heel of the bow

*f*

Example 1-14 Bars 41-44.

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

Performed

*fp*

*etwas zuruckhaltend*

*fp*

Written

*fp*

*etwas zuruckhaltend*

*fp*

Example 1-15 Bars 71-74.

I held back the last chord of this passage by having a breath before it (see example 1-16).

Performed

*pp*

*pp*

pizz.

Written

*pp*

*pp*

pizz.

Example 1-16 Bars 75-79.

Other differences between the original and my edition:

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

### iii) **Lebhaft**

#### Background

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

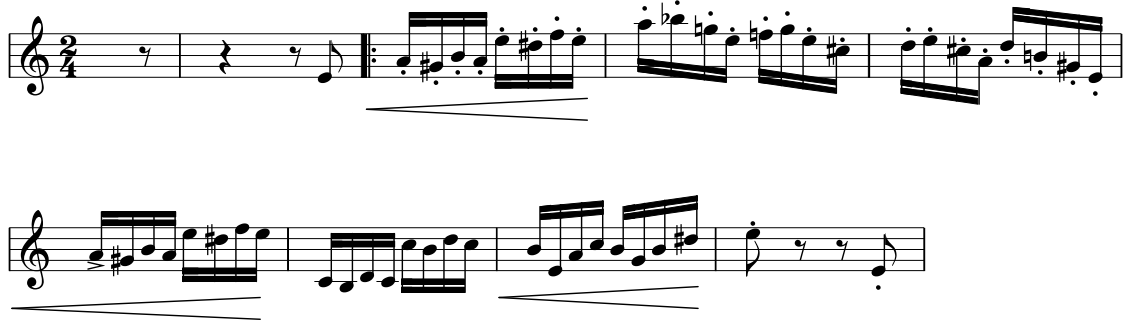
#### Performance considerations

For the first four bars, off-the-string bowing (*spiccato*) was employed.<sup>3</sup> From bar five, on-the-string bowing was used with an accent on the first note. I felt it was necessary to use on-the-string bowing to execute the crescendos:<sup>4</sup>

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<sup>3</sup> *Spiccato* is discussed in Guhr, 1829, p. 9, Baillot, 1835, p. 187 and Chapter 7.1D *Spiccato*, p. 213. The urtext edition does not have the *spiccato* marks on the notes in these bars.

<sup>4</sup> See Flesch, 1924, p. 78 and Chapter 7.1F Mixed strokes, p. 226.



Example 1-17 Bars 1-8.

Also, note F in bar 5 was played accidentally as G the first time. My finger slipped as I hadn't adjusted to the tempo of the third movement. However, on the repeat, I played the bar with no finger slip.

I used the heel of the bow on bar 28 to exert power and control.<sup>5</sup> I then took a breath on bar 29 (see example 1-18).

Example 1-18 Bars 28-30.

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

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



Performed

Written

Example 1-19 Bars 31-34.

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

Example 1-20 Bars 198-206.

Other differences between the original and my edition:

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

## **2. Mouvements Perpétuels – Francis Poulenc (1899-1963) & Jascha Heifetz (1900-87).**

**(Disc: 1 Track: 4)**

### Background

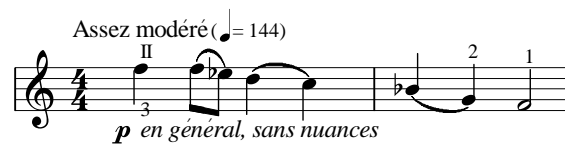
Mouvements Perpétuels was originally a piano piece written in 1918. It contains three trifles whose surface simplicity is coloured by subtle dissonances. The particular edition used for my recital was one transcribed by Heifetz for piano and violin and was published in 1931. It became a common practice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

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

Performance considerations

**i) Assez modéré**

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



Example 1-21 Bars 1-2.

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

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

<sup>6</sup> See Krauss, 1951, p. 40 and Chapter 7.2C *Contact point*, p. 259.

Assez modéré (♩ = 144)

Bars 1-2 

Bars 3-4 

Bars 8-9 

Example 1-22 Variation of fingerings.

There is an *mf* marked at bar 5 (see example 1-23), and while the first four bars were soft and gentle, from here the tone colour required changing. Therefore I played this section near the bridge with some pressure<sup>7</sup>, although not too loudly.

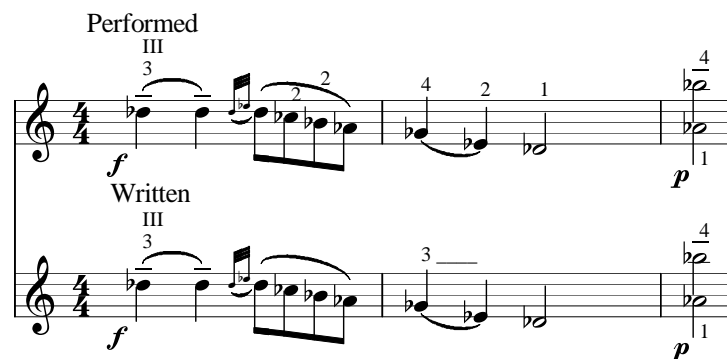


Example 1-23 Bar 5.

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

Performed

Written

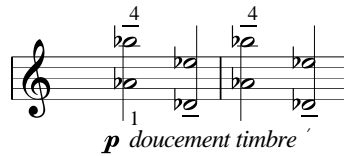


Example 1-24 Bars 10-12.

<sup>7</sup> See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238.

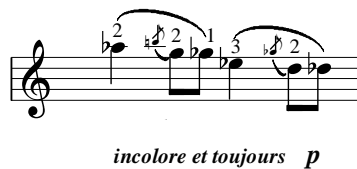
<sup>8</sup> See Chapter 6.2A *Changes of Position (1) Moving to an adjacent position by means of sliding one finger a semitone*. p. 142.

Bar 12 (see example 1-25) is marked *doucement* (gently, smoothly) *timbré* (tone colour), so I decided to play on the edge of the fingerboard<sup>9</sup> with the bow just brushing the strings. To practice this tenths passage I used the exercise suggested by Robjohns.<sup>10</sup>



Example 1-25 Bars 12-13.

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



Example 1-26 Bar 14.

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

Example 1-27 Bars 39-43.

<sup>9</sup> See Krauss, 1951, p. 40 and Chapter 7.2C *Contact point*, p. 259.

<sup>10</sup> See Robjohns, 1930, p.99 and Chapter 6.1C *Tenths*, p. 101.

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

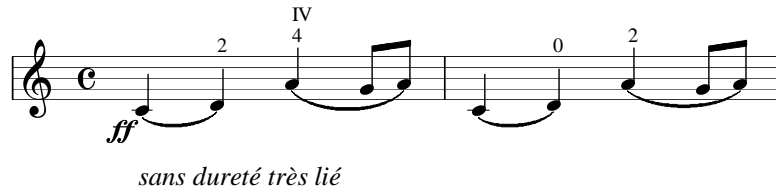
Example 1-28 Bar 43.

## ii) Alerte

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

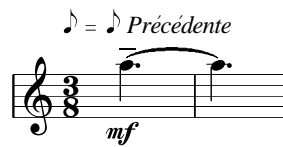
Example 1-29 Bars 1-3.

Bar 5 (see example 1-30) is marked *sans* (without) *dureté* (hardness, stiffness) *très* (very) *lié* (close or tied note). This is the way I played it.



Example 1-30 Bars 5-6.

*Précédente* means previous. There is a change in the time signature. The composer wants the performer to keep the value of ♪ the same:



Example 1-31 Bars 9-10.

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



Example 1-32 Bars 29-30.

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



Example 1-33 Bars 38-39.

<sup>11</sup> See Roth, 1997, p. 39, Stowell, 2001, p. 67 and Chapter 6.1G *Vibrato and portato*, pp. 131-132 for a discussion on Kreisler’s unique vibrato – the oscillating fingertip vibrato.

*Moins vite* means less quickly. I had to keep in mind not to go too fast in this section:



Example 1-34 Bar 41.



### 3. Praeludium und Allegro in the style of Pugnani – Fritz Kreisler (1875-1962).

(Disc: 1 Track: 5)

#### Background

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

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

I listened to two recordings made of this piece. The first was by Busch (1891-1952) in 1922, the second by Bustabo (1916-2002) in 1935.<sup>13</sup> Busch played with little vibrato while Bustabo played with a very fast fingertip vibrato that Kreisler introduced.<sup>14</sup>

#### Performance considerations

The edition used is from 1910 by B. Schott's Söhne<sup>15</sup>, Mainz. It should be noted that there are two parts to this piece: the introduction (Praeludium) and the main part

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<sup>12</sup> Stowell, 2001, p. 67 and Chapter 6.1G *Vibrato and portato*, p. 131.

<sup>13</sup> Both recordings were on *The Recorded Violin: The History of the Violin on Record*. Pavilion Records Ltd.

<sup>14</sup> See Chapter 6.1G *Vibrato and portato*, pp. 131-132.

<sup>15</sup> One of Kreisler's publishers.

(Allegro). Bow-speed is an essential characterising factor both in starting and ending a stroke. Fast bow, or extra speed at the start indicates and accentuates energy and brilliance<sup>16</sup> (see example 1-35). While a fast bow speed was used for each note, it was not a consistent speed. The more expressive notes, for example, required a little slower bow speed with brilliant expressive vibrato.<sup>17</sup>



Example 1-35 Bars 1-4.

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

Example 1-36 Bars 38-41.

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

<sup>16</sup> See Chapter 7.2B *Bow speed*, p. 247.

<sup>17</sup> See Chapter 6.1G *Vibrato and portato*, p. 132.

<sup>18</sup> See Flesch, 1924, p. 58 and Chapter 7.2D *Finger stroke*, p. 263.

Example 1-37 Bars 61-62.

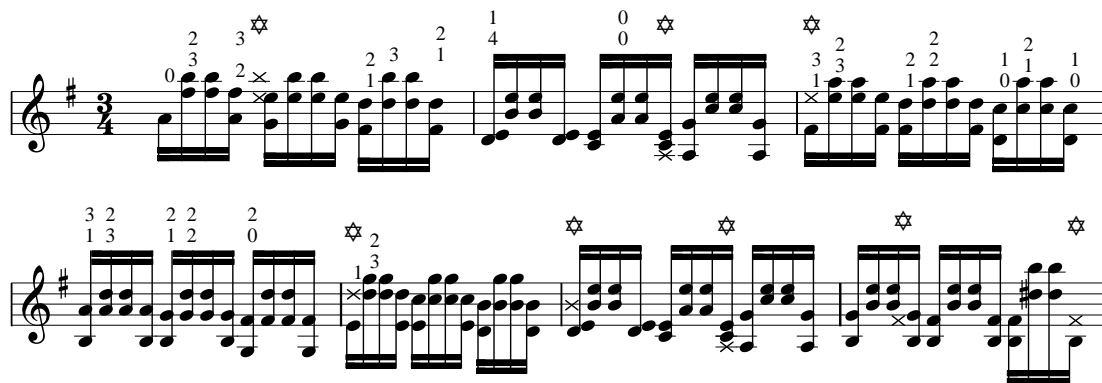
I interpreted the dots here as light spiccato<sup>19</sup>, however, for the performance it did not sound as such because of the tempo that I had chosen. The spiccato should have been executed with a jumping bow with a lighter bow grip:

Example 1-38 Bar 65.

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

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

<sup>19</sup> See Baillot, 1835, p. 187, Guhr, 1829, p. 9 and Chapter 7.1D *Spiccato*, p. 213.



Example 1-39 Bars 77-83.

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

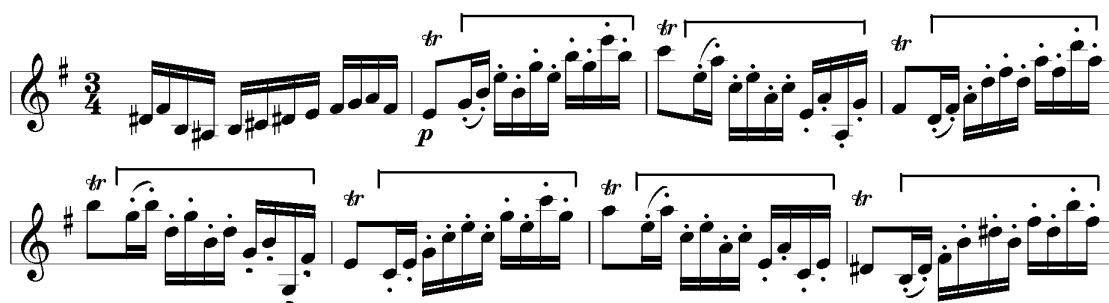
To practise the stroke, start with a small and fairly fast détaché near the middle of the bow, then turn the stick perpendicularly above the hair so that all of the hair contacts the string. Hold the bow lightly and centre the action in the fingers. The forearm is slightly more pronated for the sautillé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

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


sautillé it has no function at all and must remain completely passive without any pressure on the bow.

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


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



Example 1-40 Bars 112-119.

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

<sup>21</sup> See Chapter 7.1D *Spiccato*, p. 213.

Jeté () is a short single note attacked from the air, usually mixed with legato strokes and played on the up-bow.

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

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

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

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

The arm comes into play in the broad collé and can replace the heavy spiccato. Example 1-41 gives a passage where the collé may be used effectively.



Example 1-41 Bar 120.

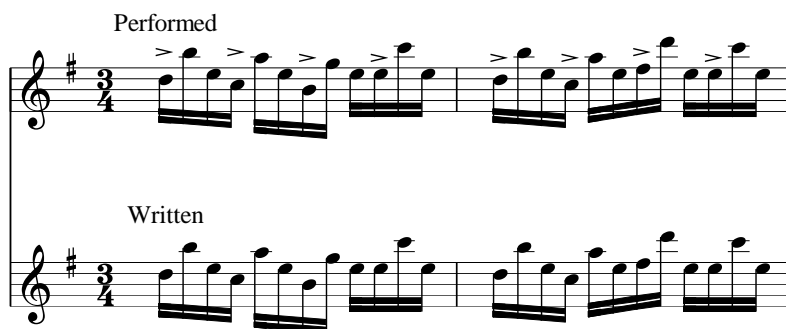
When practising this complicated string-crossing passage (see example 1-42), I reduced the section to the open-string patterns by leaving out the left-hand fingers.<sup>22</sup> In this way I was able to concentrate on one difficulty at a time and to visualise the particular bow-pattern.

Example 1-42 Bars 121-123.

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

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

<sup>22</sup> See Yampolsky, 1967, p. 95 and Chapter 6.2E *Open strings*, p. 171 and also example 6.2E-7 and 8, p. 173.



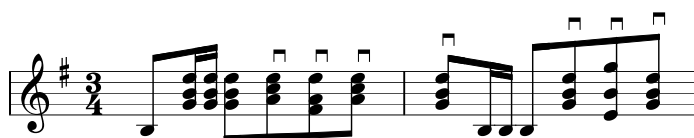
Example 1-43 Bars 126-127.

It was important to ensure that bars 142 and especially 143 (see example 1-44) were rhythmically clear. I was then able to bring the passage back to 3:4 time and lead the piano entry for bar 144.



Example 1-44 Bars 142-143.

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



Example 1-45 Bars 144-145.

<sup>23</sup> See Chapter 6.1D *Playing chord passages*, p. 106.

<sup>24</sup> See Flesch, 1924, p. 58 and Chapter 7.2D *Finger stroke*, p. 263.





#### 4. Havanaise Op. 83 – Camille Saint-Saëns (1835-1921).

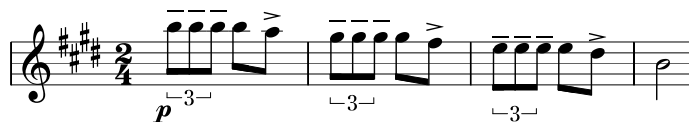
(Disc: 1 Track: 6)

##### Background

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

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

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



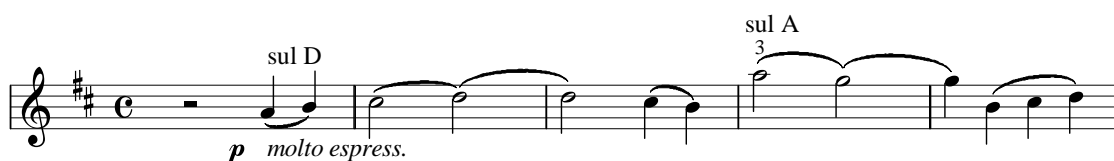
Example 1-48 Bars 11-14.

The *Allegro* (see example 1-49) follows the exposition of the first theme, *Allegretto lusinhiero* and contrasts with it.



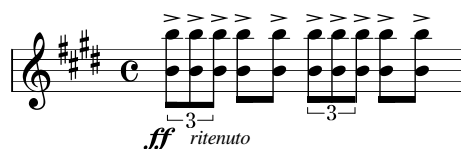
Example 1-49 Bars 77-78.

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



Example 1-50 Bars 135-139.

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



Example 1-51 Bar 294.



Example 1-52 Bars 300-303.

### Performance considerations

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

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

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<sup>25</sup> Cited in Flesch, 1930, p. 11.

Example 1-53 Bars 11-18.

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

Example 1-54 Bars 294-299.

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

One must know which glide to use in each section. Practice by trial and error is necessary to determine which glide sounds need to be produced or even if they are necessary. Using the correct finger to glide, of course, is most important. There are basically three ways to glide. The first is to use the number one finger to glide to the new position then block with the 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> finger (see example 1-55). Baillot claims that this kind of shift has a very bad effect (see Chapter 6.1A *Shifting and the portamento*, p. 88), while Courvoisier states that it is a good glide (see *ibid.* p. 92). I found that this slide gave a good effect in this passage. The second is to use the final

block position finger to start and finish the glide<sup>26</sup> (see example 1-56). The last (see example 1-57) is to mix the fingers during the glide (for example, start with #1 finger and change to #2 finger half way through the glide – therefore finishing with the #2 finger). This is a mixture of (a) and (b) from figure 6.1-2 in Chapter 6.1A *Shifting and the portamento*, p. 92.

Example 1-55 Bars 19-23.

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

Example 1-57 Bars 263-264.

<sup>26</sup> See Baillot, 1835, p. 126 and Chapter 6.1A *Shifting and the portamento*, p. 88.  
4. *Saint-Saëns Op. 83*

On the ninth semi-quaver, I used the third position to avoid using too many string crossings, and in bar 10 I used the 2<sup>nd</sup> finger to execute the note with fine, narrow vibrato<sup>27</sup>:

Example 1-58 Bars 8-10.

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

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

Example 1-59 Bars 31-43.

<sup>27</sup> See Roth, 1997, p.39, Stowell, 2001, p. 67 and Chapter 6.1G *Vibrato and portato*, p. 131.  
4. *Saint-Saëns Op. 83*

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

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

Example 1-60 Bars 66-69.

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

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



Example 1-61 Bars 77-79.

The following fingerings were used for this passage (see example 1-62). The recurring finger pattern should be easier to play but my preference was to use sliding finger technique because this better suited my hand. Baillot suggests that this is plausible for small hands<sup>28</sup>.

Example 1-62 Bars 92-96.

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

<sup>28</sup> See Baillot, 1835, p. 257 or Chapter 6.2 *Fingering in Romanticism*, p. 134.

The image shows two staves of musical notation for Example 1-63, Bars 253-256. The top staff is labeled 'Performed' and the bottom staff is labeled 'Written'. Both staves are in 2/4 time and have a key signature of three sharps (F#, C#, G#). The 'Performed' staff shows a slur over four bars with fingerings 2, 1, 2. The 'Written' staff shows the same notes but with separate slurs for each note and fingerings 2, 1, 2.

Example 1-63 Bars 253-256.

Other differences between the original and my edition:

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