

## GUIDE TO PERFORMANCE

### Recital 2: June 16<sup>th</sup>, 2000

- 1) Schubert, Franz                      Sonata in A major Op. 162
- i)    Allegro moderato
  - ii)   Scherzo – Presto
  - iii)   Andantino
  - iv)   Allegro Vivace
- 
- 2) Prokofiev, Serge                      Sonata No. 2 in D major Op. 94a
- i)    Moderato
  - ii)   Presto
  - iii)   Andante
  - iv)   Allegro con brio

#### **Players**

Violin: Sohyun Eastham

Piano: Helen Smith

## Concert 2

### Aims of the concert

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

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

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

### Reviewing the performance

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

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

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

Performance notes**1. Sonata in A major Op. 162 – Franz Schubert (1797-1828).****(Disc: 2 Tracks: 1-4)**Background

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

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

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

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

## i) Allegro moderato

### Background

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

Allegro moderato

Allegro moderato

*pp*

Example 2-1 Bars 1-4.

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

Allegro moderato

*p*

*cresc.* *fp* *p* *cresc.* *f* *p*

Example 2-2 Bars 1-20.

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

a. Violin, bars 29-31.



b. Piano treble, bars 40-41.



c. Violin, bar 58.



d. Violin, bars 67-70.



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

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

### Performance considerations

The edition used for this piece was from the International Music Company, New York, No. 601. The edition that is closest to the original is a publication by Schubert’s publisher, Diabelli. It was published posthumously in 1851. Diabelli was known to take

liberties with published works, ‘improving’, transposing et cetera. However, it is not clear whether this publication underwent any editing – although the title “Duo” is said to have been added by Diabelli. This 1851 edition will be used for the comparison with the edition that I used in my recital.

Although the music is marked in 4:4 time, there is a feeling of 2:2. In bar 10 (see example 2-4), the dotted minim is marked as a harmonic<sup>29</sup> using the fourth finger, and the second quaver is also marked to use the fourth finger. In my practice I tried using the third finger for both instead, and found that this gave a much richer tone colour. The dotted minim was played on-the-string with vibrato<sup>30</sup>. Hence, I used this fingering (3) in my recital.

Example 2-4 Bars 5-11.

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

Example 2-5 Bars 10-12.

<sup>29</sup> See Chapter 6.1F *Harmonics*, p. 119.

<sup>30</sup> See Chapter 6.1G *Vibrato and portato*, p. 132.

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

Example 2-6 Bars 57-58.

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

Example 2-7 Bars 95-98.

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

I decided to play the passage (see example 2-8) from part way through bar 66 in the tempo of *rubato*. On the second beat of bar 67 I played *a tempo*.

Performed

Written

Example 2-8 Bars 65-70.

The 1851 edition has slightly different markings than the edition that I used. These are shown in example 2-9. It should be noted that I actually played using the bowing marks from the 1851 edition as can be seen in example 2-8.

1851 edition

Written

Example 2-9 Bars 66-67.

Other differences between the original and my edition:

- Bars 29, 31 and 33: In the original the first minim is played with a separate bow and the quavers are slurred.
- Bar 38: The single slur over the first four quavers does not appear in the original.
- Bars 41-42: The original has a tie between the semibreves in these bars.
- Bar 55: The original has a *p* in this bar.



- Bar 56: The *dim* does not appear on the original.
- Bar 66: The *f* appears on the fifth semiquaver in the original instead of on the second.
- Bar 69: The *p* appears on the G# in the original instead of the first note.
- Bar 71: The *dim* in my edition is replaced by *pp* in the original.
- Bar 86: The *mf* does not appear in the original.
- Bar 114: The *fp* does not appear in the original.
- Bars 125, 136 and 167: The *p* in the original is replaced by *pp* in my edition.
- Bar 141: The *crescendo* mark does not appear in the original.
- Bars 159 and 176: The *dim.* mark does not appear in the original.

## ii) Scherzo – Presto

### Background

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

### Performance considerations

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

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

Performed

SCHERZO  
Presto

Written

SCHERZO  
Presto

Example 2-10 Bars 1-17.

<sup>31</sup> See p. 49 and Baillot, 1835, p. 192 for a discussion on “variety of bowing”. Also used for example 2-11.  
1. Schubert Op. 162 ii) Scherzo – Presto  
Recital 2

The bow marks that I used are indicated above the notes, while the bow marks on the music score are indicated below the notes:

Performed

Written

*pp*

*(riten. poco a poco)*

*pp*

*dim.*

Example 2-11 Bars 24-44.

The finger numbers indicated in example 2-12 are those that I used in the chromatic passage<sup>32</sup>:

TRIO.

*p*

1 1 2 3 4 0 1 2 1 2 3 4 0

1 2

Example 2-12 Bars 84-104.

Other differences between the original and my edition:

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

<sup>32</sup> See Bériot, 1858, p. 147, Yampolsky, 1967, p. 62 and Chapter 6.2C *Chromatic passages* p. 162.

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

### iii) Andantino

#### Background

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

(a)

The musical score shows three measures of music. The right hand (treble clef) plays a melodic line. In the first measure, there is a triplet of eighth notes. The second measure continues with eighth notes. The third measure features a crescendo marking (*cresc.*) and continues with eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords. The first measure is marked *pp* (pianissimo) and the third measure is marked *f* (forte).

(b)

(c)

Example 2-13 (a) Bars 22-24; (b) Bars 43-45; (c) Bars 69-71.

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

Example 2-14 Bars 8-26: harmonic outline.

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

### Performance considerations

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

Example 2-15 Bars 9-11.

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

Example 2-16 Bars 40-47.

<sup>33</sup> See Chapter 6.1D *Playing chord passages*, pp. 108-109.

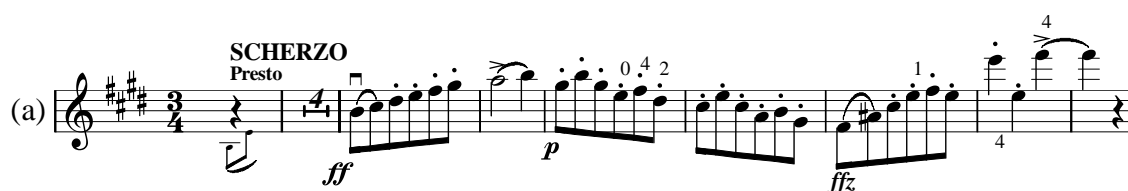
Differences between the original and my edition:

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

#### iv) Allegro Vivace

##### Background

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





Example 2-17 (a) Violin Scherzo, bars 1-11; (b) Violin, finale, bars 5-7 (as reflected in bars 171-173).

Example 2-18 (a) Bars 1-4; (b) Bars 9-12.

Some of the excitement of this movement comes from trying to maintain an air of nonchalant grace, but at the same time moving with breakneck speed:



Example 2-19 Bars 33-40.

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

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



Example 2-20 Bars 73-80.

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

#### Performance considerations

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

Example 2-21 Bars 1-4.

<sup>34</sup> See Baillot, 1835, pp. 146 & 412-413 and Chapter 6.1D *Playing chord passages*, p. 106.  
1. Schubert Op. 162 iv) *Allegro Vivace*

I played the first note of bar 64 (see example 2-22) on the very tip of the bow, and the following two crotchets at the heel of the bow.<sup>35</sup> The same pattern was used for bars 66 and 68:

Example 2-22 Bars 61-70.<sup>36</sup>

Other differences between the original and my edition:

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

<sup>35</sup> See p. 13 and Baillot, 1835, p. 167.

<sup>36</sup> The slur in bar 61 does not appear in the original edition.

## 2. Sonata No. 2 in D major Op. 94a – Serge Prokofiev (1891-1953).

(Disc: 2 Tracks: 5-8)

### Background

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

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

In the sonata itself, there are bold, almost absurd contrasts: from the dreamy grace of the first movement to the brusque militancy of certain passages, as for example at letter 4. The coquettish whirl of the second movement has its opposite in the brassy declamations heralded in the bars after letter 14. The basically folkish tone of the third movement is countered with the introduction at letter 28 of "blues-y" murmurings. Amongst the brazen tumult of the finale, islands of ponderous grace are found in passages such as the Poco meno mosso, after letter 33. These strong cross-currents in

*2. Prokofiev Op. 94a*

the writing must be recognised by the performers if they wish to perform in the spirit in which the music was written (Loft, 1973, pp. 297-298).

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

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

### i) Moderato.

#### Background

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

The image shows two staves of music. The top staff is labeled 'Flute Version' and is marked 'Andantino (♩ = 80)'. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first two bars contain a half note G4, a quarter note A4, and a quarter note B4. The third bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic is marked 'mf'.

The bottom staff is labeled 'Violin Version' and is marked 'Moderato (♩ = 80)'. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first two bars contain a half note G4, a quarter note A4, and a quarter note B4. The third bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic is marked 'mf'.

Example 2-23 The opening violin and flute parts, bars 1-2.

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

Flute Version

Violin Version

Example 2-24 Bars 81-82.

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

Flute Version

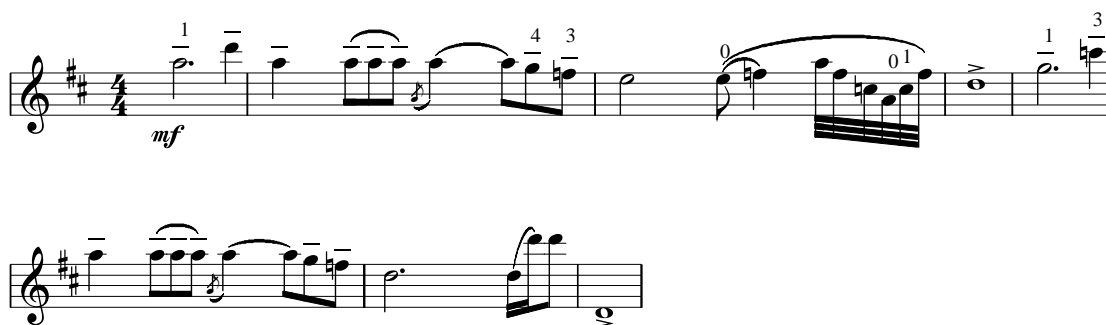
Violin Version

Example 2-25 Bar 121.

### Performance considerations

The edition<sup>37</sup> used for this performance was published by Anglo-Soviet Music Press in 1946. There appears to be little difference between this edition and the 1958 edition that was edited by David Oistrakh and published by the International Music Company.

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



Example 2-26 Bars 1-8.

The passage from bar 20 to 37 is performed with much legato<sup>38</sup> (see example 2-27) to contrast with the following middle section of the movement, which is played in *marcato* style.

<sup>37</sup> It was incorrectly printed as Op. 94 – not Op. 94a.

<sup>38</sup> See Bytovetski, 1917, p. 65 and Chapter 7.1G *Legato* p. 235.

When it comes to the character and colour of tone, there are various styles of tone production. The understanding of the relationship between the pressure, speed, and the location of the sounding point is of great importance. As far as the mixing of the basic factors is concerned the player has several possibilities to choose from in most cases. The several choices result in various styles of tone production.<sup>39</sup>

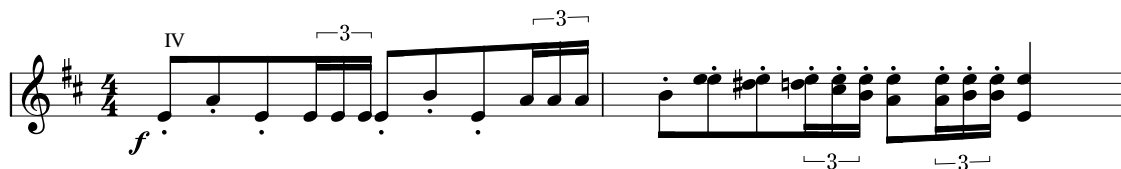
The type I used for this passage relies both on speed and pressure to bring about the dynamic differences required in the music; and consequently, much bow was used. The sounding point had a tendency to be a little farther away from the bridge. This is shown as  $p_1$  in figure 7.2-1.<sup>40</sup> This produced a tone of light, loose character, with a bright colour and more incisive timbre.



Example 2-27 Bars 20-23. Showing the legato style of the passage.

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

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

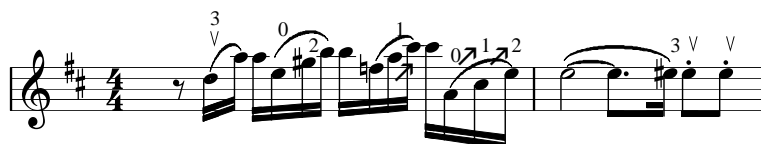


Example 2-28 Bars 40-41.

<sup>39</sup> See Baillot, 1835, p. 228 and Chapter 7.2 *Tone production*, p. 239.

<sup>40</sup> See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238.

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



Example 2-29 Bars 9-10.



Example 2-30 Bar 13.

Further, the passage which the above two examples come from should be played with the tone colour of a flute.<sup>42</sup> I achieved this by drawing the bow across the strings near the fingerboard.

## ii) Presto

### Background

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

<sup>41</sup> See Chapter 6.2A *Changes of position / (6) Changes of position using extensions*, p. 149.

<sup>42</sup> See Baillot, 1835, p. 476 and Chapter 5.3 *Tone colour and dynamics*, p. 63.



At letter 19 and onward (see example 2-31), the graces and sustained note of the flute figure are replaced with the violin's double stop harmonics which achieve the same flutelike effect. However, there is no excessive snap that an exact duplication of the flute figure would entail.

Flute Version

Violin Version

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

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

Flute Version

Violin Version

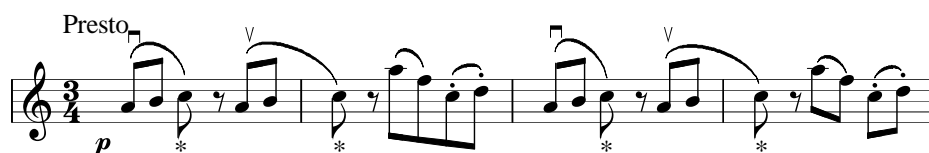
Example 2-32 Bars 335-7 (Letter 25, bars 12 – 14).

### Performance considerations

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

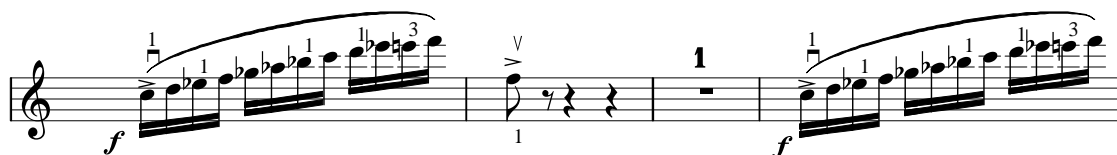
There are many passages with natural harmonics and artificial harmonics throughout this piece. This is where a fine violin comes into its own. Fortunately I have one of Harry Vatiliotis'<sup>43</sup> violins, which he made for me late in 1999, and it has excellent harmonics, and at the same time has an excellent tone.

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



Example 2-33 Bars 7-10.

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



Example 2-34 Bars 61-64.

<sup>43</sup> Harry Vatiliotis – a violin maker in Sydney, Australia.

<sup>44</sup> See p. vii, Chapter 6 *Left-hand violin techniques in Romanticism*, p. 81 and Chapter 6.2 *Fingering in Romanticism*, p. 139.

Flesch (1924, p. 99) wrote that the *D string* suggests a well-nourished contralto voice and the *E string* possesses the charming lightness of the coloratura soprano. Baillot (1835, p. 244) also mentions the timbre and character of the four strings of the violin, and states that the D string may imitate the character of the flute. In bars 155-158 (see example 2-35), the D string was used because of the alto voice of the music. After the key change, the E string was used to mimic the soprano voice.

Example 2-35 Bars 154-162.

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

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

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

<sup>45</sup> See Roth, 1997, p. 39 and Chapter 6.1G *Vibrato and portato*, p. 131.  
2. Prokofiev Op. 94a ii) Presto



Example 2-36 Bars 208-215.

### iii) Andante.

#### Background

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

#### Performance considerations

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



Example 2-37 Bars 1-8.

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

Performed **sul tasto**

Written

Example 2-38 Bars 34-36.

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

Performed

Written

Example 2-39 Bars 47-51.

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

Performed

Written

Example 2-40 Bars 53-54.

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

The image shows two staves of musical notation for Example 2-41, bars 74-76. The top staff is labeled 'Performed' and the bottom staff is labeled 'Written'. Both staves are in 2/4 time and feature a key signature of one flat. The 'Performed' version includes accents (>) over the first notes of bars 74 and 75, and three slurs: one over bars 74-75, one over bar 76, and one over the final two notes of bar 76. The 'Written' version has two slurs: one over bars 74-75 and one over the final two notes of bar 76. Both versions start with a *dim.* dynamic and end with a *p* dynamic.

Example 2-41 Bars 74-76.

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

The image shows two staves of musical notation for Example 2-42, bars 83-88. Both staves are in 2/4 time and feature a key signature of one flat. The 'Performed' version includes a breath mark (v) above the first note of bar 83, a *pp* dynamic, and a *poco cresc.* marking at the end of bar 88. The 'Written' version has a *pp* dynamic and a *poco cresc.* marking at the end of bar 88. The 'Written' version includes fingerings (1, 2, 3, 4) and a breath mark (v) above the first note of bar 83.

Example 2-42 Bars 83-88.

#### iv) Allegro con brio.

##### Background

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

Allegro con brio

a.

[35] Tempo I

b.

[39] Tempo I

c.

*ff*

Example 2-43 (a) Bar 1; (b) Letter 35, bar 1; (c)<sup>46</sup> Letter 39, 1 bar before to 2 bars after.

##### Performance considerations

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

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

sparkle, excitement, and energy. To achieve this effect, I used more successive up-bows<sup>47</sup>:

Example 2-44 Bars 7-9.

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

Example 2-45 Bars 29-30.

The triplets in bar 104 were played with a ricochet bow technique<sup>48</sup>:

<sup>47</sup> See pp. 49, 52, & 53 and Baillot, 1835, p. 192.

<sup>48</sup> See Baillot, 1835, p. 184, Guhr, 1829, p. 10, Auer, 1925, p. 29 and Chapter 7.1E *The Ricochet*, p. 218-219.



Performed

Written

Example 2-46 Bars 102-104.

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

poco meno mosso

(V)

*mp*

Example 2-47 Bars 146-148.