

GUIDE TO PERFORMANCE

Recital 3: August 31st, 2001

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| 1) Brahms, Johannes | Sonata No. 3 in D minor Op. 108 |
| | i) Allegro |
| | ii) Adagio |
| | iii) Un poco presto e con sentimento |
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| 2) Tchaikovsky, Peter | Three Pieces Op. 42 |
| | i) Andante molto cantabile – Meditation |
| | ii) Presto giocoso – Scherzo |
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| 3) Ravel, Maurice | Tzigane |

Players

Violin: Sohyun Eastham

Piano: Helen English

Concert 3

Aims of the concert

This concert is the third in the series. Having spent years trying to create a seamless string instrument sound, I began experimenting with becoming fully conscious of the techniques I was employing at any given moment. I also began trying to use different angles of the bow, different contact points, and different bow speeds to create various sounds, from lighter to fuller. One result of this is that different colours of expression may be produced.

In the Ravel piece, there are many harmonics, left-hand pizzicatos, extreme chords, and tremolo playing. These in themselves give the music more colour and expression. This, together with the above-mentioned techniques, gave me a very broad palette to work with.

Reviewing the performance

This recital was successful in the employment of the use of different angles of the bow, different contact points, and different bow speeds. For the last two pieces in this concert, I took some time to settle into the performance. This resulted in some unsteadiness. The ensemble work in the Brahms piece was very pleasing. However, the intonation in some of the passagework was not as clear as I had practiced in rehearsals, for example, in the third movement in the double stop passage at bar 160. Also, at bars 182-184 in the fourth movement I lost finger control. The ending of this movement was, unfortunately, a little rushed.

In the first movement of the Tchaikovsky piece some of the intonation of the shifting was not pure. The piano introduction of the second movement was a little slower than the speed at which I started playing my part. This was caused by some anxiousness of playing the opening spiccato section.

In the Ravel, I felt that I needed more experience in playing this piece in front of an audience before I did this recital. I felt that I didn't execute some of the notes very well

on the day, and some of the intonation, especially in the Cadenza section, could have been better executed.

Performance notes

1. Sonata No. 3 in D minor Op. 108 – Johannes Brahms (1833-1897).

(Disc: 3 Tracks: 1-4)

Background

This sonata was Brahms's third and last sonata for piano and violin and was the only one in four movements. It was also the only one of the last six sonatas, from his "consummation" period, that bore a dedication (Newman, 1969, p. 344). It was 'to his friend, Hans von Bülow', which commemorates and makes ample return for the enthusiastic support which Bülow gave to the later phases of Brahms's work, both as a pianist and conductor (Colles, 1933, p. 53). The sonata is bigger than the previous two, not only because it has an extra movement but because the ideas, at least in the outer movements, have a more compelling sweep altogether (Keys, 1974, p. 57).

Brahms started the sonata in the summer of 1886 in Thun, but it was not completed until two years later. This may have been because it raised weightier creative problems than the other sonatas (Newman, 1969, p. 345). Brahms sent the sonata in manuscript, as he did with many of his other chamber music works, first of all to Elizabeth von Herzogenberg. She worked in Berlin as a professor of composition and was a fervent admirer of his works. She had known Brahms since his early days in Vienna.

Von Herzogenberg wrote in a letter, dated 6 November 1888, after many enthusiastic words about the new work, "another small suggestion: write the double stops in the Scherzo to be played 'pizzicato' at first - it sounds twice as good. The passage has an abstract effect if bowed; one certainly hears notes, but there is no resonance, and it is difficult to distinguish the complicated and intricate harmonic progression." She even gave an example:

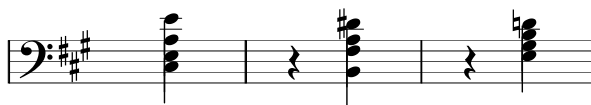


Figure 1 A suggestion from von Herzogenberg to improve the Scherzo part.

Brahms partly followed her advice and directed the double stops to be played ‘pizzicato’ at the repeat, but he broadened them with ‘tenuto’ strokes at the beginning of the printed violin part (Stockmann, 1973, preface).

It was first performed by the composer with Hubay in Budapest late in 1888. Hanslick, who saw a later performance, said of the work that of the three sonatas it was “the most brilliant, difficult, passionate, large-scale, and substantial.” (Newman, 1969, p. 345). Colles (1933, p. 53) writes that, “This sonata is beyond question the greatest of the three for violin and piano in the depth of its feeling and the great range of expression covered by its four movements.” In November 1888 Clara Schumann wrote, “What a wonderfully beautiful thing you have once more given us... I marvelled at the way everything is interwoven, like fragrant tendrils of a vine. I loved very much indeed the third movement which is like a beautiful girl sweetly frolicking with her lover – then suddenly in the middle of it all, a flash of deep passion, only to make way for sweet dalliance once more. But what a melancholy atmosphere pervades the whole! The last movement is glorious...” (cited in Drinker, 1932, p. 123).

While this sonata was started around the same time as the second, Op. 100⁴⁹, it is in a very different vein – hardly tragic, perhaps pessimistic, but with much warmth beneath its austere surface. The main theme (*Allegro*, 2-2) is very lean in texture, the violin carrying it far above the piano which, in syncopated octaves, has only the one contrapuntal “voice.” The impression is grim but compelling. In bar 24 the sudden release of energy comes as no surprise (Ferguson, 1964, p. 179).

⁴⁹ This piece is performed in Recital 5.
1. *Brahms Op. 108*

i) Allegro

Background

This movement is on a grand scale, as indicated by the rising fourth on the violin accompanied by the syncopated octaves of the piano, *sotto voce*. This is very different from the charming lyricism of Brahms's two earlier violin sonatas. The long, subdued development on a pedal point is unique in Brahms's chamber music (Colles, 1933, p. 53).

The opening of the movement has a marvellous sense of space, of expectation, of infinite prospect. This is largely due to the piano part which moves for most of the first page in interleaved rhythms with the bass line on the beat, and the treble consistently in syncopation. This effect is achieved with simple successions of parallel octaves between the two lines of the piano with the violin line above this, moving alternatively in long and short breaths (see example 3-1).

Example 3-1 Bars 1-5.

The line marked *sotto voce* is extraordinarily long, but is paced with carefully positioned swell marks, and despite sighs and gasps built into the music (see example 3-2), there is really no breath of rest until bar 24. And then the piano breaks in, launching into an ominous metamorphosis of the opening idea. The building of the musical structure is done step by step by the violin and piano working together in an

1. Brahms Op. 108 i) Allegro Recital 3

unbreakable partnership. The lines (see example 3-3) have been so interwoven by the composer that they must be played in ensemble.

Example 3-2 Bars 16-18.

Example 3-3 Bars 35-38.

The violin can still be heard, even when it is silent! In the second subject, bars 48ff., the piano has both theme and accompaniment. The theme has been so lyrically contrived with such a luxuriant two-handed accompaniment, that it is easy to lose sight of the violinist's absence. When the violin does take up the theme in bar 62, it is more a new colouration of a familiar idea than the intrusion of a new instrumental voice.

Brahms transforms the device of interwoven octaves in the accompaniment from the start of the movement (see example 3-1) at the beginning of the development, simply by adapting the figure to the technical possibilities of the violin. Now interleaved quavers, instead of the wide-spaced octave parallels, march out in diverging lines from the starting point of an open string (see example 3-4).

Example 3-4 Bars 84-87.

The whole development is verdant, in any harmonic area, and equally on piano and violin, with the oscillating, undulating quaver-note patterns. The first theme, from the beginning of the movement, is present only in passing glimpses. It is the stream of quavers that carries the listener along. The recapitulation presents the theme an octave lower than its original statement, embedded now in the constantly twining quavers (see example 3-5).

Example 3-5 Bars 130-132.

Through the pattern of quavers, supporting them, can be heard the drumming pulse of the crotchet beats. This can be seen particularly at the start of the development (see example 3-4). At the end of the movement, when the listeners are finally released from the hypnotic spell of the ever-tolling quaver notes, it is to find themselves resting, narrowing their aural vision on the frame of crotchets (Loft, 1973, p. 133):

Example 3-6 Bars 253-257.

Finally release comes from the crotchets as well, with a rise to light and air through linear and then chordal arpeggios:

Example 3-7 Bars 262-264.

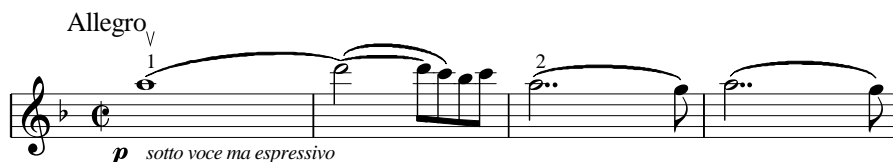
Performance considerations

The edition used was the 1973 Wiener Urtext Edition published by Musikverlag Ges. m. b. H. and Co.

Brahms' sonatas require less technical skill with the left hand than many compositions by other masters. In the discussion in Chapter 6 *Left-hand techniques in Romanticism*, pp. 76-79 it is stated that non-violinist composers usually composed less technically demanding music. A good tone will be obtained by having a good bow technique.

Brahms' sonatas have a very warm, rich feeling to them with much colour, and hence require a higher degree of good bow technique.

“*sotto voce*” means under the voice, quietly. “*ma*” means but. “*espressivo*” means expressive or emotional. I used a tilted bow here (see example 3-8), that is, just the edge of the bow hair⁵⁰. This gave the desired effect of a quiet but emotional “voice”.



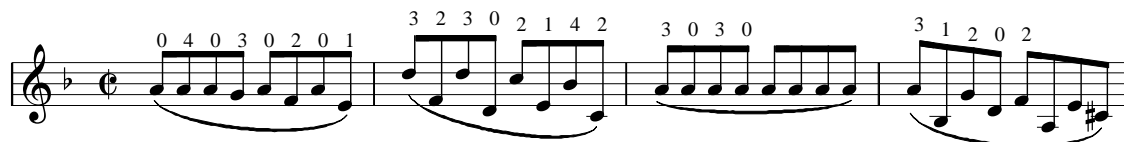
Example 3-8 Bars 1-4.

I played the *sf*'s with an agogic accent, which stresses a note by timing: by slightly delaying or lengthening it. The agogic accent is subtler than the dynamic accent and is rarely used by itself. The combination of the two can be most effective in the whole range of dynamics from *pp* to *ff* – the one reinforces the other and the impact depends on the ratio of the mixture. When the dynamic ingredient is minimal, the resulting mild accent can be called a stress, and is more suitable for implied accents. Baillot discussed the different characters of accents. He listed four different types. The first group is characterised as “simple, naïve, pastoral, rural, rustic, ... tender and affectionate.” (Baillot, 1835, p. 316). It was on the *sf*'s in the following passage (see example 3-9) that I used this type of accent, that is, tender and affectionate, especially the last *sf*. Here, I had to use a stronger accent because it was a climax to the passage – indicated by the *f*.

Example 3-9 Bars 61-66.

⁵⁰ See figure 4, p. 173 and Krauss, 1951, p. 39.

Because string-crossing in this legato passage (see example 3-10) involved only one note on another string, followed by the return to the original string, I used a wavy, vertical hand-motion.⁵¹ Since the motion was short, I used a short arm-unit.



Example 3-10 Bars 84-87.

ii) Adagio

Background

The Adagio is a rich melody in D major woven without seam, that is to say, there is no central section of direct contrast (Colles, 1933, p. 53). The movement, writes Loft (1973, p. 134), is one that defies description. It is the work of a gifted composer who can write a long-spanned melody that keeps the ear in expectation until the last note. The peak of the movement is about bar 69. The violinist must ensure that the forte, here as well as in earlier passages (bars 21 and 53 for example), is not raspy, but gauged to the sound capacity of the instrument, and the piano's dynamics are adjusted to suit:

Example 3-11 Bars 59-60.

⁵¹ See Bytovenski, 1917, p. 65 and Chapter 7.1G *Legato*, p. 233.
1. Brahms Op. 108 ii) Adagio

Performance considerations

This movement requires special consideration of the vibrato technique. Many kinds of vibrato need to be developed so that each note can be played with a different type of vibrato; for example, fingertip vibrato⁵² (or sensitivity vibrato).

Vibrato demands a high degree of technique, that is, the left elbow should be tucked under the violin. Fingertip vibrato, however, requires the elbow to move out from under the violin. The fingers should press lightly on the strings, and move up and down – not sideways. The wrist should be kept loose with the use of high fingers. Every note in the movement should be played with vibrato – even the quavers. The whole note should be played with vibrato – that is to say, don't play in the traditional way where the note starts and ends with no vibrato.

Both crescendo (narrow to wide) and decrescendo (wide to narrow) vibrato are required in this movement. The important thing not to forget for this movement is that the bow has to lead and the left hand to follow the bow. The use of these different vibrato techniques produces very colourful music. Colourful music is one of the characteristics of Romantic violin music.

The location of the bow between the bridge and the fingerboard depends on the mixture of speed and pressure, the three being interdependent.⁵³ It can also, however, be the dominant factor when colour is the most important consideration. By having the bow closer to the bridge, with less speed and more pressure, the result is a more concentrated sound, better suited to the intimate and deeply felt character of this music. Further, I used delicate changes in bow-speed and pressure, combined with timing, to add expressive and emotional intensity to the passage:



Example 3-12 Bars 1-5.

⁵² See p. 69, Roth, 1997, p. 39 and Chapter 6.1G *Vibrato and portato*, pp. 131-132.

⁵³ See Baillot, 1835, p. 228 and Chapter 7.2 *Tone production*, p. 239.

Sometimes, an expressive version of syncopation needs a more gentle stress instead of an accent. This is how I interpreted this passage:



Example 3-13 Bars 25-28.

iii) **Un poco presto e con sentimento**

Background

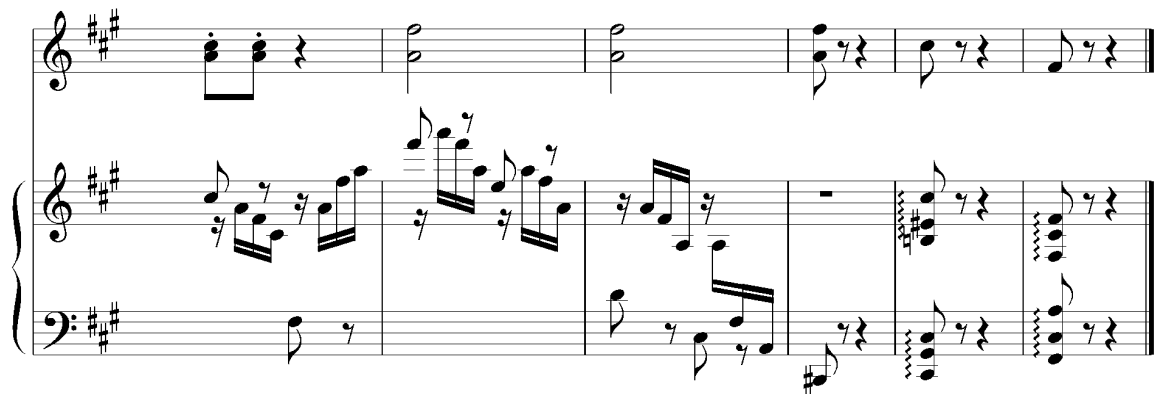
This intermezzo seems in its context the most engaging of all the pieces in this vein which so often substitute for the Scherzo in Brahms's sonata structures. It has only one theme whose varied repetitions, set off by episodic excursions, grow always more fascinating (Ferguson, 1964, p. 180). The movement combines sobriety, lightness, and swiftness all in one continuous movement, that is, without sectional changes in tempo. It is a hushed, twilight movement, with a few outcroppings of louder sound that serve to intensify the effect of the returned quietness. In the quiet passages, the eerie effect is dramatised by the way in which one instrument echoes each strong beat in the melodic pronouncement of the other:

(a) *Un poco presto e con sentimento*



Example 3-14 Bars (a) 1-3 and (b) 33-34.

Except for a certain thickness even in this airy movement, one may say that this is one of Brahms's most Mendelssohnian moments, and especially the ending, which evaporates into nothingness (see example 3-15), should be played as such.



Example 3-15 Bars 176-181.

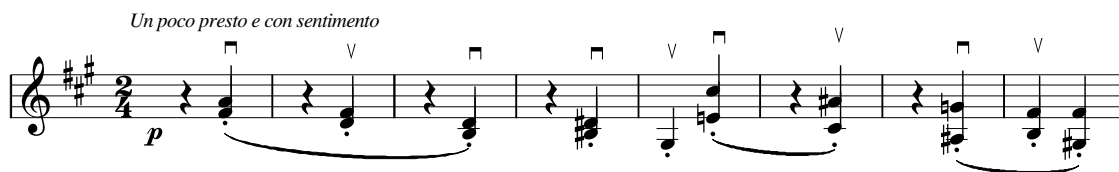
Performance considerations

“*Un poco presto e con sentimento*” means a little fast and with sentiment.

The bow, when played near the fingerboard, creates a light-textured, breezy character.⁵⁴ This is important when playing the opening passage of this movement (see example 3-16). This type of bowing is often used for longer, off-string notes of various

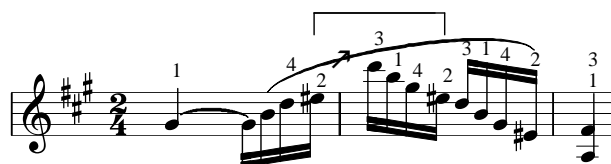
⁵⁴ See Krauss, 1951, p. 40 and Chapter 7.2C *Contact point*, p. 259.

expressive qualities and should not be confused with spiccato – a term which implies a certain minimum speed.



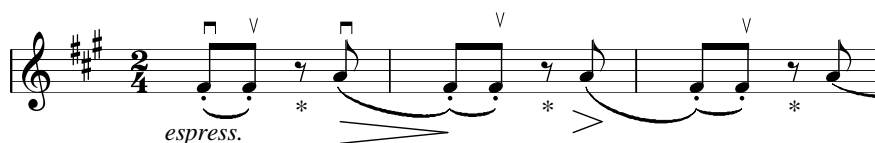
Example 3-16 Bars 1-8.

In diminished chords of the seventh, I found stretching to be more advantageous than glissandi, especially in high positions:



Example 3-17 Bars 173-175.

For the rests (indicated by * in example 3-18) I took the bow off the string and I started from the air for the following quaver.



Example 3-18 Bars 29-31.

Chords may be played near the fingerboard⁵⁵, either from the string or from the air, depending on style and tempo. For this passage (see example 3-19) I played from the air with successive down-bows.

⁵⁵ See Baillot, 1835, p. 146 and Chapter 6.1D *Playing chord passages*, p. 106.

1. *Brahms Op. 108 iii) Un poco presto e con sentimento*

Example 3-19 Bars 65-68.

Because there is no accompaniment I used a little *accelerando* in bar 112 (see example 3-20). The basis for this decision is that there is a hemiola effect that starts in bar 103. The passage has a sense of being in 3:8 time. So the *accelerando* was used to continue this effect after the key change:

Example 3-20 Bars 103-113.

This is the bowing I used in the passage in example 3-21. I felt that I needed more bow changes to execute the crescendo.

Example 3-21 Bars 147-151.

iv) Presto agitato

Background

The Finale is the kinetic counterpart of the first movement. Externally, it is a tarentelle-rondo, while internally it is an ironic comment on the human comedy. The movement strains the tonal power of the violin beyond its capacity. However, it is that very strain that is essential to the irony (Ferguson, 1964, p. 180). There is, then, a temptation to attack the quaver-note passage at the beginning with more vigour than care. The violinist must not think so much of individual double stops as of linear motions that lead from one important tone to the next (see example 3-22). Further, the “chopping” quaver-note figure is thematic and hence will recur often. Therefore restraint becomes even more necessary because a forced and harsh manner of interpretation will quickly bore and annoy the listener (Loft, 1973, p. 136).



Example 3-22 Bars 1-4.

One should remember that in these opening bars, the violin figure serves as an accompaniment to a more sustained piano line. The movement is in D minor, but the opening revolves around the dominant of that key, A. This is a movement of great haste. Even in its quieter moments the goad of rhythm is applied to suppress any thought of complacent ease. The noble second theme, first stated by the piano, is in broad duple, but the lopsided rhythmic undercurrent creeps in to keep things at proper pitch:

Example 3-23 Bars 40-44.

There are three opposing lines of rhythm (see example 3-24) once the violin takes over. These lend a seething activity to the texture of the passage: duples in the violin, triples in the bass, and syncopated triples in the treble.

Example 3-24 Bars 60-62.

The pianist must work for rhythmic clarity in each hand, but at the same time the two lines must merge into a larger, continuous pattern. This requires the violinist also to project her line clearly, but at the same time, to mould it plastically to the rhythms of the piano, and especially to the bass line, whose pulse it opposes.

There is a contrapuntal skirmish in the passage continuing in bar 107. For several bars, the violin has been jousting with the piano (at least with the bass line). On the last beat of the bar 107, the violin enters first, the piano entering in canonic imitation on the second quaver of bar 108. It would appear from this that the two instruments are to remain locked in combat for some time. However, Brahms has the piano change pattern

1. Brahms Op. 108 iv) Presto agitato

in the second half of bar 108, so that the two instruments give the impression of a continuous, four-parallel-octave band of sound. This is a robust, impressive ending to the exposition.

In the development there is a low point of excitement: an understated sauntering sequence (bars 134-141) based on the first subject. This gives way to a long passage that exploits the opposition of syncope against calmer rhythms: at first the principal theme in extension, then a tighter, on beat pulse pattern. This passage reaches a fortissimo peak (from bar 158ff.). However, it can no longer contain the necessary energy, and so is supplanted by writing that is ferocious:

Example 3-25 Bars 180-183.

The intensity of this passage is so great that it overshoots the edge of the recapitulation. It is not until the “bridge” passage in bars 190ff. that the music can break away from the rhythmic barrage. The movement finishes with a grand, piano arpeggio, still in the basic quaver-note pattern of the movement (Loft, 1973, pp. 137-138).

Performance considerations

I used dramatic, impetuous, accentuated strokes:

Example 3-26 Bars 1-3.

Syncopated notes, more often than not, imply accents. They are, and sound, in conflict with the on-beat pulse of the tempo. They may only be felt subconsciously, but are a driving force nevertheless; and because they require reinforcement (Gerle, 1991, p. 96), I played with an accent on the quavers of the following passage:

Example 3-27 Bars 96-100.

The homogeneity of the tone-colour may be interrupted when I worry too much about playing out of tune. I therefore chose the fingering shown in example 3-28, which was a choice of safety. This is the first type of fingering, of Baillot's three types - the most secure fingering. He states that it is the most often used and "if there is no fingering indicated, the violinist must use the fingering that offers the most secure intonation". (Baillot, 1835, p. 257). Using Flesch's fingerings, however, would have yielded much better tone colours. I would use these for my future performances.

Example 3-28 Bars 134-138.

In this passage (see example 3-29), bow-speed is an essential characterising factor both in the starting and ending a stroke.⁵⁶ I used fast bow, or extra speed at the start, to accentuate energy and brilliance.

⁵⁶ See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238. This dynamic is equivalent to f_1 in figure 7.2-1.

The image displays two staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with slurs over groups of notes and accents over individual notes. The bottom staff is also a treble clef with the same key signature. It contains a bass line with slurs and accents. At the end of the second staff, there is a dynamic marking of *ff* (fortissimo) with a hairpin indicating a crescendo leading to it.

Example 3-29 Bars 163-172.

2. Three Pieces Op. 42 – Peter Tchaikovsky (1840-1893).

(Disc: 3 Tracks: 5-7)

Background

Tchaikovsky wrote his *Three Pieces*, also called *Souvenir d'un lieu cher* (Memento of a Cherished Place), in 1878. It was at the end of a lengthy tour of western Europe. His art-loving patrons had made it possible for him to give up his livelihood as a lawyer and to live as an independent musician. He was able to recover from his exhausting tour on Nadezhda von Meck's luxurious estate in the Ukraine. He was, as a famous guest, the centre of attention, with his every wish being fulfilled. He became very fond of the place and to express his gratitude, he wrote a piece of music. The three parts of the music are not directly connected, and only the second and third parts were written in that beautifully situated and so relaxing place. The opening Andante is actually the original slow movement from Tchaikovsky's Violin Concerto, which he had produced in the course of his recent travels. However, the violinist Kotek, who gave the composer the benefit of his advice as a violin expert, subsequently recommended that he write a new middle movement for the concerto. Tchaikovsky did so but could not bring himself to destroy the original Andante. Thus, he gave it a prominent place as part of his thank-you composition for Nadezhda von Meck.

The work was dedicated to 'В*****' [that is, 'Brailov' (in Russian: Браилову), the country estate of Mme von Meck, where the last two movements were composed]. After receiving the published work in 1879, Tchaikovsky was "highly delighted" with the edition. He promised the publisher that he would try to obtain the manuscript, which he had left with von Meck to be copied and sent for publishing. Unfortunately this promise was never fulfilled. No information survives on the first performance of the piece. (<http://tchaikovsky-research.org/en/Works/th116.html> date cited 10 Mar. 2007).

Performance considerations

With this piece I experimented largely with the fingerings. It was a common practice in this period, with Baillot writing as early as 1835, that fingering cannot be set

definitively in a uniform and unvarying manner. Therefore, there are many violinists' editions and transcriptions, reflecting his or her own fingerings, with an abundance of performing indications. I found the best fingerings to use for my performance and have indicated many of them in the following examples.

i) Meditation

Background

The movement is cast in a large ABA form; the reprise of the repetitive and rather melancholy D minor opening, with its dark violin melody in the lowest register, integrates some of the glistening triplet arabesques that fill the dolce middle portion. A very delicate move to D major is made by the little coda, which disappears into the violin's high E string (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

The edition I used for this performance was published by International Music Company, New York, in 1977. It was edited by Ivan Galamian. The original version, published by P. I. Jurgenson in 1879, is not available in Australian libraries.⁵⁷

This movement is marked *Andante molto cantabile* and as such I had to use a connecting bow technique to produce a long sustained tone colour. I took breaths before I started the new phrases as shown in example 3-30.

⁵⁷ In an attempt to secure an original version through the library system, an e-mail dated 12 April 2007 was received from the Inter Library Services officer stating: "This particular edition is not available in Australia and the only available location in the US is the Library of Congress and they do not lend material to overseas libraries."

Performed

Example 3-30 Bars 20-32.

I used the 3rd finger instead of the 4th to execute the vibrato on the climax note (highest note) in the *forte* bar and changed positions to use the open string in bars 33-34:⁵⁸

Performed

Written

Example 3-31 Bars 31-35.

I chose to play harmonics on the first note in bar 40 because the movement has a dark melody. I chose to give the music a little contrast by making this note a little brighter:

Performed

Written

Example 3-32 Bars 40-42.

⁵⁸ See Chapter 6.2A *Changes of position*, p. 145.
2. Tchaikovsky Op. 42 i) *Meditation*

To make the following delicate passage more expressive I executed every note with fingertip vibrato.⁵⁹ My third finger vibrato is stronger than my fourth, hence the choice of fingering in example 3-33. I found that I couldn't deliver the passage with the correct phrasing when using the fourth finger.

Example 3-33 Bars 65-68.

This is the fingering that I used on the arpeggio passage for the performance:

Example 3-34 Bars 81-82.

I found the following fingering, 2-3-2-3, to give a cleaner and stronger sound in the higher positions:

⁵⁹ See Chapter 6.1G *Vibrato and portato*, p. 132.
2. Tchaikovsky Op. 42 i) Meditation

Example 3-35 Bars 100-101.

ii) Scherzo

Background

The second part is a Scherzo in C minor, again outlining a compound ternary form. Tchaikovsky returns over and over again in the opening and closing sections – *Presto giocoso* – to the quiet but tension-filled rising idea in running quavers that begins the piece. While there are some detours, it is only at the middle section (*Con molto espressione e un poco agitato*) that a real change of pace take place. Here, all is song, with the piano's right hand providing a wave-like accompaniment and an impassioned tune in the violin that pauses for breath only as the transition back to the reprise of the opening music starts to unfold (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

This Scherzo is marked *Presto giocoso*. This indication means “fast humorous”. *Con molto espressione ed un poco agitato* means with very expressively and a little agitated / excited / hurried / restless.

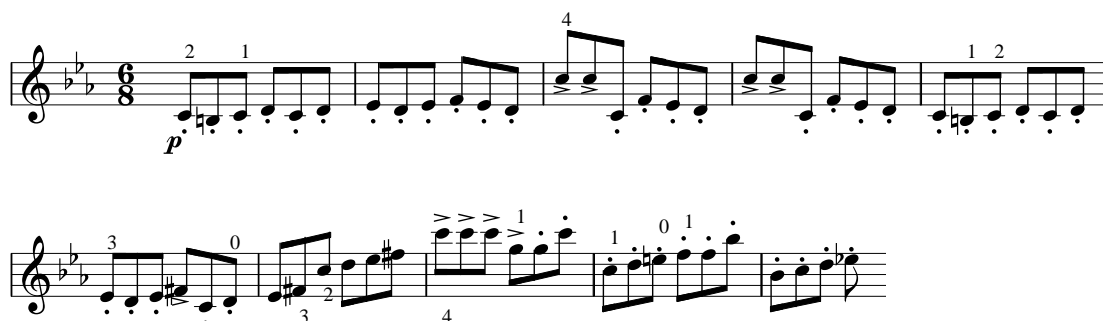
There are a few pizzicato passages in this movement. Baillot (1835, p. 406) suggests that the thumb or index finger may be used in pizzicato passages – if the passage doesn't include the use of the bow then use the thumb, otherwise use the index finger. Also, if the tempo of the passage is fast then the index finger should also be used. On 2. *Tchaikovsky Op. 42 ii) Scherzo*

these passages I used a straight index finger, as opposed to the normal curled finger, and used the whole arm in a fast thrown motion. Example 3-36 gives one such example:



Example 3-36 Bars 15-16.

Example 3-37 shows one of the spiccato passages. Both Bériot and Guhr speak of how the bow should be held for the spiccato stroke. Bériot suggested that the first and third fingers should be used with the thumb, while Guhr maintained that Paganini used the first finger and the thumb with the little finger adding support.⁶⁰ After experimenting with both techniques I found that Paganini's method was more suitable.



Example 3-37 Bars 75-84.

The passage in Example 3-38 is the most expressive passage in the Scherzo movement. I have changed some of the fingerings to make them suitable for myself and to make the music more expressive. Baillot discusses expression through fingering and suggests there are several means of expression produced by the left hand. He lists eight means of which I used the fifth and sixth ones, that is, sliding the finger, then substituting another for it; and sliding the same finger when shifting up or down (Baillot, 1835, pp.269-275). Also, sometimes I used changes of position to an adjacent position by means of sliding one finger a semitone⁶¹ and by means of alternating fingers⁶² on the same note.

⁶⁰ See Guhr, 1829, p. 9, Bériot, 1858, p. 85 and Chapter 7.1D *Spiccato*, p. 213.

⁶¹ See Chapter 6.2A *Changes of position* (1), p. 142.

⁶² See Chapter 6.2A *Changes of position* (2), p. 143.

Performed
Con molto espressione ed un poco agitato

95

104

113

122

131

140

149

159

169

180

f

pp

sf

p

pp

pp

sf

pp

A

D

Example 3-38 Bars 95-186.

iii) Melody

Background

The *Mélodie* in E flat major concludes the group and is perhaps the strongest piece of the three. It has an elegant violin melody that moves along in arch-shaped quaver groupings, sometimes affectionately imitated by the piano, to which a very brief central portion in *grazioso scherzando* semi-quavers provide some contrast. The little codetta at the end is as tender as music can be (www.answers.com/topic/souvenir-d-un-lieu-cher-for-violin-piano-or-orchestra-op-42 date cited 10 Mar. 07).

Performance considerations

This movement is marked “Moderato con moto”. The following examples show my personal fingerings along with those from the score that I used.

In bar 9 (see example 3-39) I used light *détaché*⁶³ from the C \natural and then used *spiccato* from note F. This allowed me to execute the *p* and then I could use *spiccato* to start the crescendo. I found that Auer, in 1920, played⁶⁴ this passage in the same way as described above. The same passage is repeated in bars 58 and Auer plays *legato* for the whole bar. However, I did not like the way this sounded and so I decided to play it as written on the musical score.

⁶³ See Baillot, 1835, p. 186 and Chapter 7.1A *Détaché* (ii) light *détaché*, pp. 187-188.

⁶⁴ In a private recording on 7/6/1920. *The Recorded Violin: The History of the Violin on Record*. Pavilion Records Ltd.

Example 3-39 Bars 1-9.

The passage in bar 24 (see example 3-40) is repeated several times. I decided to use the 5th position here to give this passage a different colour. I used different fingerings in some of the other passages for the same reason.

Example 3-40 Bars 24-25.

The following examples show my personal fingerings – in bar 44 I used changes of position using open strings⁶⁵ and in bar 49 I used changes of position by means of alternating fingers on the same note⁶⁶:

⁶⁵ See Chapter 6.1A *Changes of position* (3) Change of position using open strings, p. 145.
⁶⁶ See Chapter 6.1A *Changes of position* (2) Alternating fingers on the same note, p. 143.

Example 3-41 Bars 44-49.

Example 3-42 Bars 71-82.

Auer omits the notes in bars 81-82, instead lengthening the E ♭ note to finish the piece.⁶⁷ However, I decided to play it as written on the score.

⁶⁷ In a private recording on 7/6/1920. *The Recorded Violin: The History of the Violin on Record*. Pavilion Records Ltd.

3. Tzigane – Maurice Ravel (1875-1937).

(Disc: 3 Track: 8)

Background

The violin rhapsody *Tzigane* (Gypsy) was born after a London soirée which Ravel attended in 1922, during which the Hungarian violinist Jelly d'Arányi and cellist Hans Kindler played the duo sonata that he had finished composing earlier that year. Later, Ravel asked d'Arányi to play Gypsy melodies from her homeland, and an impromptu recital lasting until the early hours left Ravel captivated, as ever, by a flavour of the exotic. It was not until March 1924 that Ravel acted on these ideas by writing to his publisher, requesting their edition of Liszt's *Hungarian rhapsodies*. He wrote to d'Arányi a few days later to explain to her that the sonata, which he had been composing for her forthcoming London recital, had been abandoned in favour of *Tzigane*, a gypsy piece 'of great virtuosity'. The premier was given by d'Arányi in London on 26 April 1924, with Henri Gil-Marchex (1894-1970) at the piano.

Tzigane is a stylised portrait of Gypsy fiddling, rather than an accurate ethnomusicological rendition. Ravel had unbounded enthusiasm for Bartók and Kodály's work in capturing 'small variations in pitch, intensity, and quality of sound' in their phonographic collecting of Hungarian traditional melody. To this *Tzigane* pays tribute, and incidentally to Bartók's own compositions. *Tzigane* is also a spiritual descendant of the caprices and rhapsodies of Paganini and Liszt (Wright, 1996, pp. 3-4).

One of the reasons I chose *Tzigane* was because the introductory part is played on the G string. This string is often used throughout its compass (*sopra una corda*) because of its particular intense tone quality, and also is not subject to the danger of sounding adjacent strings. It is a nineteenth-century virtuoso device used by virtuosos such as Paganini.⁶⁸ The inclusion of this piece into the recital programme can also be justified because it is a late example of the gypsy virtuoso idiom.

⁶⁸ See Yampolsky, 1967, p. 37 and Chapter 6.2 *Fingering in Romanticism*, p. 139.

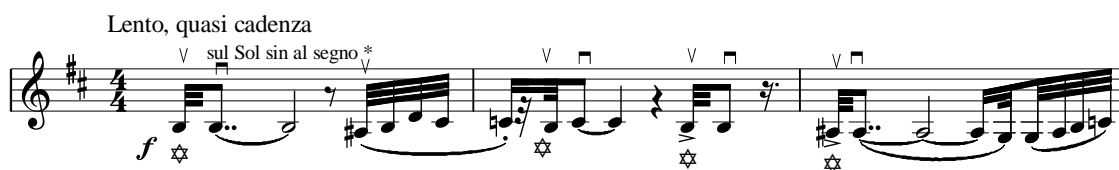
I listened to a recording of this piece played by Francescatti (1902-1991) recorded in 1933.⁶⁹ He used very expressive vibrato unlike other players such as Joachim, Rosé and Powell. In my performance I used more vibrato as this was the custom of this period.

Performance Considerations

The score that I used for my performance was one that was in my possession.⁷⁰ It had no printed publisher and was of unknown origin. However, after later comparing it with a Durand edition⁷¹ of 1924, it was found to be an exact copy with no alterations. Both scores have no fingerings on them. Therefore, I used fingerings that best suited my style of playing (a common practice of the period), although, most importantly, I was trying to stay true to the composer's sentiments. As this thesis requires a creative component, I have included some examples of the violin score with my fingerings. The success of this piece depends to a large degree, among other things, on good fingerings.

The beginning (see example 3-43) is marked *Lento* (slow), *quasi* (as if) *cadenza* (a solo passage). Usually the cadenza occurs at the end of a piece. However, it is at the beginning here, with the piano not entering until bar 59. The opening bar is also marked *sul* (on the) *Sol* (G) *sin al segno* * (until the * sign). This sign (*) appears at bar 28.

I used finger stroke⁷², with a light wrist movement for the demi-semi-quavers, hooking very quickly to the next note. At the same time I had to use bow speed and pressure to execute the *forte* dynamic. I also played at some distance from the bridge.⁷³



Example 3-43 Bars 1-3.

⁶⁹ *The Recorded Violin: The History of the Violin on Record*. Pavilion Records Ltd. Rec. 1933. Mats WLX 1524/5; Col. LX 258.

⁷⁰ This copy was obtained from South Korea. It is a common practice there for publishers to copy works from overseas.

⁷¹ Durand was Ravel's publisher.

⁷² See Flesch, 1924, p. 60 and Chapter 7.2D *Finger stroke*, p. 265.

⁷³ See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238 – figure 7.2-1 f₂.

The following passage is played on the G string. Therefore, in bar 8, I had to shift from the first to the sixth position. To do this I moved my left thumb ahead before I moved to the sixth position. I then played the rest of the passage with the thumb in that position,⁷⁴ meaning that I didn't need to shift my thumb every time I moved my fingers (the idea of using the left thumb and the whole finger board came from Paganini):

Example 3-44 Bars 8-10.

The following examples show some of the fingerings I used in my performance:⁷⁵

Example 3-45 Bars 15-17.

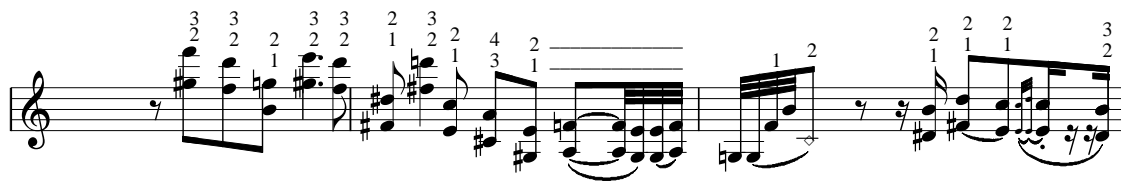
Example 3-46 Bars 26-28.⁷⁶

Example 3-47 Bar 36.

⁷⁴ See p. 68 – example 2-34, Day, 2002, p. v and Chapter 6 *Left-hand violin techniques in Romanticism*, p. 75.

⁷⁵ In bar 26 I played the first note as F \sharp instead of E \sharp and thence the intonation for the rest of the bar was not quite correct. I was able to correct the intonation at the big shift in bar 27.

⁷⁶ See Chapter 6.2A *Changes of position* (i) moving to an adjacent position by means of sliding one finger a semitone, p. 142.



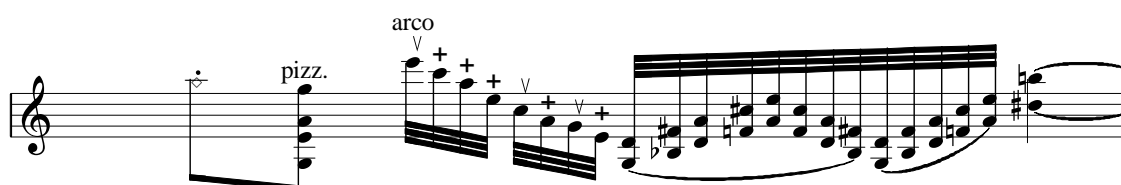
Example 3-48 Bars 55-57.

I played bar 48 and the first three double stops of bar 49 a little *accelerando* so that I could *rallentando* the harmonics⁷⁷ and execute them clearly:



Example 3-49 Bars 48-49.

I used the tip of the bow for all the up-bow notes (see example 3-50). I had to swing my left upper arm close to the body and had to pluck with the second finger joints in a high position.⁷⁸



Example 3-50 Bar 50.

I used an extremely fast bow speed for each note with bite for each stroke:



Example 3-51 Bars 76-80.

⁷⁷ See Guhr, 1829, p. 14, Baillot, 1835, p. 404, Spohr, 1832, p. 101 and Chapter 6.1F *Harmonics*, p. 116. Paganini was the first to use double harmonics.

⁷⁸ For more technical information on left hand pizzicato see Guhr, 1829, p. 13, Baillot, 1835, pp. 408-409 and Chapter 6.1E *Left-hand pizzicato and left-hand articulation*, p. 112.

When I plucked the note indicated in bar 93, I left the bow on the string so there would not be a time delay:



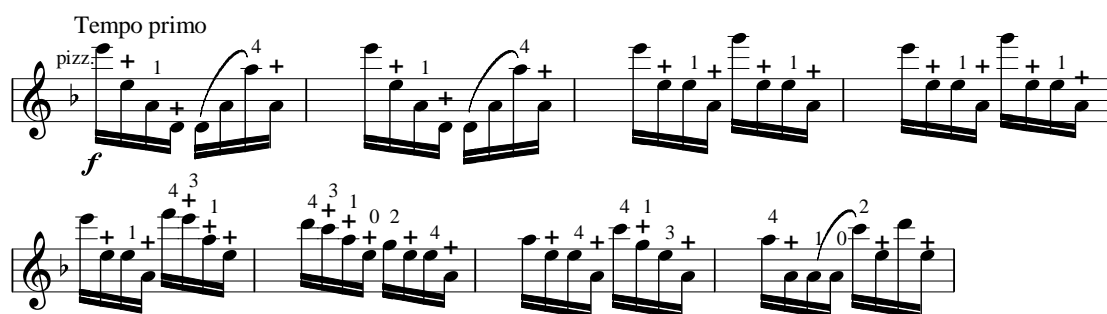
Example 3-52 Bars 91-93.

When I played the first harmonic of the following bar, I left my second finger on the D string so that I was ready to play the third harmonic note. In this way, the bow can move freely across the string without having to worry about trying to get the left hand into position:⁷⁹



Example 3-53 Bar 104.

It is very easy for the timing to become irregular between the pizzicato and the bow playing in the following section. Control of the left-hand pizzicato is important to keep the rhythm regular.⁸⁰



Example 3-54 Bars 134-141.

⁷⁹ See Chapter 6.1F *Harmonics*, p. 116.

⁸⁰ See p. 100 and Chapter 6.1E *Left-hand pizzicato and left-hand articulation*, p. 112.

I played the passage in example 3-55 near the bridge (*sul ponticello*), which lent to it a distorted, nightmarish character. I used a very slight *détaché* in the middle of the bow (*sautillé*), playing as sure as possible, without any effort and making use of the wrist only. When I practised this bowing, I gradually increased the speed, and kept the bow well on-the-string.

To secure the *sautillé*⁸¹ I relaxed the pressure on the bow, but continued the same movement of the wrist as used for the short *détaché* stroke. By avoiding violent movements of my hand, I was able to make the bow bounce of its own accord. It was important, however, not to try to make the bow bounce by using main strength as this would have a contrary effect, making the bow bounce irregularly. I gave greater body to the tone by holding the bow so that three-quarters of the breadth of the bow hair was used. I kept the position of my wrist the same and kept my hand quiet and in the usual position. By moving the third finger almost invisibly I turned the bow in such a way that more hairs came into contact with the string, giving a stronger tone with more resonance.

Performed

spiccato

(meno vivo)

accel. poco a poco

sautillé

Written

(meno vivo)

accel. poco a poco

Example 3-55 Bars 276-278.

⁸¹ See p. 28.