

SELECTED STUDENTS OF LEOPOLD AUER –
A STUDY IN VIOLIN PERFORMANCE-PRACTICE

by

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Abstract

This thesis investigates the teaching and legacy of Leopold Auer; it addresses, in particular to what extent his promulgation of the ‘German’ School of Violin Playing was instrumental in establishing the ‘Russian’ and ‘American’ Schools. Recent research in late 19th-century violin performance-practice has focused mainly on the ‘German’ and ‘Franco-Belgian’ Schools, and on tracing ‘genealogies’ of violin playing, especially within the ‘German’ school itself. Auer, however, has been little studied, as remarkably is also true for descendents of the German school such as Ossip Schnirlin, Benno Rabinof, and Mischa Weisbord.

This research will also briefly examine the authority of Joachim and Auer (who were both native Hungarians) on their students with regards to Hungarian musical gestures and Gypsy performance styles, in an era where violin playing was more uniform and the *style hongrois* gradually disappearing from Western music altogether.

A clearer picture of Auer, his influence and the achievements of his students, allows us to form a more sophisticated image of late 19th-century to early 20th-century violin performance practice, and of the much disputed question of the existence of distinct national schools in this important transitional era.

For those who stuck till the very end – Mummy, Clare, Roger & Ken.

*In memory of Zhuomin Chan (1982-2008) -
A gentleman, a scholar, a fine musician, and a friend I didn't know long enough.*

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Fingerings and Notation

Violin fingerings are indicated in the customary manner:

0 = open string

1 = the index-finger and so on.

Pitch registers are specified by the Helmholtz system below:

The diagram shows a musical staff with a bass clef on the left and a treble clef in the middle. The staff is divided into six measures. Below the staff, notes are placed on various lines and spaces, with horizontal lines above or below them indicating the register. The notes are labeled as follows:

C ₁	B ₁	C ₂	B ₂	c ₃	b ₃	c' ₄	b' ₄	c'' ₅	b'' ₅	c''' ₆	b''' ₆
contra octave		great octave		small octave		one-line octave		two-line octave		three-line octave	

Under this system the notes to which the violin is normally tuned are represented as g, d', a' and e''.

CHAPTER ONE

LINEAGES IN NINETEENTH-CENTURY VIOLIN PLAYING

"IF I HAVE SEEN FURTHER IT IS BY STANDING ON THE SHOULDERS OF GIANTS."
- ISAAC NEWTON, LETTER TO ROBERT HOOKE, 1676

This thesis investigates connections between the theory and practice of violin playing from the mid-nineteenth to the mid-twentieth centuries (ca. 1845-1955), focusing in particular on the legacy of Joseph Joachim (1831-1907) as transmitted through his student Leopold Auer (1844-1930). Auer established the Russian violin school during his residence in St. Petersburg between 1868 and 1917. After his departure from Russia, he became one of the most influential violin pedagogues in America, teaching prodigies like Jascha Heifetz (1901-87) and Nathan Milstein (1903-92). The following chapters attempt to elucidate to what extent, if at all, Auer's heritage in the German School of Violin Playing was instrumental in establishing distinctive Russian and American Schools. A second strand of this thesis, resulting from the above, is the exploration of the art of several violinists of great significance in this crucial era of transition, whose contribution to the history of performance has hitherto been largely ignored. The discussion will therefore only tangentially mention the more celebrated of Auer's students, whose work has already been extensively treated elsewhere.¹

Leopold Auer himself studied with Joseph Joachim in Hanover. He moved to St. Petersburg in 1868, where he taught in the conservatoire for nearly half a century until 1917. During that time he held the position of first violinist to the orchestra of the St. Petersburg Imperial

¹ For information on the more celebrated of Auer's students, refer to A. Agus, *Heifetz as I Knew Him* (New York: Amadeus Press, 2001); A. Kozinn, *Mischa Elman and the Romantic Style* (New York: Routledge, 1990); and H. Roth, *Violin Virtuosos: From Paganini to the 21st Century* (California: California Classics Books, 1997).

Theatres. This included the principal venue of the Imperial Ballet and Opera, the Imperial Bolshoi Kamenny Theatre (until 1886), and later the Imperial Mariinsky Theatre, as well as the Imperial Theatres of Peterhof and the Hermitage. For almost all of this period, Auer was entrusted with the majority of the violin solos in performances of the Imperial Ballet. Indeed, many noted ballet composers of the day, such as Cesare Pugni, Ludwig Minkus, Riccardo Drigo, Pyotr Tchaikovsky, and Alexander Glazunov, wrote the violin solos of their scores especially for his talents. It was also during this time that Auer taught Conservatoire students such as Kathleen Parlow, Alexander Petschnikoff, May Harrison and Myron Polyakin.²

When the Russian Revolution of 1917 swept away the work of a lifetime, Auer was 73 years of age. Nothing daunted, he resolved to begin all over again, and moved to the United States. He settled in New York, where he at once began teaching large classes of pupils who flocked to him from all parts of the world. Notwithstanding his age, he even appeared in recitals in New York, Chicago and other cities, playing, according to reviews, with the fire of youth and the skill of a master.³ Auer eventually settled down as a faculty member at the Curtis Institute of Music in Philadelphia. The veteran teacher was here the instructor of Mischa Elman, Efrem Zimbalist, Benno Rabinof, Jascha Heifetz, Mischa Weisbord and a host of scarcely less famous violin virtuosi.

² For sources on Auer's biography and teaching, refer to L. Auer, *Violin Playing as I Teach It* (New York: Barnes & Nobles Publishing, 1921); Ibid, *My Long Life in Music* (London: Duchwith & Co., 1924), Ibid, *Violin Master Works and their Interpretation* (New York: Carl Fischer, 1925); D. Milsom, *Theory and Practice in Late Nineteenth Century Violin Performance: an examination of style in performance 1850-1900* (Aldershot: Ashgate Publishing Limited, 2003); F. Martens, *Violin Mastery: Interviews with Heifetz, Auer, Kreisler and Others* (New York: BiblioBazaar, 2007).

³ B. Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 414.

But to contextualise more broadly the discussion of Auer's legacy that will be found in the ensuing chapters, it might be useful to begin with a general outline of 18th- and 19th-century violin playing, and of the concept of performing 'schools' and traditions.

The distinctions between the 'schools' are not as clear-cut as is often claimed. A 'School of Violin Playing' can be thought of as a combination of two elements: the method (technique) of how one plays the violin, and the overall philosophy of making music. The 'secret' of a fine school is consistency. Yet we may reasonably ask how unique these schools and lineages could possibly have remained by the late nineteenth and early twentieth centuries, when ease of travel and the birth of the recording industry allowed the widespread promulgation of influences from many different traditions. This thesis, to some extent, catalogues the gradual dissipation of the idea of distinct traditions by the mid twentieth century, but there is nonetheless some agreement that the concept of violin 'schools' had a validity for earlier periods that it later lost, even if we may not wish to overstate just how unique each 'school' actually was.

Paganini is firmly lodged in public consciousness as the archetypal nineteenth-century virtuoso of the violin. However, as hinted at by Newton's famously self-deprecating declaration quoted above, there was a body of virtuosi prior to Paganini who did not quite make the headlines in the same way. The achievements of these early violinists, many of whom were also composers, laid the foundations on which the techniques of future generations were based.

Carl Flesch described three schools in *The Art of Violin Playing* (Berlin, 1923), namely the German, Franco-Belgian and Russian. However, as violin playing became increasingly cosmopolitan in the later twentieth century, using location as a means of identifying a ‘school’ gradually became more problematic. Frederick Neumann commented:

[A] comparison of the principles of ... national schools ... proved impossible... because these national schools resist clear definition. What, for example should be called the German School? The method of Spohr? Or Joachim? Or Flesch?... the only thing they have in common is mutual disagreement. As a ‘method’ the Russian school is a myth...⁴

In the twentieth century therefore, distinguished performers and teachers were inclined to disassociate themselves from the ‘schools’ of the past, possibly because these traditional approaches were increasingly viewed as dogmatic. When asked whether his method was essentially Russian or French, Ivan Galamian answered, ‘Partly Russian, partly French, and a good deal of my own.’⁵ And Carl Flesch began his *The Art of Violin-Playing* (1924-30) with the following words, ‘The present work is not meant to be a “School of Violin-Playing” in the current meaning of the term’.⁶

David Milsom argues in *Theory and Practice in Late Nineteenth-Century Violin Performance* (2003) that the implied contrast between the ‘Franco-Belgian’ and ‘German’ schools is questionable, quoting Wechsberg’s stance that ‘the scope and influence of a school can never really be defined’.⁷ He also refers to David Boyden’s observations that even though the great

⁴ F. Neumann, *Violin Left Hand Technique* (Urbana, IL: American String Teachers Association, 1969), 8-9.

⁵ I. Galamian, *Principles of Violin Playing & Teaching*, (2nd edn., Englewood Cliffs, NJ: Prentice-Hall Inc., 1985), 123.

⁶ C. Flesch, *The Art of Violin Playing*, trans. Frederick H. Martens, (New York: Carl Fischer, 1924 – 1930), i, 3.

⁷ D. Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 15.

violinists had distinct styles of playing, the differences would be less apparent when considering ‘schools of instruction’. Certainly, such views are legitimate, and evidently compelling in light of the more universal style of playing seen on the concert platform in the present day.

But the situation was rather different in earlier eras, before recording and easy international travel. In the 18th and 19th centuries, the various violin schools were to some extent analogous to the various dialects of a common language.

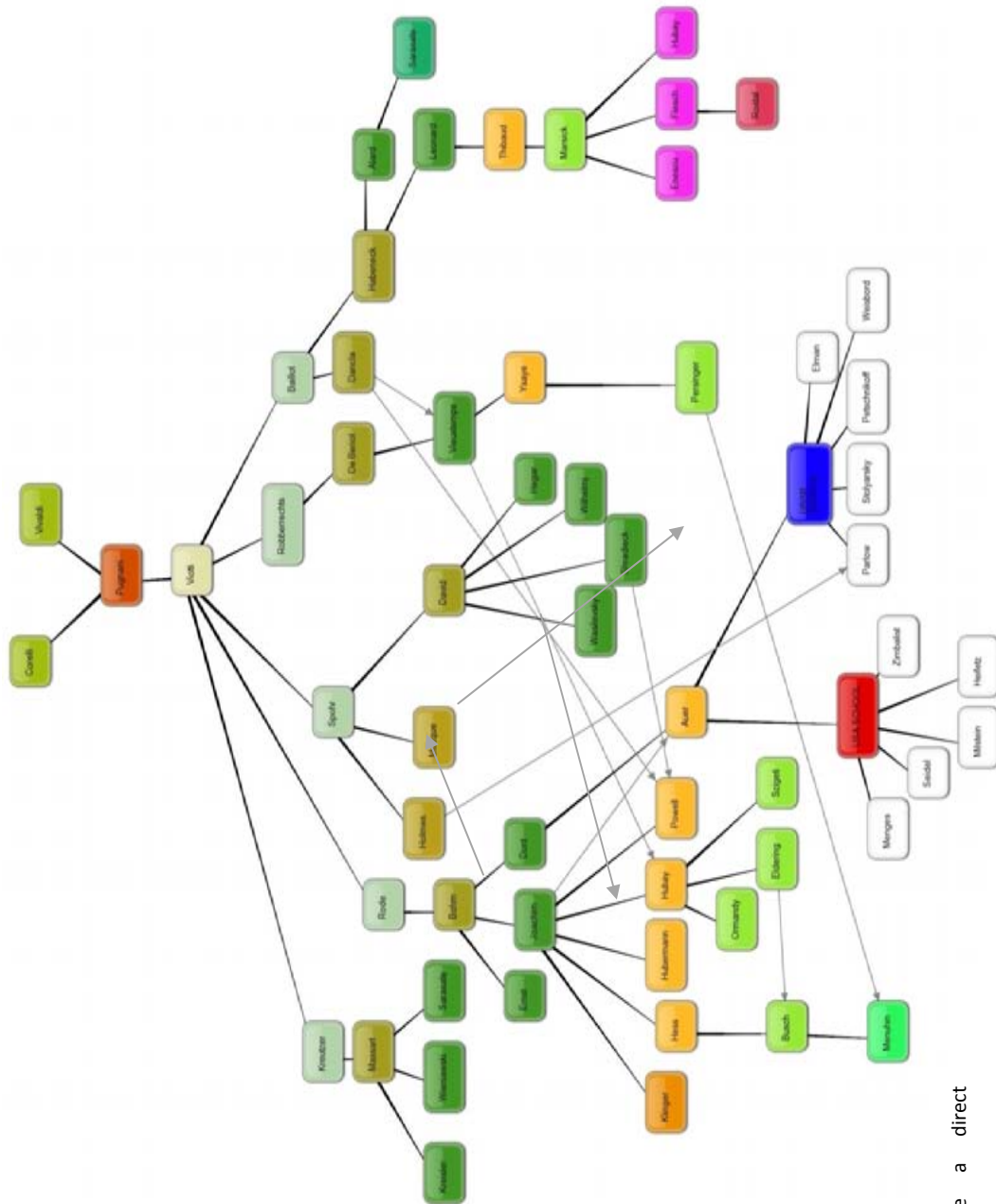
Milsom himself presented a flowchart in his book, which mapped out the primary genealogical relationships in nineteenth-century violin pedagogy. It shows, he states, the ‘duality of the two ‘schools’, which is ‘inevitably limited as an understanding of style in violin playing’.⁸ There is indeed a danger that such an illustration, however useful it may be in other respects, might suggest an over-simplification of genealogical relationships. For example, Milsom’s chart does not include violinists who have had more than one significant teacher from different pedagogical backgrounds. Kathleen Parlow for instance, trained not only with Auer in Russia, but also with Henry Holmes, who studied directly with Spohr. While most writers declare her to be an ‘Auer student’, her initial rise to fame was a result of her connection with Holmes. She herself felt that ‘no one reached the high standard of Henry Holmes especially in Bach.’⁹ Nevertheless, a genealogical map is certainly a useful means of facilitating a clearer understanding of the impact that the Viotti-school, and, in turn, the Franco-Belgian school, had on late nineteenth-century and early twentieth-century violin

⁸ Ibid.,15.

⁹ M. French-Parlow, *Kathleen Parlow: A Portrait* (Toronto: Ryerson Press, 1967), 12.

playing. Therefore, in the figure below, the author has revised and expanded Milsom's flowchart and included violinists from Auer's Russian and American schools.

FIGURE 1 PEDAGOGICAL RELATIONSHIPS IN VIOLIN PLAYING C.1845 – 1940



Key: Dark arrows indicate a direct genealogical influence

Lighter arrows indicate an indirect genealogical influence

At the beginning of the eighteenth-century, Italy¹⁰ dominated the European musical nations. This was epitomised in violin playing by noteworthy composer-violinists such as Arcangelo Corelli (1653-1713), Antonio Vivaldi (c.1675-1741), Francesco Geminiani (1680-1762), Pietro Locatelli (1693-1764) and Giuseppe Tartini (1692-1770). They contributed greatly to the development of the sonata and concerto genres. Italian musicians filled many leading musical posts throughout Europe, and were especially prominently represented in the continent's expanding music publishing industry.¹¹

Despite the dominance of the Italians, violin-playing traditions naturally developed in many other European countries, such as Belgium, Spain, Russia, Hungary, Poland and Germany. The Germans had a thriving tradition, with Heinrich von Biber (1644-1704), J. J. Walther (c.1650-1717) and J. P. Westhoff (1656-1705) as its chief early representatives. It culminated with the publication of Leopold Mozart's *Versuch einer gründlichen Violinschule* in 1756. Most eighteenth-century German methods published after Mozart's were of a much simpler technical level, designed more for the instruction of the orchestral violinist than the soloist. They did indeed give a basic musical and technical foundation, but the scope covered was rather limited.

¹⁰ The author recognises that 'Italy' only existed as the 'Italian States' until the late eighteenth-century, but is using the term 'Italy' as a matter of convenience.

¹¹ For a more comprehensive survey of Italian violinists and their profession, see Simon McVeigh, 'The Violinists of the Baroque and Classical periods', in *The Cambridge Companion to the Violin*, ed. Robin Stowell (Cambridge, Cambridge University Press, 1992), 53-6. McVeigh in particular cites Geminiani as the 'most famous Italian to settle in London in the first half of the [eighteenth] century'. Locatelli is also mentioned as a violinist who 'contributed to Amsterdam's thriving music-publishing industry'.

The French Violin School – Viotti

Eighteenth-century France, on the other hand, did not have a legacy like Germany's. French string music was associated with dance in the royal courts and the Italian style was accepted only very slowly. Nevertheless, French violinist-composers, many of whom had been trained in Italy, gradually adopted the forms and, to a considerable extent, the techniques of the Italians. The first of these violinist-composers were Jacques Aubert (1678-1753), François Duval (1673-1728), Sébastien de Brossard (1655-1730), Jean-Féry Rebel (1666-1747) and Elisabeth-Claude Jacquet de la Guerre (1664-1729). With the gradual acceptance of Italian idioms, styles and forms, there was a dramatic development of violin technique by Jean-Marie Leclair (1687-1764), Louis-Gabriel Guillemain (1705-70), Pierre Guignon (1702-74) and Jean-Joseph Cassanéa de Mondonville (1711-72). The steady rise of the French violin school was encouraged by the formation of the *Concert spirituel* (1725) and other similar concert societies. A milestone was the publication of the first major French treatise for advanced players, L'Abbé le fils's *Principes du violon* (1761), which focused usefully on bow holds, bow management, half position, extensions, ornamentation, double stopping and harmonics.

A particularly pivotal figure, who linked the Corelli tradition to the nineteenth-century French school, was Giovanni Viotti (1753-1824), 'the most influential violinist between Tartini and Paganini'.¹² As seen from the genealogy diagram, it is evident that several violinists from the different performing 'schools' can be traced to Viotti. A brief investigation of his extensive influence will therefore be especially useful.

¹² C. White, *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (New York, 1992), 331.

In the early 1780s, Viotti and his teacher Pugnani¹³ set out on the former's first extensive concert tour, initially to Switzerland, then to Dresden and to Berlin, where Viotti's first publication, a Violin Concerto in A Major (now known as his Third Violin Concerto), was issued in 1781. Concerts in Warsaw preceded an extended visit to St Petersburg, and late in 1781 both violinists returned to Berlin. Until this time Viotti had been presented as the 'pupil of the celebrated Pugnani', but he parted with Pugnani in Berlin and proceeded alone to Paris.

Viotti made his *début* at the *Concert Spirituel* on 17 March 1782 after at least one private appearance. His success was instantaneous, and it established him at once in the front rank of violinists. For almost two years he concertised regularly and continued to be lauded by critics and public. However, in September 1783 he retired abruptly from public concerts, and in January 1784 entered the service of Marie Antoinette at Versailles. For a time he was also the leader of Prince Rohan-Guéménée's orchestra and may have held a similar position for the Prince of Soubise. In 1788, under the patronage of the Count of Provence, Viotti established a new opera house, the Théâtre de Monsieur. His company introduced a number of important works, both Italian and French, including the operas of his friend and associate Luigi Cherubini (1760 – 1842). But by mid-1792 the French Revolution had made Viotti's situation in Paris unsustainable, and in July of that year he fled to London. The decade spent in Paris was probably the most successful and influential period of his life, during which he published fully half of his works, including nineteen violin concertos.

¹³ Gaetano Pugnani (1731-1798) was born in Turin. He trained under Giovanni Battista Somis and Giuseppe Tartini. In 1752, he became the first violinist of the Royal Chapel in Turin. In 1754, he was very well received at the *Concert Spirituel* in Paris, France, but in 1768 had an even more successful musical sojourn in London, directing the King's Theatre from 1767 to 1769. In 1770, Pugnani returned home to Turin and became the director of the Royal Chapel. His fame as a composer began to grow, but it would never equal his fame as a violinist. During this time, he also taught the violin. Giovanni Viotti was his most famous pupil; from 1780 – 2, they performed in Switzerland, Dresden, Warsaw and St. Petersburg.

Viotti's stay in Paris effectively initiated the celebrated French school of the nineteenth century – three prolific advocates of his teaching, Rodolphe Kreutzer (1766-1831), Pierre Baillot (1771-1842) and Pierre Rode (1774-1834), were to become the main early representatives of this School.¹⁴ These three players were accordingly approached by the Paris Conservatoire to write a treatise on violin playing. However, their thorough approach produced a violin treatise – the *Méthode de violon*.¹⁵ They made an ambitious if impractical decision to revise the work every thirty years, but when the time came Rode and Kreutzer had died. It was, therefore, Baillot alone who turned the work into *L'Art du Violon: nouvelle méthode*.¹⁶ With these treatises, and still to some extent under the shadow of Viotti, they established the French violin school of the nineteenth century. It reputedly stood for elegance and grace in bowing as well as brilliance of left-hand technique.

Viotti pioneered an approach to bowing that utilised the newly invented Tourte bow (1785 – 90). He was, in fact, one of the first violinists to use this bow, which had a lightness, firmness and elasticity that the older versions lacked. According to the nineteenth-century Belgian musicologist, François-Joseph Fétis, Viotti had even collaborated with François Tourte in his efforts to perfect the bow.¹⁷ Viotti's performance style was the model for numerous violinists (several of whom were his students) such as Friedrich Wilhelm Pixis (1786-1842) of

¹⁴ According to Joseph Wechsberg, 'When Baillot, Kreutzer, and Rode were teaching in Paris, people talked of the French school.' As quoted in Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 15.

¹⁵ P. Baillot, R. Kreutzer & P. Rode, *Méthode de violon* (Paris, 1803).

¹⁶ P. Baillot, *L'Art du violon: nouvelle méthode* (Paris: 1835), ed. and trans. L. Goldberg as *The Art of the Violin* (Illinois, 1991).

¹⁷ Around the year 1786, François Xavier Tourte (1747 – 1835) created the modern version of the bow used today. Tourte changed the bend of the bow to arch backwards (convex). He also standardised its length, weight and balance, and introduced Pernambuco (Pau-Brazil) wood as the main material for bow making.

Mannheim (who played a significant role in the establishing of the Prague Conservatory in 1811).

The Italian Violin School

The Italian violin school, unlike the French school, started to decline by the end of the eighteenth century, mainly owing to the narrow-minded approach of the local conservatoires, in which music education was directed primarily towards the promotion of native singers. The lack of Italian authored pedagogical material during the nineteenth century attests to this fact – Bartolomeo Campagnoli's (1751-1827) *Nouvelle méthode de la Mécanique Progressive du Jeu de Violon seul divisée en 5 Parties et distribuée en 132 Leçons progressives pour deux Violons et 118 Etudes pour un Violin seul*, Op. 21 (Leipzig, 1824) was one of the few pedagogical texts published. Italian teaching evidently largely relied on the traditional master/pupil relationship, but pedagogical texts certainly played a major role in the shaping of the various national schools of violin playing. They therefore constitute an obvious avenue of investigation when trying to paint a picture of the stylistic 'ideals' of each school. Indeed, they are possibly the only reliable sources that provide a detailed insight into violin playing styles prior to the dawn of recording processes. They are, unfortunately, awkward to use as primary source material. Their intended audiences and goals were often divergent– some sought to prescribe, and some only to describe playing styles. Some were directed at tyro students while others were aimed at professional performers. Nonetheless, influential texts by widely respected authorities could reach a wide audience. The fact that Joachim and Moser's 1905 *Violinschule* echoes certain points found in Louis Spohr's (1784-1859) treatise (1832), to take only one instance, shows that the older treatises had a continuing impact, and even sometimes have a traceable history and pattern of dissemination.

The German Violin School

Spohr dominated the German violin world¹⁸ at the beginning of the nineteenth century, his reputation having rapidly spread throughout Europe. A student of Franz Eck (1774-1804), he was not only admired for his breadth and beauty of tone, but also for his interest in the construction of the violin itself. Eck, although reputed to be one of the last representatives of the Mannheim School, appears to have been notably influenced by the French school of violin playing. Spohr in his *Violinschule* speaks of him as a *French* violinist, even though he clearly was not this by nationality.¹⁹

Eck paid special attention to bowing technique. Spohr stated in his diary entry for 30 April 1802,

My bowing particularly displeased him [Eck], and I see now that it is very necessary to alter it. It will be difficult for me at first, of course, but I am convinced of the great advantages of the change and hope eventually to achieve it.²⁰

Later on, Spohr was greatly impressed by Rode, and for a considerable time, aimed to emulate the French master. His earlier concertos are evidently modelled on Rode's, and he includes some excerpts from and comments on Rode's concertos in his *Violinschule*. Spohr's

¹⁸ The author recognises that 'Germany' only existed as the 'Germanic States' until the late eighteenth century, but is using the term 'Germany' for the sake of convenience.

¹⁹ C. Brown, *Louis Spohr: A Critical Biography* (Cambridge: Cambridge University Press, 1984), 13-15. Franz Eck was one of the last representatives of the Mannheim school. There are hardly any surviving sources on Eck's capabilities as a violinist and teacher except for the entries in Spohr's diary.

²⁰ As quoted by Brown, *Louis Spohr: A Critical Biography*, 13.

own concertos were, with the single exception of Beethoven's concerto and sonatas, the most valuable contributions to the solo violin literature in the early nineteenth century, by common consent outshining the works of Viotti, Rode, and Kreutzer. Aside from his concertos, Spohr's chamber works, like the string quartets or op. 3 duets, reveal characteristics of the French violin school.²¹

Spohr experimented with both stringing and tuning, one of his most significant contributions being the invention of the chin-rest in c.1820. Perhaps even more significant was the 'founding' of his 'school' of violin playing, more widely known as the Cassel school. Spohr's method was loosely based on the principles of the Mannheim school,²² which he had inherited through Eck, supplemented by the influence of bowing techniques from both Eck and Rode.

As a performer, Spohr demonstrated characteristics analogous to the French school in his extensive use of portamento – the 'one finger slide' (see Chapter 5). A critic in Prague commented ca. 1807,

...yes, one could call him unsurpassed in this genre [violin concertos] if he did not often disturb us in this enjoyment, and sometimes very unpleasantly, by a mannerism much too frequently employed, that is by sliding up and down with one and the same finger at all possible intervals, by an artistic miaow as one might call it if that did not sound teasing.²³

²¹ The main theme of the finale of the G minor quartet for example, is characterised by typical French dotted rhythms. Further on in the movement, florid French-style figurations are employed at cadence points.

²² The integrity of the so-called 'Mannheim school' is even more arguable than that of the Franco-Belgian, German etc. as it did not last more than one generation, unlike the others.

²³ As quoted by C. Brown, *Louis Spohr: A Critical Biography*, 47.

Friedrich Rochlitz (1770 – 1842), the editor of the *Leipziger allgemeine musikalische Zeitung* from 1798 to 1818, noted (in 1804) Spohr's responsiveness as a performer to the distinctive styles not only of the French, but also of the German school,

He is altogether a different person when he plays, for example, Beethoven (his darling whom he handles exquisitely) or Mozart (his ideal) or Rode (whose grandiosity he knows so well how to assume, without any scratching and scraping in producing the necessary volume of tone), or when he plays Viotti and galant composers: he is a different person because they are different persons.²⁴

Spohr was therefore open to other influences than just the French. His *Violinschule* and general style of playing also derived from the style of German Romantic opera and Italian singing.²⁵ Particularly 'Germanic' was Spohr's objection to spiccato bowing. According to him, it 'went against the Classical tradition in German violin playing'.²⁶

Spohr's *Violinschule* (Vienna, 1832) genuinely attempted to be comprehensive,

The 'Violin School,' which I herewith present to the Musical World, is less calculated for self-tuition than as a guide for teachers. It begins with the first rudiments of music and gradually proceeds to the most finished style of performance, so far as that can be taught in a book.²⁷

Spohr's authority spread far and wide, for his numerous pupils came from all over Europe and America, among them Henry Holmes (1839-1905). David in turn taught Joseph Joachim.

²⁴ As quoted by S. E. Hefling, *Nineteenth-Century Chamber Music* (New York: Routledge, 2004), 149.

²⁵ R. Stowell, *The Early Violin and Viola* (Cambridge: Cambridge University Press, 2001), 84.

²⁶ C. Brown, 'Bowling Style, Vibrato, and Portamento in Nineteenth-Century Violin Playing', in *Journal of the Royal Musical Association*, 113 (1988), 106.

²⁷ L. Spohr, *Violinschule* (Vienna, 1832; English translation C. Rudolphus, London, 1847 as *Grand Violin School*), preface.

As a teacher, Spohr was allegedly somewhat doctrinaire. Many of his students tended directly to mirror his teachings, despite his supposedly 'unique' style of playing.

Ferdinand David was undoubtedly one of the most individual and influential of Spohr's students, most famously in his involvement in the founding of the Leipzig Konservatorium. David is in fact considered the 'father' of the Leipzig school of violin playing. Even though he was an ardent admirer of his teacher, he went against the 'norm' of the Spohr pupils by carving out his own distinctive style. There is some evidence that David's teaching occasionally departed from Spohr's method and style.²⁸ Differing entirely from Spohr in musical disposition, David enjoyed an especially close affiliation to Felix Mendelssohn. Through this relationship, he was strongly imbued with the spirit of 'modern music', and represented a more up-to-date phase in German violin playing than his significantly older teacher.

David was one of the first violinists in the nineteenth century to perform Bach's solo violin works and the later string quartets by Beethoven in public. He also included Schubert's relatively novel quartets and quintets in his chamber concerts.²⁹

His main stock of teaching material stemmed from Classical violin literature, though he also laid great stress on the works by the modern French masters. He maintained that they brought out the capabilities of the violin, and therefore contained a large amount of useful material for

²⁸ Anon., 'F. David (1810 – 1873)', *The Musical Times*, Vol. 47 (1906), 457.

²⁹ H. Riemann, *A Dictionary of Music* (London, n.d.), iii, 356b.

technical training. According to David, any violinist armed with a good technique should be able to execute music of any style and period – an attitude also adopted by Joseph Joachim.

Joachim, though frequently associated with the German violin tradition, was also thoroughly trained in the techniques and style of the French violin school through his studies in Vienna with the French-trained Hungarian, Joseph Böhm.³⁰ It was with David however, that he worked on most of his Classical repertoire. He was, moreover, often given opportunities to perform with the Leipzig Gewandhaus orchestra under Mendelssohn's baton. An enthusiastic advocate of David's 'Leipzig school', Mendelssohn was also a mentor to Joachim. In fact, the twelve-year-old Joachim's 1844 performance of Beethoven's violin concerto in London with Mendelssohn conducting was such a success that it largely established that work in the British repertory.

Following Mendelssohn's death in 1847, Joachim continued to serve the Gewandhaus Orchestra as its assistant concertmaster to Ferdinand David, and taught briefly in the Leipzig Konservatorium. He then moved to Weimar in 1850, upon an invitation from Liszt, to take up the post of concertmaster. Despite initially profiting much from Liszt, he gradually began to ally himself with the Schumanns and Brahms, eventually completely rejecting the aesthetic standpoint of 'the music of the future'. In Berlin, where he settled in 1866, he became founding director of the Royal Academy of Music (the Berlin Hochschule). Joachim also

³⁰ Böhm's playing style, in turn, can hardly be said to belong entirely to the old Vienna school. He had studied with Rode, and had a close association with Spohr when the latter visited Vienna in 1813 – 15. Ernst, another of Boehm's students and a contemporary of Joachim, was one of the prominent virtuoso products of the Vienna Conservatoire. However, his extraordinary virtuosity is often attributed to the influence of Paganini's technique and performing style. (Stowell (ed.), *The Cambridge Companion to the Violin*, 73) Despite Boehm's studies with Rode, his own compositions featured techniques such as springing bowing that were certainly not characteristic of the first generation of the Viotti school (Michael Musgrave and Bernard D. Sherman (eds.), *Performing Brahms: early evidence of performance style* (Cambridge: Cambridge University Press, 2003), 61). See also M. Rowe, *Heinrich Wilhelm Ernst: Virtuoso Violinist* (Aldershot: 2008) for a more detailed study on the art and life of Ernst.

established an orchestra, and in 1869 founded the Joachim String Quartet, which quickly gained a reputation as one of Europe's finest.

Joachim was certainly one of the most eminent representatives of the nineteenth-century German violin school. Auer mentioned that he practised the traditional maxim 'Music first, and then the virtuoso'.³¹ In the introduction to his edition of Guiseppe Tartini's (1692-1770) *Sonata in G minor 'Devil's Trill'*, Joachim claimed that virtuosity was merely a means to an end:

For an effective rendering of this movement [the Finale] the mere mechanical overcoming of the difficulties which occur in it is by no means sufficient; much rather must it be played with that inspired technique, the chief aim of which is to give true expression and form to the character of the piece.³²

To place 'true expression' as the primary goal of a piece that is mainly famous as a technical showpiece is typical for Joachim. His standing as the quintessential German school violinist – one who exhibited a conservative style of playing with an ostentatious regard for 'tastefulness' – puts him on a par with Spohr. But the style of playing Joachim had come to know in Vienna was affected by a mixture of influences, including those of Viotti and Paganini.

The Berlin Hochschule went from strength to strength under Joachim's charge, producing many eminent violinists such as Jëno Hubay (1858-1928), Bronisław Huberman (1882-1947), and Maud Powell (1867-1920) to name but a few. Joachim's violin teaching was most

³¹ Auer, *My Long Life in Music*, 57.

³² J. Joachim & A. Moser, *Violinschule* 3 vols. (Berlin, 1902-5; English trans. A. Moffat, 1905), iii, 24.

effectively described by one of his best-known students, Leopold Auer.³³ Auer, who went on to become one of the violin patriarchs of the twentieth century, recalled that when he heard Joachim play he ‘always felt as though he were a priest, thrilling his congregation with a sermon revealing the noblest moral beauties of a theme which could not help but interest all humanity.’³⁴

The Russian Violin School

Auer adhered to many of Joachim’s teachings, as is confirmed by his treatise, *Violin Playing As I Teach It* (New York, 1921), but it has long been accepted that another major influence on him was Jakob Dont (1815-88), who in turn had been taught by Joseph Böhm (1795-1876), an important violinist in the expansion of the Viennese School. Upon the recommendation of Anton Rubinstein (1829-94) in 1868, Auer replaced Henryk Wieniawski (1835-80) as violin professor at the St. Petersburg Conservatory, where he taught from 1868 to 1917. It was during this period that he was instrumental in establishing the Russian violin school.

It is especially difficult to sum up the style of the Russian school of violin playing, prompting one again to wonder whether the concept might be more misleading than useful. There was no single technical approach, nor one consistent bow hold. In fact, many of the earlier schools of violin playing in Russia seemed to have come together under Auer in St. Petersburg. Several written sources have gone so far as to label the years following Auer’s arrival in St.

³³ Auer describes in detail his studies with Joachim in Hanover in his treatise, *Violin Playing As I Teach It*, 4.

³⁴ Auer, *Violin Playing As I Teach It*, 24.

Petersburg as ‘After Auer’ (‘AA’). Before he arrived in Russia, there was no published Russian violin method like those of the Franco-Belgian or German schools.

Prior to Auer’s tenure, the St. Petersburg Conservatory was known as the Imperial Music Society. It first opened its doors to students in September 1860.³⁵ It was an initiative of the renowned pianist, composer and conductor Anton Grigorevich Rubinstein, who was also the founder of the Russian Music Society. He wished to oversee ‘the development of musical education and musical taste in Russia and the encouragement of native talents’.³⁶ There had been limited opportunities in Russia to train professionally in music – music classes in the Theatre School and the Women’s Institute were only accessible to those in government service; other interested students had to seek foreign teachers for private musical instruction. While some Russians feared that the conservatory was a ‘foreign institution foisted onto Russian soil’, others hailed it as the beginning of a ‘New Russian School’- the initiation of a new era of music making in Russia.³⁷

Henryk Wieniawski was at first the sole violin professor of the conservatory, and led the orchestra and string quartet of the Russian Musical Society until 1872. The conservatory had a ‘reasonable contingent of violinists attracted by the name of Wieniawski’.³⁸ He created the foundations of the St. Petersburg violin school, which was later developed into the so-called Russian school by Auer. A student of Lambert Massart of the Paris Conservatoire, Wieniawski’s style of playing was described by Kreisler as, ‘a combination of French

³⁵ The title ‘conservatory’ was not formally adopted until 1873.

³⁶ P. Taylor & A. Rubinstein, *A Life in Music* (Indiana: Indiana University Press, 2007), 82.

³⁷ *Ibid.*, 84.

³⁸ *Ibid.*, 105.

schooling, and Slavonic temperament, the emotional quality of his tone was heightened by an intensified vibrato which he brought to heights never before achieved'.³⁹

Wieniawski was perhaps the first violinist to perform regularly in very large halls, such as the Nobles' Assembly Hall (now known as the Grand Hall of the St. Petersburg Philharmonic). He understood the necessity for a bigger sound and more extensive bow-strokes to fill these spaces. Wieniawski also developed his bow hold. The index finger, he claimed, should have a 'deeper' grip,⁴⁰ creating a novel sound that was not known before in either the German or Franco-Belgian schools. His bow grip was later developed into what is commonly known as the 'Russian bow grip'. Wieniawski placed especial emphasis on tone production, focusing particularly on the upper part of the bow. But although Wieniawski was a great artist, he was not an outstanding teacher. In contrast, Auer was reputedly an effective teacher with an intuitive and analytical mind. He observed the way Wieniawski played, and incorporated this into his own teaching. It is not unsurprising that some argue that (although Auer's influence was very significant in St. Petersburg), the 'true' founder of the Russian school was Wieniawski.

But many influential Russian violinists considered themselves disciples of Auer, and some aspects of his doctrines have now been passed on from teacher to student for over a hundred years. He was famously known not to teach technique *per se*, and his students often conferred among themselves to solve technical problems. He cultivated individuality in each player – seeking to develop a unique artistic temperament in a manner suited to the student:

³⁹ Z. Chechlinska and B. Schwarz, "Wieniawski, Henryk." *The New Grove Dictionary of Music and Musicians* (Oxford: Oxford University Press, 2005) (accessed 14 April 2009) available from <<http://www.grovemusic.com/shared/views/print.html?section=music.1552>>

⁴⁰ C. Flesch, *The Art of Violin Playing*, 2 vols (New York: Carl Fischer, 2000), i, 35.

I have no method--unless you want to call purely natural lines of development, based on natural principles, a method--and so, of course, there is no secret about my teaching. The one great point I lay stress on in teaching is never to kill the individuality of my various pupils. Each pupil has his own inborn aptitudes, his own personal qualities as regards tone and interpretation. I always have made an individual study of each pupil, and given each pupil individual treatment. And always, always I have encouraged them to develop freely in their own way as regards inspiration and ideals, so long as this was not contrary to esthetic principles and those of my art.⁴¹

Despite the individuality that Auer strived to develop, he still incorporated many of Joachim's ideals in his teaching, and like the latter, insisted upon the sonorous tone and 'good taste' that reflected the principles of the German violin school. But there were several other pupil-teacher relationships that had considerable influence on Auer's school in Russia. Indeed, there is an obviously direct 'ancestry' from Viotti and Rode – Rode was the teacher of Böhm who in turn taught Joachim and Dont, both of whom were Auer's teachers. As mentioned above, Wieniawski, who preceded Auer as violin professor at the conservatory, was taught by Massart, who in turn was also a pupil of Kreutzer. Therefore, there was a connection between the Franco-Belgian school and the Russian school even if it was hardly immediate. Auer's influence upon the Russian school was, however, particularly extensive owing to the sheer length of his stay in the country –forty-nine years in St. Petersburg (compared to Wieniawski's twelve). His impact was particularly pronounced on talented students such as Alexander Petschnikoff (1873-1949), Kathleen Parlow (1890-1963), Mischa Elman (1891-1967) and Cecilia Hansen (1897-1989). But after the 1917 Russian Revolution, Auer, like so many others, moved to the 'New World' – New York.

⁴¹ L. Auer, *A Method Without Secrets* in Frederick Martens, *Violin Mastery: Interviews with Heifetz, Auer, Kreisler and Others* (2nd edn., New York: BiblioBazaar, 2007).

The Violin School in the United States

Auer taught in the Juilliard School in New York from 1926, and took over from Carl Flesch at the Curtis Institute in Philadelphia in 1928. He made his own Carnegie Hall debut in March 1918, when he played with ‘delicate grace’ and ‘fluent ease’. It was also reported that students such as Heifetz, Eddy Brown and Elman turned up to support their teacher.⁴²

Auer’s style of teaching in America undoubtedly remained deep-rooted in the philosophy of taste over virtuosity. He echoed some of Spohr’s attitudes by opposing the trend for ‘continuous vibrato’ made popular by Kreisler. But even though many of Auer’s students attributed much of their style to their teacher, it is no secret that Heifetz, Elman and others played with the continuous vibrato he abominated. Auer’s attempt to pass on his ideals of violin playing to his students, even those that who might have been regarded as conservative and out-of-date, was an effort to preserve Joachim’s legacy. At heart a Romantic violinist, Auer was one of the last players who strongly resisted the ‘painful’ vibrato, saying that it was an ‘actual *physical* defect’.⁴³ The majority of his students in America up to the last one, Benno Rabinof (1902-75), still retained some of Auer’s more old-fashioned aesthetic ideals, even if trends were increasingly against them, and even if they often ignored the master’s teaching on the contentious issue of vibrato.

⁴² Anon., ‘Leopold Auer Plays at 72’, *The New York Times*, March 24, 1918, http://query.nytimes.com/mem/archive-free/pdf?_r=1&res=9C0DE5DC163FE731A25757C2A9659C946996D6CF , (accessed 19 August 2009).

⁴³ Auer, *Violin Playing as I Teach It*, 49.

Literature Review

Performance practice is now a thriving academic field, and the production of books and journal articles focusing on string playing (especially the upper members of the modern string family) is increasing each year.

(i) Historical treatises

The term 'treatise' is derived from the Latin verb 'tractare' meaning, 'to drag about [or] deal with'.⁴⁴ Writers of violin treatises have adapted a wide range of approaches. Many authors, such as Schröder (1887) and Schnirlin (1923), presented technical material in scales or studies with little or no text. Others, such as Baillot (1835) and Joachim and Moser (1902-5) [1905 English translation], deal extensively with the aesthetic, artistic and technical sides of violin performance, including detailed diagrams. Of the dozen or so treatises that address both the artistic and the technical side of violin performance, only four remain in standard use. Of these four, the Leopold Mozart treatise (1756) is certainly the most commonly cited for the performance practice of late Baroque and Classical music. A gap of over 150 years separates this from three other significant texts by Auer (1921), Flesch (1924), and Galamian (1962). The latter are central to current pedagogy, but it is important to trace the line between Mozart's *Violinschule* and the 20th-century treatises to understand the development of styles and teaching.

David Boyden commented on the earlier texts:

⁴⁴ Farlex. (n.d.). *Treatise.*, <http://www.thefreedictionary.com>. (accessed March 13, 2009)

...treatises devoted to the instruction of advanced players appeared about 1750. These were intended to be used with a teacher, and they had the effect of helping both the teacher and the pupil, making instruction more uniform, and introducing ideas of the best current practice in Italy and Germany to a far wider circle than had been possible previously.⁴⁵

Geminiani's *The Art of Playing on the Violin* (1751, London) was the first of these treatises for advanced players. Leopold Mozart's slightly later work was influenced by the same Italian tradition, and was widely recognised as the most important violin tutor of its time. Also, as Cliff Eisen comments,

While not universally applicable as a guide to pan-European eighteenth-century performing practices, the work nevertheless represents the source closest to [W.A.] Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer.⁴⁶

In France, Michel Corrette wrote two treatises in 1738 and 1782 (Paris), entitled respectively *L'école d'Orphée*, and *L'art de se perfectionner dans le violon*. The latter text helped the French school to assume leadership in violin playing as the Italian school gradually began to recede from its earlier dominant position. L'Abbé le fils's *Principes du violon* in 1761, had already incorporated Italian style into French practice.

In the late 1790s, the Paris Conservatory employed three primary violin teachers: Baillot, Rode, Kreutzer. This nucleus of talent was highly significant for violin study during the nineteenth century. In 1803, all three players collaborated on a work entitled *Méthode de*

⁴⁵ D. Boyden, B. Schwarz; R. Slatford et al. *The New Grove Violin Family*. (ed. Stanley Sadie) (London : Macmillan Press, 1989), xxxvi, 357.

⁴⁶ C. Eisen, 'Leopold Mozart', *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), xxii, 677.

Violon, which was circulated throughout Europe. It developed with the teachings of Viotti, particularly his concern for refinement of bowing, power, and beauty of tone. Left-hand technique was advanced from the standard three octave scales to four, and useful advice was offered on holding the instrument.

In 1832, Spohr published his *Violinschule* (Leipzig). This treatise notably introduced the use of a chin rest, but it was otherwise conservative, countering Paganini's influence on violin technique. Spohr believed performers should concentrate on 'the essence of the music' and avoid excessive technical display.

Baillot, the head of the violin department at the Paris Conservatory, was the longest-lived representative of the Classical Parisian School of violinists. His greatest contribution, perhaps, was *L'art du violon* (1835) which is essentially an extension of the *Méthode*, outlining techniques such as the holding of the violin to the left of the tailpiece with the chin, and advocating a new bow grip. This text remained the standard violin treatise of the conservatoire for some time.

The French violinist-composer, Charles de Bériot, wrote a three-part violin treatise in 1859 – also titled *Méthode de violon*. The first two parts of the treatise addresses technical matters, while the final part is devoted to style. This treatise also contains many exercises and works for the violin, including several of the author's own compositions, and these are typically notated with fingerings, bowing, and symbols indicating the use of vibrato and portamento.

Over in London, Carl Courvoisier, a student of Joachim's, wrote *The Technics of Violin* (1894) which comprises of two main sections – 'Left Side – Tone Formation' and 'Right Side – Bowing'. The former discusses rules on body, arm and thumb positioning, intonation and fingerings; while the latter comments on bow grip, positioning and a variety of bow strokes through musical examples and diagrams. It should be noted, however, that even though the cover gives the title as *Technics of Violin Playing on Joachim's Method*, Joachim is barely mentioned in the text.

The Joachim and Moser, Auer and Schnirlin works were written between 1902 and 1928. The Joachim and Moser text is an exhaustive study of violin playing. Auer's treatise (New York, 1921) was written as a postscript to the technical aspects taught by Rode, Baillot and Kreutzer's *Méthode*; Schnirlin's treatise (1928, Mainz, Leipzig) addressed passages of 'difficulty' for the violinist, selected and compiled in a 'systematic' and 'chronological' order for 'daily study'.

Auer's treatise, *Violin Playing as I Teach it*, is the shortest of these. He wished to avoid the detailed physical description found in many other books of his day. He regarded the repetition of this as superfluous:

They have extended this theory of violin playing to include a careful analysis of the physical elements of the art, treating their subject from the physical point of view, and supporting their deductions by anatomical tables showing, to the very least [sic] detail, structure of the hand and arm. And, by means of photographic reproductions, they have been able to show us the most authoritative poses, taken from life, to demonstrate how the bow should be held, which finger should press down the stick,

how the left hand should be employed to hold the violin, and so on. What more could be done to guide the pupil and facilitate his task?⁴⁷

Auer endeavoured to address the mental and psychological issues of playing, and left detailed discussion of technique to Baillot (1835), De Bériot (1858), and Spohr (1832). He characterised his treatise as a collection of opinions formed over six decades, rather than a point-by-point how-to manual:

I have simply and frankly endeavo[u]red to explain the art of violin playing as well nigh sixty years of experience as an interpreting artist and teacher have revealed it to me. My advice, my conclusions, are all the outcome of my experience. They have all been verified by years of experiment and observation.⁴⁸

There is some discussion of technique in the preface, but this hardly compares with the breadth or depth of the treatment of the topic in the writings of Spohr and Joachim and Moser.

Auer's strength, on the other hand, lies in his treatment of general practical and philosophical issues. In the introduction, he discusses the basic qualities to look for in a student. The ability to maintain prolonged concentration, a keen sense of hearing, the physical conformation of the hand, muscles, arm, and wrist, the elasticity and power of the fingers, a sense of rhythm, good physical health, patience, good mental and emotional health, and endurance are, perhaps not surprisingly, his preferred qualities.

⁴⁷ Auer, *Violin Playing as I Teach It*, ix.

⁴⁸ *Ibid.*, viii.

The main body of the book begins with a discussion of the physical requirements for holding the violin. He advises against holding the violin with the shoulder, or placing pads under the instrument because these mute the sound. He recommends that the instrument be held high, with the player's body turned slightly to the left.

Auer subsequently discusses the bow hold, suggesting that a dropped wrist is the best approach to finger placement. He observes that each virtuoso has a different method of bow control, but that they all produce a beautiful tone.

Auer emphatically believed that progress was based on proper guidance and close self-observation of one's own playing during practice. To develop an impartial and accurate ear, he suggested slow practice. Apathy in listening leads to the development of faults.

To produce a *singing* tone, a student must have, according to Auer, a natural instinct, physical predisposition, the correct construction of muscles in the hand and arm, and the ability to understand and remember the instructions of a teacher. The acquisition of a pure, beautiful tone should be the result of competent instruction. His nine steps to, or components of, tone production notably include vibrato.

(ii) General works on Performance Practice

Several publications extensively address issues in performance practice. Roland Jackson's *Performance Practice: A Dictionary Guide for Musicians* (New York, London, 2005) is one

recent example – it offers individual entries on composers, musicians, performers, technical terms, performance centres, musical instruments, and genres.

H.M. Brown and Stanley Sadie's two-volume publication *Performance Practice: Music before 1600* and *Performance Practice: Music after 1600* (London, 1989) is a valuable collection of essays that presents a multiplicity of viewpoints within a vast field of inquiry. Some contributions lead the reader through a practical musical problem and demonstrate how it might be solved. Others deal with performance locales, social contexts, performing editions, the changes in musical patronage in the late eighteenth and early nineteenth centuries, and the increasing ease of travel in the nineteenth century that led to greater consistency in performance styles.

Lawson and Stowell's *The Historical Performance of Music: An Introduction* (Cambridge, 1999) also offers an overview of historical performance, surveying various issues such as the influence of recordings, and anticipating possible future developments. The core of the discussion, however, focuses on the period performer's myriad primary source materials and their interpretation, along with the various aspects of style and general technique that combine to make up a convincing period interpretation. A survey of performance conditions and practices is also included, concentrating primarily on the eighteenth and nineteenth centuries.

Clive Brown's *Classical and Romantic Performing Practice 1750 – 1900* (Oxford, 1999) identifies areas in which musical notation conveyed rather different messages to earlier

musicians than it does to modern performers. It seeks to look beyond the score to understand how composers might have expected to hear their music realised in performance.

John Butt's *Playing with History: The Historical Approach to Musical Performance* (Cambridge and New York, 2002) discusses the aesthetic values and assumptions within Western art music that bear upon performance practice. It also considers the late twentieth-century cultural trends that have influenced our approach to historically informed performance.

More recently, Bruce Haynes's *The End of Early Music* (New York, 2007) attempts a radical rethink of performing approaches. He proposes that musicians should not conceive the field in terms of 'Early Music' and later; but of 'Rhetorical' music (pre-1800) and 'Romantic' music (post-1800). He suggests that their purpose, technique, substance and performance styles are essentially different. This book is accompanied by a companion website which contains audio streams of the seventy-two short musical examples cited. Perhaps the most fundamental of all his points is that:

Our ultimate concern is trying to approach historical performing... even though in striving for Authenticity, we are creating something of our own, modern through and through.⁴⁹

This is a similar outlook to that of Richard Taruskin in *Text and Act* (see below

⁴⁹ B. Haynes, *The End of Early Music* (Oxford: Oxford University Press, 2007), 226-7.

(iii) More specific works on aspects of performance practice

Several writers have published research on specific topics within the realm of performance practice. Hudson's monograph *Stolen Time: A History of Tempo Rubato* (Oxford, 1994) is a prime example. It was the first book to deal with the subject of rubato in a comprehensive fashion.

Bruce Haynes tackled the difficult topic of pitch in historical performances in *A History of Performing Pitch – The Story of 'A'* (Lanham, 2002), which presents information on the pitch standards used by musicians over the course of the last four centuries. It surveys the pitches of nearly 1,400 historical instruments, and examines what effect pitch differences had on musical notation and choice of key.

Numerous writers have contributed to the 'authenticity' debate, notably in Nicholas Kenyon's collection *Authenticity and Early Music* (Oxford, 1988), and in Richard Taruskin's monograph *Text and Act* (Oxford/New York, 1995). Both publications demonstrate that there is a difference between fidelity to a score and fidelity to the process of making music. Taruskin's contention is that an overly objective devotion to the score (and to formulaic performance practice in general) under the guise of being 'historically-informed', actually is a modern, rather than an historical approach. Many writings that address specific and detailed topics in performance practice can be found in journals as well as books. Most recently, Mark Katz has been at the forefront in addressing issues such as vibrato and portamento. His 'Aesthetics out of Exigency: Violin Vibrato and the Phonograph' from his own *Capturing Sound: How technology has changed music* (Berkeley, 2004) and 'Portamento and the

Phonograph Effect' (*Journal of Musicological Research*, 2006) address how recording technology and culture has had a catalysing effect on modern-styles of performance.

Other articles which address the issue of violin vibrato include Hodgson's 'Vibrato' (*Strad Magazine*, 1916) and Reger's 'Historical Survey of the String Instrument Vibrato' (*Studies in the Psychology of Music*, 1932). Leech-Wilkinson's 'Portamento and Musical Meaning' (*Journal of Musicological Research*, 2006) provides an extensive analysis of the history and modern day use of portamento.

Tempo has received considerable attention. Bowen's 'Tempo, Duration and Flexibility: Techniques in the Analysis of Performance' (*Journal of Musicological Research*, 1980) provides an empirical study of tempo fluctuation in recordings. Clive Brown's 'Historical performance, metronome marks and tempo in Beethoven's Symphonies' (*Early Music*, 1991), Kravitt's 'Tempo as an Expressive Element in the Late-Romantic Lied' (*Music Quarterly*, 1973), Lebrecht's 'The Variability of Mahler's Performance' (*Musical Times*, 1990), Newman's 'Freedom of Tempo in Schubert's Instrumental Music' (*Music Quarterly*, 1975) and Repp's 'On Determining the Basic Tempo of an Expressive Performance' (*Psychology of Music*, 1994) all provide qualitative discussions on the varying approaches one could apply to tempo fluctuation in performance.

Other significant journal articles include Dreyfus's 'Early Music Defended Against its Devotees: a Theory of Historical Performance in the Twentieth Century' (*Musical Quarterly*, 1983), Kenyon's 'The Economics of Early Music' (*Early Music*, 1976), Lockwood's 'Performance and Authenticity' (*Early Music*, 1991) and Taruskin's 'On letting the Music

Speak for itself: some Reflections on Musicology and Performance' (*Journal of Musicology*, 1982) and 'The Limits of Authenticity: a Discussion' (*Early Music*, 1984). Each of these articles provides insights into the difficulties and issues faced by a modern-day performer in trying to achieve a historically-informed performance.

(iv) Books on string/violin performance practice

- General literature on violin pedagogy

Pulver's 'Violin Methods Old and New' (*Proceedings of the Royal Musical Association*, 1924) surveys the pedagogical literature for the violin from the early seventeenth century to the early twentieth century. Robin Stowell's 'The Pedagogical Literature' in *The Cambridge Companion to the Violin* (Cambridge, 1992) also gives an overview of the principal treatises and etudes from the Baroque era to the late twentieth century.

- General books on violin performance practice

Among the most influential publications on period string performance is David Boyden's *The History of Violin Playing from its Origins to 1761* (London, 1965). This was the first work to deal comprehensively with the history of violin playing over the whole range of its early development and repertory. Boyden treats matters such as bowing disciplines in their national and historical evolution, the use of staccato and vibrato, performance directions, double stops and sound projection. Robert Donington's *String Playing in Baroque Music* (London, 1977) and Peter Holman's *Four and Twenty Fiddlers* (Oxford, 1993) survey early violin

performance. Holman studies the role of the violin in the English courts in 1540 – 1690. He also incorporates an updated account of the instrument's origins. Robin Stowell continued Boyden's research and supplemented it with a more thorough investigation into nineteenth-century violin playing. His *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985) examines in detail the numerous violin treatises of the period, providing a scholarly historical and technical guide to pedagogical methods.

More recently, an examination of the performing styles in the German and Franco-Belgian schools of violin playing c. 1850 – c. 1900 was published by David Milsom. *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900* (Aldershot, 2003) is intended as a guide for contemporary players, to foster awareness of the musico-aesthetic and philosophical complexities of nineteenth-century violin playing, and to bridge the gulf that seems to separate that era from our own. Milsom discusses many early recordings, and analyses scores from the standpoint of phrasing, portamento, vibrato, rhythm and tempo. Other investigations embrace a broader approach to the topic. Stowell's *The Early Violin and Viola* (Cambridge, 2001) is one example.

- General books on the violin

Several books discussing the violin in general have devoted at least a chapter to aspects of technique and historical performance – Stowell ed., *The Cambridge Companion to the Violin* (Cambridge, 1992), Dominic Gill (ed.), *The Book of the Violin* (Oxford, 1984), Sheila

Nelson's *The Violin and Viola* (London, 1972) and Menuhin's *Violin and Viola* (London, 1976) are a few well-known examples.

- Repertoire

Leopold Auer's *Violin Masterworks and Their Interpretation* (New York, 1925) is one of the most relevant books here, and particularly pertinent to this thesis. In this book, he offers advice on the execution and interpretation of dozens of concertos, sonatas, character pieces, and other works for the violin from the Baroque to the late nineteenth century. The final chapter also addresses transcriptions, and methods of memorising music. Among earlier books which contain general surveys of violin works is Hart's *The Violin and its Music* (London 1881). Hart offers a wide-ranging survey of violin music to date, but each piece is only allocated a brief discussion. Reuter's *Führer durch die Solo-Violinmusik* (Berlin, 1926) similarly surveys violin literature from the seventeenth to the early twentieth century. It contains individual and relatively substantial chapters on the works of Bach, Beethoven, Mozart and Paganini.

- Holding the violin

Several authors touch on specific aspects of violin performance practice, for example, the correct manner of holding the violin. Spohr invented the chin-rest in c.1820, but several later writers continued to doubt the usefulness of the device. Hartmann, in his article 'Why All Chin Rests Should be Abolished' (*Musical Times*, 1915), argued that the chin-rest forces the violinist to hold the instrument in 'an extremely slanting position', which has a deleterious

effect on left-hand technique. Todd's 'A Defense of the Chin Rest' (*Violinist*, 1915) was a response to Hartmann's exhortation to abolition, arguing that the rest need not be detrimental to technique, and that it is moreover necessary for performers with long necks or square shoulders.

- Bowing

Bowing is naturally an oft-discussed topic among writers on string playing, most often fuelled by the differences between the 'curved bow' and then modern-day bow. Schweitzer's 'A New Bow for Unaccompanied Violin Music' (*Musical Times*, 1933) is one such example – here he discussed the difficulty of playing unaccompanied Bach with the modern violin bow, and examined the 'round bow' (which he erroneously claimed was used in Bach's time). He also introduced a new approach to the problem of playing polyphonic and monophonic music – a modified bow with a mechanical device worked by the thumb to increase and release tension.

Babitz's 'Differences between eighteenth-century and Modern Violin-Bowing' (*Score*, 1957), too, addresses the issue of differences between period and modern bows, but also discusses the distinctive aspects of eighteenth-century bowing, by means of an analysis of treatises by Geminiani and Leopold Mozart. The discussion continued into the late-twentieth century with contributions by Mackerras and Pershing. Mackerras's *Problems of Violin Bowing in the Performance of eighteenth-century music* deals with the challenges that the performance of Baroque string music offers for modern players, while Pershing's 'The Bach-Bow

Controversy' (*Journal of the Violin Society of America*, 1977) returned to the debate over the use of a curved bow to perform multiple-stops.

More recently, Stowell's 'Violin Bowing in Transition: A Survey of Technique in Instruction Books, c. 1760 –c.1830' (*Early Music*, 1984) discusses historical changes and regional differences in bowing technique (particularly grip and arm position) in the late eighteenth and early nineteenth centuries, referring to the treatises of Spohr, Leopold Mozart, Geminiani, Campagnoli, Löhlein and L'Abbé *le fils*.

- Violin Fingering and Shifting

Fingering has perhaps been rather neglected in comparison with the amount of scholarship on other specific topics. Walls's 'Violin Fingering in the eighteenth century' (*Early Music*, 1984) surveys various eighteenth-century treatises and violin sonatas for evidence of fingering and shifting practices (and attitudes to the related issue of holding the violin) in order to assist modern violinists performing Baroque repertoire. He examines the treatises by Geminiani and Leopold Mozart, and sonatas by Castrucci, Cupis, Duval, Leclair and Veracini, among others.

Monosoff's 'Violin Fingering' (*Early Music*, 1985) has a different approach to the topic – and takes issue with certain of Walls's assumptions about eighteenth-century shifting practices. Monosoff argues that contemporaneous paintings of violinists do not, as Walls asserted, provide conclusive evidence on how violinists held their instruments; moreover, she contests other claims about fingering, and identifies errors in Walls's musical examples.

It is evident that there is a distinct gap in scholarly research on nineteenth-century violin fingering which the present author hopes to some extent to address in this thesis.

- Harmonics and Portamento – the ‘unmentionable devices’

Jacomb’s *Violin Harmonics: What They Are and How to Play Them* (London/New York, 1924) is probably the most useful practical guide to the performance of this often-frowned-upon device. Zukofsky’s ‘On Violin Harmonics’ (*Perspectives of New Music*, 1968) also seeks to clarify the variety of ways by which harmonics may be produced on the violin.

While the two articles above indirectly encourage the use of harmonics, most of the publications on violin portamento caution their readers against over-indulgence in the use of the device. An anonymous article ‘All Sliders’ (*Violinist*, 1905) noted that there was an overuse of portamento in violin playing. Swihart’s ‘Exceptional Uses of the Playing Finger in Portamento’ (*Violinist*, 1911) advised the reader when it is proper to break with the current teaching wisdom and use a same-finger slide. Like the previous example, this also deprecates the over-use of the device.

- Violin Vibrato

Some authors at the beginning of the twentieth century lamented the *non*-use of vibrato by violinists. Heft’s *The Vibrato in Violin Playing* (*Violinist*, 1902) is possibly the first example. He noted that vibrato ‘is not considered important enough by many teachers, even great teachers, to demand their proper attention’, and urged that it be studied just as carefully as

other techniques. Eberhardt's *Der beseelte Violinton* (1910) (Translated as *Violin Vibrato: Its Mastery and Artistic Uses*, New York, 1911) also offers reflections and advice on good violin tone production, with particular emphasis on vibrato. This book provides quotes from several treatises, and contains a number of vibrato exercises for the student. The notion that the possession of vibrato is an essential component of good violin technique can also be seen in Bissing's *Cultivation of the Violin Vibrato Tone* (Chicago, 1914), which provides a practical guide to the use of vibrato, described as 'by far the most enchanting of violin tones'.

However, there were inevitably authors who were against the use of the device. Bonavia for example, in his article *On Vibrato* (*Musical Times*, 1927), lamented the 'curse' of excessive vibrato in violin playing, which results in 'dead' or 'insincere' performances. He conceded that some violinists *do* have control over their vibrato (such as Ysaÿe and Kreisler), but argued that most violinists are actually controlled *by* their vibrato.

(v) Biographical treatments

- Collective biographies

Dubourg's *The Violin* (London, 1878) is possibly the first survey of violinists with chapters on the Italian, French, German, and English schools, along with those on Paganini, amateur violinists, and women violinists (the last includes a response to traditional objections to 'ladies playing the violin'). Adye's *Violinists and the Violin* (*Musical Notes*, 1869) and Ferris's *The Great Violinists and Pianists* (New York, 1881) are other broad and anecdotal surveys of violinists from Viotti to Joachim.

Brook's *Violinists of To-Day* (New York, 1949) is, probably one of the most comprehensive collections of biographical sketches of violinists active in the mid-twentieth century. The violinists relevant to this thesis include: Adolf Busch, Mischa Elman, Ida Haendel, Jascha Heifetz, Fritz Kreisler, Isolde Menges, Max Rostal, Toscha Seidel and Efrem Zimbalist.

The Way They Play by Samuel and Sada Applebaum (thirteen volumes, 1972-84) features interviews with celebrated performers and teachers. The first volume is essentially a reissue of the Applebaums' earlier book, *With the Artists* (1955). Frederick H. Martens' *String Mastery* (1923) is a comparable work. In spite of the book's age, the insights shared by the great artists of that era are certainly well worth studying. In a classic but less scholarly volume, Carl Flesch recorded his encounters with musicians during his extensive travels in his *Memoirs*, encompassing the years 1873-1944.

The History of the Violin by Edmund (Edmond) van der Straeten (London, 1933) is primarily an encyclopaedic survey of violinists from the late 16th century to the early 20th century. After an initial section on the origins of the instrument, the book is divided up by period (c. 1550-1700, 1700-1800, 1800-c.1930), with individual chapters organised by region (France, Germany, Italy, etc.). Each chapter begins with an overview of the violin and violin playing in its respective region, with the bulk of the text being devoted to entries on individual violinists. The book also includes information on many obscure players.

Margaret Campbell's *The Great Violinists* (London, 1980) is a similarly informative and entertaining survey of violinists and violinist-composers since the seventeenth century. Most chapters focus on a single figure, although several are organised by theme – 'The Great

Teachers' for example. The book also considers violinists who specialise in jazz and light classical music, as well as English performers and female players less frequently encountered in other literature.

- Biographical sketches of individual violinists

(i) Maud Powell

Karen Shaffer's work is at the forefront of all scholarship on Powell. Her exhaustively researched and thoroughly documented biography, *Maud Powell: Pioneer American Violinist* (Iowa, 1988), chronicles Powell's studies abroad, tours across the world, struggles as a female violinist, and her work to educate audiences. Shaffer also provides a detailed picture of Powell's student-teacher relationship with Joachim.

Following on from Shaffer's book, Daniela Kohlen's article in 'Maud Powell in Berlin: Studienjahre der legendären amerikanischen Geigerin bei Joseph Joachim' (*Das Orchester*, 2000) discusses Powell's studies in Berlin with Joachim in 1884, Joachim's teaching methods, and Powell's subsequent career.

(ii) Kathleen Parlow

Kathleen Parlow's legacy is promoted by the Library and Archives (Canada). Maida Parlow French's biography of Parlow, *Kathleen Parlow: a portrait* (Toronto, 1967), is the primary published source of information here.

Several other journal articles also supplement knowledge of Parlow's art: Adaskin's 'Kathleen Parlow: an appreciation' (*Canadian Music*, 1941); Ronald Hambelton's 'Tea with Kathleen Parlow' (*Music Magazine*, 1978); Parlow's own sketch of her time in Russia, 'Student days in Russia' (*The Canadian music journal*, 1961), and Withrow's 'Ladies of the Bow' (*Bravo!*, 1988).

The foregoing demonstrates that the literature on the students of Joachim and Auer, and indeed on the entire transition period leading up to the modern style of playing, has notable gaps and lacunae – deficiencies that in some respects this thesis attempts to remedy.

The Early Recordings

In addition to written material, sound recordings are evidently of crucial value in the study of Romantic violin performance. Unfortunately, some important players were never recorded. For these violinists, we must examine the scores edited by them as evidence of their aesthetics of playing.

The use of early twentieth-century recordings to elucidate nineteenth-century practices is somewhat more contentious than appeals to written evidence. A few researchers and academics have grasped this resource eagerly, while others have a more cautious attitude. As Robert Philip points out in relation to piano-playing:

The possibility that something as old-fashioned as early twentieth-century dislocation might be really old-fashioned, and represent the end of a nineteenth-century tradition, is unthinkable. In a similar way, Donington finds it impossible to accept that nineteenth-century violinists could ever have played without a continuous vibrato, despite the strong implications of their writings and the evidence of early recordings. In this, as Clive Brown rightly states, Donington 'is clearly mistaken'.

Early recordings expose the anachronism in this sort of judgement for what it is, and thereby open the way to a clearer understanding of earlier performance practices. But they also reveal how complex changes in practice really are, and how much is left out in written descriptions of performance. The result is rather disturbing. On the one hand, recordings reveal that modern taste is a recent development, and is therefore not to be trusted as a basis for assessing earlier documents. On the other hand, they also reveal that any attempt to reconstruct the past accurately, even the recent past, is impossibly complicated, and that even if we were to succeed, the result would be no more than a contrivance.⁵⁰

While writers have been known arbitrarily to set a 'latest acceptable birth-date' for the performers included in their study, the present author feels that such a process is unnecessary. Milsom, in his *Theory and Practice in the Late Nineteenth-Century Violin Playing*, makes a cut-off at c.1865. He claims that as the average virtuoso reached artistic maturity around the age of twenty, this would result in a style cemented in the 1880s at the latest. Milsom's

⁵⁰ R. Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992), 239.

assumption is that a performer with a style established before Kreisler's influence was likely to retain, at the very least, significant elements of an earlier manner of playing. Unfortunately, this attitude eliminates several recordings by remarkable violinists, such as Maud Powell (1867-1920), Willy Burmester (1869-1933), Bronisław Hubermann (1882-1947), Karol Gregorowicz (1867-1921), Alexander Petschnikoff (1873-1949), Kathleen Parlow (1890-1963), Mischa Elman (1891-1967) and Franz von Vecsey (1893-1935), all of whom are linked to Joachim or Auer, or even to both. Maud Powell, for example, made her first recordings in 1904, but as shown in Chapter Two of this thesis, still demonstrates a style of playing closely akin to Joachim's.

There are no surviving recordings of Ossip Schnirlin, a student and close associate of Joachim, even though he remained an active performer well after the dawn of the recording era. However, he produced numerous editions of violin music which are valuable in trying to understand his performance aesthetics. With the assistance of generous funding from a *Music & Letters* travel grant, the author has also been extremely fortunate in having access the *Nachlass* of Mischa Weisbord, including marked-up scores and other performance material, which is now in the possession of his descendants in Vancouver, Canada.

CHAPTER TWO

THE VIOLINISTS DISCUSSED – THE LESSER-KNOWN REPRESENTATIVES

"THE LEGACY OF HEROES IS THE MEMORY OF A GREAT NAME AND THE INHERITANCE OF A
GREAT EXAMPLE"
- BENJAMIN DISRAELI, BRITISH PRIME MINISTER (1874-80)

In order to contextualise the violinists discussed within this thesis, brief biographies of the lesser-known players, for whom information otherwise is somewhat scarce, are given here.

The Joachim Students

1. Maud Powell (1867 – 1920) – A pioneering violinist

Figure 2.1: Maud Powell¹



¹ Photo taken from the website of the New York Philharmonic (http://nyphil.org/dbimages/powell_maud_0708.jpg) (accessed 11 September, 2009).

Maud Powell is still known today largely because of the Maud Powell Society's efforts to preserve her legacy. More recently, the American violinist Rachel Barton Pine has released a CD of music transcribed by, commissioned by or dedicated to Powell². However, Powell has been little studied in the history of violin playing. She was a performer of great significance, and a particularly important associate of Coleridge –Taylor. Born in Peru in 1867, she made her debut as a soloist in 1876. Powell died of a heart attack on January 8, 1920 while warming up for a concert in Uniontown, Pennsylvania.

Powell was a player of many firsts – she was one of the first American-born female violin virtuosi of international rank; the first violinist to record for the Victor company in 1904; the first woman to form and head her own professional string quartet with male players in 1894; one of the first musicians to perform publicly music by American composers, many of whom composed for and dedicated music to her; and one of the first concert artists to give special concerts for school children. She also premiered the Dvořák violin concerto, and introduced fifteen other violin concertos to American audiences, including those by Tchaikovsky (1889) and Sibelius (1906).

A prodigy, Powell began her study of the violin at the age of seven in Aurora, then continued with William Lewis in Chicago from 1878-81. She completed her training with Henry

² On *American Virtuosa: Tribute to Maud Powell*, Ms. Pine and pianist Matthew Hagle perform eighteen works by seventeen composers (Cedille Records CDR 90000 097). Most of the pieces were dedicated to or arranged by Powell.

Schradiack in Leipzig from 1881-82³, Charles Dancla in Paris⁴ from 1882-83, and Joseph Joachim in Berlin from 1884-85.

The mix of influences on Powell from both the French and German schools of violin playing is an important consideration to take into account when studying her recordings. Charles Dancla, the primary exemplar of the French school of violin playing, was, she claimed, an inspiring teacher.

He showed me how to develop purity of style....Without ever neglecting technical means, Dancla always put the purely musical before the purely virtuoso side of playing. He was unsparing in taking pains and very fair....He taught me how to become an artist...⁵

Powell said that of all her European masters, Dancla was "unquestionably the greatest as a teacher." However, it was with her German teachers that Powell felt that she learned to become a true musician. She made her début with Joachim, playing Bruch's Concerto for Violin in G minor with the Berlin Philharmonic in 1885.⁶

³ Henry Schradyeck (1846-1918) was one of the foremost violin teachers of his day. He studied with Ferdinand David, then in 1862, settled in Moscow to be a Professor there. In 1868 Schradyeck returned to Hamburg, to take up the position of conductor of the Philharmonic Society, vacated by Auer. After six years he became concertmaster of the Gewandhaus Orchestra in Leipzig, professor at the Leipzig Conservatory, and leader of the theatre orchestra. His reputation as a teacher was considerable.

⁴ Charles Dancla (1817-1907) was a student at the Paris conservatoire, where he studied violin with Baillot and composition with the opera composer Fromental Halévy. He was strongly influenced by Niccolò Paganini, as well as by Henri Vieuxtemps. From 1835 onwards Dancla was solo violinist in the Paris opera, and shortly thereafter he became concert master. In 1857 he was made a Professor at the Paris conservatoire, where he remained a successful teacher for over thirty-five years.

⁵ Shaffer, *Maud Powell*, 7.

⁶ *Ibid.*, 18.

Critics often compared Maud Powell's playing with that of the Belgian virtuoso Eugène Ysaÿe. Powell attended his concerts, as he did hers. She described one in this fashion:

He did many things well, and I listened critically, approving intellectually, you understand. At last he played the Beethoven violin concerto. This ceased to be excellent, it became perfect, it was pure religion. I could not criticize; I wept. Musicians around me wept, and old orchestra players, worn out with musical routine, worn out emotionally, I mean, wept as well. I could have done nothing that was not good after listening to that.⁷

Similarly, music critics dubbed Fritz Kreisler the "King" and Powell the "Queen" of violinists, reflecting both their artistic excellence and their popularity among classical music audiences. The two violinists admired each other (Kreisler called Powell a "brother artist") and attended each other's concerts.

The reader might be led to think that Powell was more inclined towards the French style of violin playing or that the barriers between the perceived 'schools' of violin playing were starting completely to break down in the early years of the twentieth century. However, it is evident that a modified idea of violin 'schools' still existed during the early twentieth century even if the reality was arguably more ambiguous. Powell's thoughts on Heifetz when she heard his debut in Carnegie Hall in 1917 show that she divided players effectively into 'musicians' and 'virtuosos':

⁷ K. A. Shaffer, *Maud Powell: Contemporaries* from the Maud Powell Society Website (<http://www.maudpowell.org/home/MaudPowell/Contemporaries/tabid/74/Default.aspx>) (accessed 23 August 2008).

Violin players today, generally speaking, group them-selves in two classes, or schools.... One...is based on the theory that the performer of the music is of greater importance than the music itself.... The principles of the other class are founded in the belief that the power of the best music infinitely transcends the boldest flights of the virtuoso- that the function of the artist is purely interpretative: that the best he can do is to mirror faithfully the spiritual content of the music he plays....One depends for effect upon personal display, the other upon musicianship plus vision. In the latter category are the world's greatest violinists, among whom, if I may judge by a single hearing, we shall include today Jascha Heifetz. All that Heifetz does apparently shows that he is more concerned with music than with his own self-exploitation. His tremendous vogue is due to sincerity of spirit joined to extraordinary ability.

One could hesitantly attempt to map this point of view on to the two different styles adopted by the French and German violin schools, yet we have previously observed that the French-trained Dancla emphasized the 'musical' over the virtuosic when teaching Powell. There is no doubt that Powell's background in 'the best of both worlds' makes an especially interesting case-study. When she played Bruch's Concerto in D minor for Hans Richter privately in Berlin, he enthused that Powell 'played it with even more *Leidenschaft* (passion) than Sarasate' (for whom it was written). How much of this *Leidenschaft*, we might wonder, consisted of *an effect of personal display*, and how much was simply well thought-out musicianship?

2. Ossip Schnirlin (1874 – 1939) – The unknown editor

Ossip Schnirlin has been surprisingly little treated in histories of violin playing. Nevertheless, he was a performer of great significance and a particularly important associate of Max Reger, whose *Suite im alten Stil* was premiered in 1906 by Schnirlin in Berlin. Born in Russia, he made his debut as a soloist in 1897 with the Berlin Philharmonic Orchestra. He died in Berlin in 1939.

It is not yet known whether Schnirlin made any recordings, but his numerous editions can assist us in understanding his aesthetic outlook. Schnirlin published editions of the standard violin repertoire with Simrock, among which are the sonatas by Beethoven and Brahms. Most importantly, his violin treatise, *The New Way for Mastering the Violin's Entire Literature... Selected and Compiled in Systematic, Chronologic Order for Daily Study* (Schott, London, 1923), features annotated examples of key violin passages from both chamber and solo works.

3. Leopold Auer (1845-1930) – Founder of the Russian and American Violin Schools

Leopold Auer is hardly a 'lesser-known' violinist, but it may be useful here to highlight several anecdotes from his remarkably interesting autobiography, especially those pertaining to his studies with Joachim.

According to Auer, Joachim practised the aphorism 'Music first, and then the virtuoso'⁸. Lessons given by Joachim were not scheduled in advance – he was often absent on short concert tours. When he returned to Hanover, it was his custom to send a servant to his pupils, to let them know the hour and day on which they were to have their lessons.

Joachim was a huge inspiration to Auer, who wrote:

...he opened before my eyes horizons of that greater art of which until then I had lived in ignorance. With him I worked not only with my hands, but with my head as

⁸ Auer, *My Long Life in Music*, 57. This quote makes an interesting comparison with Powell's statement that performers are divided into two groups: one that depends on personal display for effect; and the other which mirrors faithfully the composer's intentions.

well, studying the scores of the masters, and endeavouring to penetrate the very heart of their works.⁹

Auer played a great deal of chamber music with his fellow students, and they would listen to one another's solo playing, criticising imperfections. The students also took part in the symphony concerts which Joachim conducted, filled with pride at being allowed to do so, even if they sat in the last row of the violins.

Through his studies in Germany, Auer met several musicians who likely made a great impact upon him. These included Ferdinand David, Niels Gade, Clara Schumann, Ferdinand Hiller, Brahms, Rubinstein, Taneieff (a pupil of Anton Rubinstein) and Liszt. He greatly admired Liszt for 'his grandeur of soul as for his genius'¹⁰ and even played chamber music with him. During one of these chamber music sessions, Auer played Bach solo works for Liszt, and then, to Liszt's accompaniment at the piano – a *Fantasie Russe* by Napravnik. It is widely known that Joachim and Liszt had a falling out over artistic differences, but reconciled personally just before Liszt's death. Some might therefore find it surprising that Auer, who had great respect for Joachim, and as a performer was often said to possess 'a nobility of style second only to Joachim'¹¹, would hold Liszt in high esteem. Nevertheless, that was the case.

Auer insisted that he respected his students' distinctive talents, a sentiment regularly echoed by his students in their memoirs. In his own memoir, he writes:

⁹ Ibid., 63-64. As quoted in B. Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 414.

¹⁰ K. M. Arney, 'A Comparison of the Violin Pedagogy of Auer, Flesch, and Galamian: Improving accessibility and use through characterization and indexing', Ph. D. diss (University of Texas at Arlington), 13.

¹¹ A. Bachman, *An Encyclopedia of the Violin* (New York: Da Capo Press, 196, 339.

...often I would ask myself how I might best help each one of them to preserve his own artistic individuality, and at the same time prevent his losing sight of the end in view, the ideals of truly great art.¹²

To Auer, the responsibility of guiding students of exceptional gifts was a serious one:

...the slightest deviation from the true course of procedure may be attended by the most unhappy results. And the question of deciding which is the right or wrong line of development for the individual student remains a matter of instinct, good judgment, hope, and personal artistic preference.¹³

These comments give us an initial insight into Auer's teaching style.

¹² Auer, *My Long Life in Music*, 29.

¹³ *Ibid.*, 34.

The Auer Students

Figure 2.2: Photo of Leopold Auer (Second row from front, seventh from left) with his students outside the St. Petersburg Conservatory¹⁴ (date unknown). Students included in this photograph are Heifetz (First row from front, second from left) and Kathleen Parlow (First row from front, third from left)



¹⁴ Photo reproduced with permission of David Vaisbord, accessed June 2008, Vancouver. (Private access via David Vaisbord).

4. Isolde Marie Menges (1893 – 1976) – The prominent teacher

Figure 2.3: Isolde Menges



Born in Hove, Sussex in 1893 to a musical family¹⁵, Isolde Menges studied with Emile Sauret (1852-1920)¹⁶ and in 1910, went first to St. Petersburg and then Dresden to study with Auer.¹⁷ She made her solo début in London in February 1913.¹⁸ In May the same year, she performed the violin concertos by Brahms and Glazunov under the direction of Mengelberg,

¹⁵ Isolde Menges's brother was Siegfried Menges, the piano prodigy (who became a conductor, and changed his name to Herbert Menges (1902-72)). In 1931, he took up the post of musical director of the Old Vic Theatre. He composed, arranged and conducted incidental music for most of Shakespeare's plays.

¹⁶ Émile Sauret was a French violinist and teacher. He was first widely-known as a child prodigy, but ultimately best remembered as the last student of De Bériot. He also studied with Vieuxtemps and Wieniawski, adapting the latter's individual, expressive vibrato. As a teacher, he taught in the Royal Academy of Music and Trinity College of Music in London; in the Musical College of Chicago; in Berlin at the Kullaks' Akademie and at the Stern Conservatory. Sauret was also well-known for his treatises, *Gradus at Parnassum du violoniste* (1894) and *Grandes études artistiques*, covering almost every possible difficulty in violin technique.

¹⁷ Most sources date the start of her work with Auer as 1909/10, though Auer's autobiography implies that she first came to him in London in 1906. Whatever the date of their first meeting, Menges was not only among the vanguard of his pupils but considered by him to be one of the most gifted.

¹⁸ Menges made her concerto début on 4 February 1913 with the Brighton Municipal Orchestra conducted by Lyell Taylor at the Queen's Hall, London, playing Tchaikovsky's concerto and Lalo's *Symphonie Espagnole*.

performances which led to a series of concert engagements in Europe and the United States of America.

Menges was the first violinist to make a complete recording of the Beethoven violin concerto (in 1922 with Landon Ronald conducting). Robert Anderson described her as an ‘expressive player of deep insight’, and one who possessed features of the ‘classical style’ often associated with the German school of violin playing.¹⁹

Menges enjoyed a long and fruitful recording career until the Second World War. She recorded primarily for HMV, though occasionally she made chamber music discs for Decca. As a soloist, Menges was in demand around the world; but she was just as celebrated for founding and leading the Menges Quartet from 1931 to 1939. After the Second World War, she devoted most of her time to teaching, having been appointed a professor in the Royal College of Music, London in 1931.

An email interview with the Head of Keyboard Studies in George Washington University, Professor Malinee Peris,²⁰ who studied violin with Menges in the Royal College of Music for four years, revealed that Menges’ teaching ethos was very much like Auer’s.

She spent a lot of time on bowing technique. Her lessons never ended at the appointed hour and all of us went to her home to finish our classes. Also she liked the idea of group lessons and all our classes were like master classes. We could walk into any class she conducted. This enabled us to learn a vast amount of repertoire and to be

¹⁹ R. Anderson, "Menges, Isolde" In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18404> (accessed August 24, 2008).

²⁰ Email correspondence with Malinee Peris (25 August 2008).

instructed in those pieces that we were not currently working on. She had a wonderful and playful sense of humour and said the most outrageous things with a dead pan face.²¹

Professor Peris repeated an anecdote which she often uses in her own piano teaching:

I think I wrote in the RCM bulletin not long ago that I went as usual to continue my lesson in her house one day. I kept playing happily until she asked me to stop.

'Malinee,' she said, 'would you please dust my mantelpiece for me?' I shrugged my shoulders, looked for a duster, and thinking to myself that Isolde has finally gone batty, I went over to the mantelpiece. She stopped me again. 'Why', she asked, 'are you going there?' Thinking that I have to humour her, I said, 'Well I can't dust from over here, so I guess I have to walk over to your mantelpiece! No other way of doing the job!'

'Ah,' she said, 'you play on the E string and then you don't move a muscle or an arm-you continue on the G string. Would it not be easier if you took your arm with you? It may even sound a lot better'.

In a further conversation about portamento and vibrato – two aspects of playing which have undergone a vast transformation since the late nineteenth century²² – Professor Peris mentioned that Menges did not like wide vibrato, and stressed tone production,

It [vibrato] had to be the minimum that was needed to enhance the tone and always related to the composer played. Some composers needed more than others. She liked clean Mozart. Her emphasis on tone was tremendous and I know that my tone

²¹ These sentiments were echoed by Professor Béla Katona, a Hungarian violinist who at the age of 19, entered the Franz Liszt Academy in Budapest to study with Ede Zathurecky, formerly assistant to Jenő Hubay. He later became his teaching assistant. Having met Auer as a young violinist, he said in a private discussion with the present author about Auer's teaching style that students learnt the most from their master at masterclasses.

²² The transformation of vibrato and portamento will be discussed in Chapters 3 and 5 of this thesis respectively.

production improved enormously. However, it was mostly bowing technique with a little vibrato to enhance. She stressed the relationship between the thumb and forefinger of the bow arm - the squeeze, as essential for good tone. Shifting from one position to the other also had to be clean -she did not want us to glide up 'like they do in gypsy music'.

These sketches give a good general insight into Menges's approach to violin playing, and of course suggest the influence of Auer.

5. Kathleen Parlow (1890 – 1963) – The 'reluctant' virtuoso

Figure 2.4: Kathleen Parlow in 1905²³



²³<http://www.collectionscanada.ca/4/4/m2150.1e.php?uid=m2&uidc=CollectionCd&sk=51&&&&&PHPSSESID=m0ehbuovm6jqe6acqljorp6703> (accessed August 24, 2008).

A protégé of Leopold Auer, and the first female and foreigner to attend Russia's Imperial Conservatoire, Kathleen Parlow enjoyed a distinguished career on the violin – a passion that was sparked by grief as a five-year-old girl at her parent's separation. Henry Holmes (1839-1905), a member of a famous family of English fiddlers and an associate and protégé of Louis Spohr, taught her when she was fourteen. In 1905, he brought the young violinist to England, where he had numerous contacts as a violin professor in the Royal College of Music. The idea was for Parlow to stay in London for a year and then return to Canada for more lessons.

In London, Parlow had her orchestral début with the London Symphony Orchestra. Just as she prepared to return to Canada, she received news that Holmes had passed away. She was devastated by the loss, and even as scholarships poured in for her to study in Brussels with Ysaÿe, she remained attached to Holmes's memory, saying, 'I had no wish to study with anyone in Europe because it seemed to me that no one reached the high standard of Henry Holmes, especially in Bach'.²⁴ It was not until she was offered tickets to hear Mischa Elman's début, and was mesmerised by his playing, that she declared that she would like to study with Elman's master – none other than Leopold Auer.

Auer was, by that time, normally resident in St. Petersburg. But, he was temporarily in London for the first time in fifteen years to instruct Elman. It was not difficult for a young violinist of Parlow's qualifications to obtain an audition. After all, Auer was always on the lookout for young talent. Parlow seized the opportunity to have a meeting, and played him

²⁴ French-Parlow, *Kathleen Parlow*, 49.

the Mendelssohn Violin Concerto. She was accepted, and left for Germany with Auer and three other female violinists after a few lessons with him in London.

Arriving in St. Petersburg in September 1906, Parlow was enrolled into the Conservatory at the beginning of October 1906. She was overwhelmed with fright at the idea of having lessons amidst forty-four teenage boys. Some of them, for example, Efrem Zimbalist went on to be great violinists. With the twice-weekly forty-minute lessons, a long friendship began between Auer and Parlow.

For almost all her life, Parlow kept a line-a-day diary, and also, for each year, a little engagement book that could be carried in her purse. All these diaries contain accounts of her learning process in St. Petersburg Conservatory, and descriptions of her lessons with Auer. The most telling account, however, is found in the letters Auer wrote to her in his unique English. They show the great desire he had that 'his child in music,'²⁵ as he called her, should grow into a finished artist.

The experience of being a child prodigy can destroy a personality. Kathleen Parlow survived. She was strong because she knew how to protect her inner self. Hers was a warm outgoing personality, and the nature of this warmth was portrayed fully in her performances. Auer, along with many other esteemed violinists, had a great admiration for the intensity of her playing. He had taught the young violinist to play with an artistic goal in mind; as he put it, to "Sing, sing on your violin".²⁶ Irving Weil commented in an article on Parlow's

²⁵ Ibid., 16.

²⁶ <http://www.collectionscanada.ca/4/4/m2150.1e.php?uid=m2&uidc=CollectionCd&sk=51&&&&&PHPSES SID=m0ehbuovm6jqe6acqljorp6703> (accessed August 24, 2008).

interpretation of Brahms' *Violin Sonata in D minor* in 1912 that, "She had grasped the emotional message in the pages before her and she poured it forth without angularity, without restraint".²⁷

In the late 1920s, Parlow toured Mexico City. This was one of the most important and decisive moves of her career. (The programmes, which she had chosen herself, were arranged to show the full scope and beauty of her instrument.) Mexican musical criticism was of high calibre, and Parlow's playing received meticulous and intelligent commentary. It put her in the same rank as Kreisler and Heifetz, both of whom had played in Mexico before her.

In later years, Parlow gave up concert tours due to a severe illness. It was suspected that this was the result of a nervous breakdown in 1927, which might itself be accounted for by a lack of concert engagements and the piling up of debts. Mexico had been a test, but in spite of her success there, it had failed to help her financial difficulties. Parlow had for some years been teaching to ensure economic security and a reasonable income. By 1929, she had reached the age when, as a performing artist, she faced the temptation of withdrawing from the concert stage while she was at her peak. Undoubtedly her health and financial considerations influenced her decision to retire as a full-time performing violinist.

Parlow's surviving recordings emphatically pronounce her to be of the Auer tradition. Her playing was always neat and elegant, her tone even and pure, her facility remarkable. Up till

²⁷Ibid., (accessed August 24, 2008).

her later years, she was still described as having ‘impeccable clean playing’.²⁸ The examination of Parlow’s recorded performances in the subsequent chapters will provide a context for the appraisals mentioned above.

6. Alexander Petschnikoff (1873 – 1949) – The first Russian virtuoso

Alexander Petschnikoff was the first of Auer’s vast family of Russian pupils to win international recognition. He went to Moscow at an early age and studied at the city’s Imperial Conservatoire with the recently installed Jan Hrimaly. He himself began to teach at the age of ten in order to support his family. The family’s impoverished state did not prevent him from graduating with the gold medal, though he was obliged to decline an invitation to continue his studies in France.

Petschnikoff’s Auer connection was made shortly before he embarked upon his mature concert career, and comprised largely the ‘fine tuning’ of an already established talent. In 1895 Petschnikoff made his Berlin debut and won instant celebrity – to the extent that Germany became his base for a considerable period. He was Violin Professor at the Berlin Royal Hochschule (where Joachim was also Violin Professor) and, later, at the Royal Academy of Music in Munich.

He made his first tour of the United States of America in 1896 with the young pianist Mark Hambourg (1879-1960). It was the perceptive Hambourg who observed that Petschnikoff was, intuitively, a Romantic player. Contemporary criticism was undoubtedly correct to single out

²⁸ D. Jones, 'Kathleen Parlow bowed at court,' *Toronto Star*, 10 Apr 1982.

the expressive qualities of Petchnikoff's musicianship as well as his restrained temperament and beguiling tone – this is readily apparent in his handful of acoustic recordings.

7. Benno Rabinof (1902 – 75) – The last Auer pupil

Figure 2.5: Auer and Rabinof²⁹



Benno Rabinof, of Russian parentage but born in America, was one of the great violinists of the mid-twentieth century. His 1927 Carnegie Hall debut was supervised by Auer himself conducting the New York Philharmonic, an honour accorded not even to Heifetz. Auer was quoted as saying, 'With Benno I hope to prove that I can teach in America as well as in

²⁹ 'Leopold Auer' In *Student's Encyclopædia*. from Britannica Student Encyclopædia: <http://cache.eb.com/eb/image?id=67762&rendTypeId=4> (accessed 26 January 2009).

Europe.’³⁰ This debut was one of the highlights of the season. Rabinof performed throughout America and Europe, in solo recitals and with orchestras.

In the late 1930s and early '40s, he played 28 different concertos in a series of 28 weekly WOR broadcasts under the baton of Alfred Wallenstein. Many were recorded by listeners, some via short wave, but others are lost. Together with his wife and collaborator, the pianist Sylvia Smith, Rabinof performed extensively until his death in 1975. They were considered to be one of the greatest violin-piano duos of the twentieth century by many critics. Bohuslav Martinu composed his Concerto for Violin, Piano and Orchestra for them, and attended their performance of it in Philadelphia ca. 1966. Sadly, there are no surviving recordings of this event.

Rabinof's greatest misfortune is perhaps that the peak of his career was in the middle of the Great Depression, when box office sales were slow and many concerts were cancelled. His career dwindled from then on, and he rarely made high profile concert tours, concentrating on violin-piano duos with his wife and the occasional solo appearance.

An interview with Dona Lee Croft, Professor of Violin at the Royal College of Music, London, who studied with Nathan Milstein, Sascha Lasserson, Ivan Galamian and Benno Rabinof, revealed that 'Rabinof and Milstein were great performers, not teachers, and

³⁰ G. Saleski, *Famous Musicians of a Wandering Race* (New York: Block Publishing Company, 1927), 171.

Lasserson was a wonderful teacher, not performer', and in 'old' Russia they did not mix the two'.³¹

Even though there are only a few existing recordings of Rabinof, among which is a sound transfer of unissued material from the 1940s and 1950s, his glossy tone and ability to play at an astonishing velocity is evident. More interestingly, Rabinof's collection of Gypsy Violin Classics (Decca, LP DL 710101) is particularly relevant to this thesis in respect of its delineation of the Hungarian style.

8. Max Rosen (1900-1956) – 'The Boy Violinist'

Max Rosen (originally Rosenzweig) was taken to America shortly after his birth at Dorohoi, Romania. He received his first lessons from his father, an amateur musician, before various benefactors enabled him to work with some of the best violin teachers then in New York: Alois Turka, Bernard Sinsheimer and David Mannes. It was in 1912 that Rosen commenced his studies with Auer, first in Dresden and later in Oslo, where Rosen made his début (before royalty) in 1916. During the periods when Auer was in Russia, Rosen was unable to study with him, having been forbidden entry to the country. After touring many European capitals, the teenage Rosen made his début with Goldmarks' First Violin Concerto in 1918.

The characteristics which single Rosen out as an Auer pupil are his rich tone, an expressive use of portamento and a secure technique. He was also said to possess a tone of 'honeyed sweetness' and a 'delicate floating... a song of triumph in a storm'.³²

³¹Personal email correspondence with Professor Dona Lee Croft on 18 October 2007.

9. Toscha Seidel (1899 – 1962) – The ‘Movie Star’

Figure 2.6: Toscha Seidel.³³



When Auer was forced to leave Russia in 1917, he happened to have in his company another one of his star pupils – Toscha Seidel. Born in Odessa, Seidel was the archetypal prodigy, having astonished audiences in several European cities by the age of 7. His first teacher was Max Fidelmann, an Odessa-based pupil of Auer. It was Fidelmann’s brother Alexander (and, coincidentally, Elman’s first teacher) who was responsible for arranging the boy’s entrance to the Stern Conservatory in Berlin. Once there, Seidel worked with Adolph Brodsky for two

³² Anon., ‘Max Rosen wildly cheered at debut: Boy Violinist of the East Side, Educated in Europe, Delights Throng in Carnegie Hall’, *The New York Times*, 13 January 1918.

³³ ‘Toscha Seidel’ from *Wikipedia*, (11 January 2009), http://upload.wikimedia.org/wikipedia/commons/b/be/Toscha_Seidel.jpg, accessed 28 September 2009.

years, during which time he heard the young Heifetz. So shaken was he by the prodigy's achievements that he himself decided to study with Auer.

On his arrival at St. Petersburg, Seidel found himself in the same class as Heifetz. The two became inseparable – they were more than close childhood friends, they were fellow artists, appearing in public together dressed in matching sailor suits playing, more often than not, the Bach *Double Concerto*. They made an awesome duo. 'Jascha Heifetz is the angel of the violin while Toscha Seidel is its devil', quipped one critic.³⁴

Certainly Seidel's playing was born of a supreme confidence and possessed an energetic virility. It comes as no surprise to learn that Auer was especially fond of him. His art can be considered the very epitome of the Auer tradition, an extraordinary amalgam of many of the finest attributes of other Auer pupils. Seidel had, for example, an Elman-like tone, though the former was even more sensuous and certainly more athletic; his technical mastery was comparable to Heifetz, though Seidel's manner of execution was more extravagant, more overtly daring.

There was, however, one flaw in Seidel's artistry, a lack of intellectual depth. His performances of the established classics were neither profound nor did they reveal new aspects of the music. Much of his work in the 1930s was as leader of the Paramount Studio orchestra – his impassioned, voluptuous solos can be immediately identified throughout a whole range of films from this period (for example, *Intermezzo* (1939); *Melody for Three* (1941)).

³⁴ G. Saleski *Famous Musicians of Jewish Origin* (New York: Block Publishing Co., 1927), 164.

10. Oscar Shumsky (1917 – 2000)

Figure 2.7: Oscar Shumsky.³⁵



Shumsky started learning the violin at the age of three, and made his concert début at seven with the Philadelphia Orchestra under Leopold Stokowski, who declared him to be ‘the most astounding genius I have ever heard’.³⁶ Fritz Kreisler took a special interest in him when he played Kreisler’s own cadenzas to the Beethoven violin concerto after learning them by ear. His studies with Auer commenced in 1925, and he was enrolled at the Curtis Institute from 1928 to 1936, continuing his studies with Efrem Zimbalist after Auer’s death in 1930. His

³⁵ Anon., ‘Oscar Shumsky’, http://saintpaulsunday.publicradio.org/listings/images/oscar_shumsky.jpg (accessed 28 September, 2009).

³⁶ R. Stowell: notes to Shumsky’s recording of *Pierre Rode: 24 Caprices for Solo Violin*, ebs 6007

New York début was in 1934, and his Vienna début was in 1936. Shumsky played first violin in the Primrose Quartet from 1939, and the same year joined the NBC Symphony Orchestra under Arturo Toscanini.

He later taught at the Curtis Institute, Philadelphia, Peabody Conservatory, Baltimore, Yale University, and, from 1953, the Juilliard School in New York.

11. Mischa Weisbord (1907 – 1991) – The ‘lost’ Paganini

Figure 2.8: Mischa Weisbord as a child studying in St. Petersburg (left) and in his late teenage years (right).³⁷ Notice his huge hands, which enabled him to play tenths and thirteenthths with ease³⁸ (Reproduced with permission from David Vaisbord).



³⁷ Photos courtesy of David Vaisbord, Vancouver (2008).

³⁸ The anecdote of Weisbord’s ability to play tenths and thirteenthths with ease was related to the author in a private interview with the violinist’s nephew, David Vaisbord, during a research trip to Vancouver in June 2008.

Weisbord was born in Lithuania in 1907 to a musical family. His father taught him violin at the age of three and this was the beginning of what seemed for a long time like an unrelenting influence upon his son. Weisbord was taken to St. Petersburg to become an Auer pupil. However, when the Russian Revolution of 1917 broke out, Auer and most of his students, including Weisbord, were forced to flee from Russia. Weisbord belonged to a large family – the young violinist was required to become their breadwinner after they settled in Belgium. He made his English debut in 1922. His Carnegie Hall debut in 1926 proved to be so successful that he was hailed as ‘The New Paganini’.³⁹

But the next visit to Carnegie Hall in 1927, part of a major tour, was the start of Weisbord’s life in obscurity. He refused to carry on with the rest of his recitals after that Carnegie Hall concert – quite why remains a mystery to this day. Weisbord eventually moved to Israel, and ultimately to the United States where he remained as a recluse. Here was a violinist who was arguably one of the most exceptional talents of his era, who disappeared from view not because his skills had deteriorated, but because he appeared to be singularly ill-equipped to cope with the demands of life in general.

Fortunately, Weisbord’s playing is preserved by three recordings made in 1924 in Brussels. More of his life story has been portrayed in a film ‘Mischa’ (National Film Board of Canada, 1996) made by his nephew, David Vaisbord, to whom I am also indebted for providing me with an opportunity to access all of Weisbord’s sheet music and manuscripts, which date from around 1910 through to his death in 1991.

³⁹ Anon., review of concert by Mischa Weisbord, *The New York Times*, 1 May 1922.

CHAPTER THREE

VIBRATO

“ONE CREATES FROM NOTHING. IF YOU TRY TO CREATE FROM SOMETHING YOU'RE JUST CHANGING SOMETHING. SO IN ORDER TO CREATE SOMETHING YOU FIRST HAVE TO BE ABLE TO CREATE NOTHING.”
- WERNER ERHARD

Attitudes to violin vibrato over the centuries have in recent years constituted a lively topic of discussion, stimulated by the transformation in its practice during the first decades of the twentieth century. Many scholars have addressed the question of how a technique once described as ‘vulgar’ and a ‘plague’ could have developed into an integral part of violin sound.¹ Many more have written on good violin tone production, and emphasised that vibrato is the key to possessing the ‘most enchanting of violin tones’.² As late as 1902, Heft asserted that vibrato was not considered a vital element in violin playing by many great teachers, and called for ‘proper attention’ to the study of it just as carefully as other techniques.³ Yet by 1927, the technique was sometimes labelled as a ‘curse’, and held responsible for ‘dead’ and ‘insincere’ performances – violinists were allegedly controlled *by* their vibrato.⁴ The same sentiments were echoed by Mark Katz.⁵ He claimed that the poor tone quality by violinists can be attributed to the overuse of vibrato.⁶ Recent research has largely focused on how the

¹ M. Katz, *Capturing Sound: How Technology Has Changed Music* (Berkeley: University of California Press, 2004).

² P Bissing, *Cultivation of the Violin Vibrato Tone* (Chicago: Central States Music, 1914), 85.

³ A. Heft, ‘The Vibrato in Violin Playing’, *Violinist*, 2 (February 1902), 11.

⁴ F. Bonavia, ‘On Vibrato’, *Musical Times*, 68 (December 1927), 1077.

⁵ Katz, *Capturing Sound*, 87.

⁶ S. Mark, ‘The Vibrato Fixation’, *The Strad*, 70 (November 1959), 241.

continuous vibrato came into being. Certain theories seem especially plausible such as Katz's hypothesis that the shift to a more conspicuous, continuous vibrato in the early 1900s could be understood as a response by professional violinists to the demands and limitations of early recording technology.⁷ However, this does not fully explain how the continuous vibrato developed from its initial rejection by various great violinists into a technique deemed fundamental to a good violin sound. The findings contained in this chapter naturally cannot pin-point exactly when attitudes to vibrato began to change, but could shed some further light on how the continuous vibrato came to be looked upon as a virtue of violin playing by some, yet still rejected by others.

The word 'vibrato' derives from the Latin word '*vibrare*', which means 'to vibrate'. Hence, 'vibrato' means 'vibrated', though one can also use the word 'oscillate' [between frequencies] in this context. Descriptions of vibrato have also occasionally used the terms 'close shake', 'wobble' or 'quivering ornament' to describe vibrato.⁸

Instruction books on how to play the violin, as previously mentioned, were published by the middle of the seventeenth century. Examples are Playford's *An Introduction to the Skill of Music, Table of Graces proper to the viol or violin* (1654) and Simpson's *Division Violist* (1659). By the end of the seventeenth century, German instruction books, such as Speer's *Grundrichtiger Unterricht* (1687) confirm that various technical abilities were required of the orchestral violinist, such as the changing of hand positions on the fingerboard. Daniel Merck's '*Compendium musicae instrumentalis chelicae. Das ist: Kurtzer Begriff welcher*

⁷ M. Katz, 'Aesthetics out of Exigency: Violin Vibrato and the Phonograph', in *Capturing Sound: How Technology Has Changed Music* (Berkeley and Los Angeles: University of California Press, 2004), 85-98.

⁸ G. Moens-Haenen. "Vibrato." *Grove Music Online. Oxford Music Online*. 4 Feb 2009 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29287>>.

Gestalten Instrumental-Music auf der Violin, Pratschen, Viola da gamba und Bass ... zu erlernen seye (1695) calls vibrato a ‘left hand motion with firm finger pressure’, only to be used when it ‘is especially asked for’⁹. Therefore, it is obvious that vibrato existed at least by the end of the seventeenth century and is not a recent innovation.

Half a century later, Geminani referred to the close-shake in his *Art of Violin Playing* (1751) as follows:

To perform it, you must press the finger strongly upon the string of the instrument, and move the wrist in and out slowly and equally... The art of playing the violin consists in giving that instrument a tone that shall in a manner, rival the most perfect human voice.¹⁰

Hence, we can deduce from Geminiani’s portrayal that the initial impetus to produce an *oscillation* came from the endeavour to make the violin *sing*. In the ‘golden age’ of singing in Italy in the middle of the eighteenth century, in which the Bel canto tradition originated, special importance was attached to vibrato as an imitation of the human voice in string playing. This continued through most of the nineteenth century. However, the end of the nineteenth-century saw a decline of the vocal art of Italian schools and its corresponding imitation in string playing, and hence, both constituents suffered a decline in their accepted relationship.

⁹ G. Beckmann, *Das Violinspiel in Deutschland vor 1700* (Berlin, Leipzig: 1928), 43-44.

¹⁰ F. Geminiani, *The Art of Playing on the Violin*, Op. 9 (London, 1751; facsimile reprint, New York: Oxford University Press, 1952), 8.

Only a few years after Geminiani, in 1756, Leopold Mozart made several remarks about the use of the vibrato:¹¹

Everyone who understands even a little of the art of singing, knows that an even tone is indispensable. (Chapter 5, §13)

...Not a little is added to evenness and purity of tone if you know how to fit much into one stroke. Yea, it goes against nature if you are constantly interrupting and changing. (Chapter 5, §14)

...Now because the tremolo is not purely on one note but sounds undulating, so would it be an error if every note were played with the tremolo. Performers there are who tremble consistently on each note as if they had the palsy. The tremolo must only be used at places where nature herself would produce it; namely as if the note taken were the striking of an open string. For at the close of a piece, or even at the end of a passage which closes with a long note, that last note would inevitably, if struck for instance on a pianoforte, continue to hum for a considerable time afterwards. Therefore a closing note or any other sustained note may be decorated with a tremolo. (Chapter 11, §3)¹²

It is evident that Mozart did not necessarily advocate a *sparing* use of vibrato like nineteenth-century violin pedagogues, but instead cautioned against the abuse of vibrato or a faulty vibrato. He noted:

Take pains to imitate this natural quivering on the violin, when the finger is pressed strongly down on the string, and one makes a small movement with the whole hand;

¹¹ L. Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (Augsburg, 1756; English translation E. Knecker, New York, 1948 as *Violin Playing*), 100-101.

¹² *Ibid.*, 203-204.

which however must not move sideways but forwards toward the bridge and backwards toward the scroll... (Chapter 11,§2).¹³

Spohr, on the contrary, observed in 1832 that the player should ‘guard against the use of vibrato too frequently and in the wrong place’.¹⁴

It is possible, then, from Spohr’s admonitory advice that the technique became significantly less important after Leopold Mozart at least in German lands. Perhaps the *over*-emphasis on virtuosity in the art of singing in the nineteenth century led to a different outlook on performance mannerisms. The German writer Franz Haböck, author of *Die Kastraten und ihre Gesangskunst* commented,

... the rank growth of obtrusive playing to the gallery, which simply cannot be separated from virtuosity, means.. an impairment of linguistic and dramatic elements of expression; and this explains why many critics speak of a decline of vocal art in the nineteenth century... The stern critic may still pinpoint and regret here the decadence of music in the classicist’s sense.¹⁵

Haböck’s comments lead to the conclusion that the use of vibrato or tremolo in singing and violin playing ran somewhat parallel, and that not only instrumentalists, but also vocalists could sometimes overdo things in this respect.

¹³ Ibid., 203.


¹⁴ Spohr, *Violinschule*, 163.

¹⁵ F. Haböck, *Die Kastraten und ihre Gesangskunst* (Leipzig: 1927), 29.

To thoroughly investigate the reception and use of vibrato in the schools of Joachim and Auer, it would be pertinent to examine how vibrato was taught and applied in general to violin playing in the nineteenth century,

Spohr stated in his *Violinschule* that,

‘if a singer sings with passionate emotion or exerts the utmost strength of his voice, a quivering of the voice becomes noticeable, similar to the vibrations of a bell which has been struck hard. This quivering the violinist can imitate closely, like many other attributes of the human voice’.¹⁶

He further describes the action of ‘quivering’ as a ‘trembling movement of the hand along a line between the nut and the bridge [of the violin]’ which should raise or lower the note only slightly. However, he gives no detailed information about the movement in the left (playing) arm, as is so often the case in his explanations of bowing. Spohr advises vibrato only in passages requiring a considerable amount of emotion, and for emphasis when notes are marked *sforzando* or have an accent. He cautions explicitly that it should not be used too often. He also distinguishes between fast and slow vibrato; fast vibrato should be used on stressed notes, and slow vibrato when the tone is carried through from note to note in passages with heightened emotion. These are usually indicated by wavy lines (). There is also a transition from slow to fast vibrato in crescendo passages, and the converse in decrescendo.

¹⁶ Spohr, *Violinschule*, 161.

Spohr also takes into account the different types of vibrato in his *Violinschule*, marking up his ninth and Rode's Seventh Violin Concertos to illustrate where he recommends its use. He suggests that vibrato should be limited to single notes, and never used for groups of legato notes. Interestingly, he does not use wavy lines to indicate vibrato in any other of his works except for later pieces such as his String Quartet no. 33 in G major, Op. 146 and String Quartet no. 34 in E-flat major, Op. 152.

Folker Göthel, in his evaluation of Spohr's violin playing, mentions that one must recognise the difference in impact of the violin vibrato in Spohr's day compared to modern times. Due to the sparing use of the technique by Spohr – to emphasise certain notes, to enhance expression and other nuances – it had a much more stirring effect and engaged the attention of the listener more effectively.¹⁷

Spohr's view that vibrato should be used sparingly was generally accepted in violin teaching up until the beginning of the twentieth century.

In Baillot's violin treatise *L'art du violon* (1835), for example, we find:

...anyhow, one should not make a bit [should not have any] of the undulation produced by the hand, and use it only where expression calls for it...

... Admittedly, this means of expression is effective, but if used too often, would soon lose its impact, and result only in deterioration of the melody, robbing the style of that

¹⁷ G. Folker, *Das Violinspiel Ludwig Spohrs unter Berücksichtigung geigentechnischer Probleme seiner Zeit*, Ph.D diss. (Berlin, 1935), 77.

delightful naiveté which constitutes its charm and constantly aims at leading art back to its original simplicity.¹⁸

In contrast to Spohr, Baillot does supply more detailed technical directions about these ‘undulations’. He recommends that the vibrato produced by the left hand should be used only when one has drawn a firm, pure tone (i.e. without vibrato), so that it does not ‘offend’ the ear. One should also finish a piece with a pure tone.

As in Spohr, where differentiation in dynamics is achieved by perfect bowing and portamento rather than vibrato¹⁹, Joachim and Moser’s *Violinschule* devotes only slightly more than a page to vibrato quoting Spohr word for word. But four pages in the Joachim-Moser are devoted exclusively to portamento, which was clearly considered a far more important means of artistic expression.

Spohr was already at the pinnacle of his art by 1805 and, it is remarkable that the views of vibrato taken in the Joachim and Moser *Violinschule* in 1905 were hardly any different. Even at the beginning of the twentieth century, portamento still played a far more important role than vibrato. On recordings by Joachim, Ysaÿe, Kubelik and Rosé, portamento is still the predominant means of expression. This, however, will be discussed in greater detail in Chapter 5.

¹⁸ Baillot, *L’Art du violon*, 132-4.

¹⁹ G. Folker, *Das Violinspiel Ludwig Spohrs*, 84-85.

In the Breitkopf & Härtel edition of Joachim's *Hungarian Concerto*, vibrato appears as a performance direction, as a means of expression to be used only in special circumstances. It would appear from this alone that Joachim seldom used vibrato to enhance his tone.

Although Joachim enjoyed a quasi-papal authority as a violinist, and had among his pupils the most outstanding soloists, orchestral leaders and teachers of a flourishing epoch in violin playing, the next generation of violinists (Taschner, Szigeti, Elman, Zimbalist, Heifetz et al.) used vibrato constantly. The change in attitude towards the use of vibrato is significant – and took place in the short span between the end of the nineteenth and the first decade of the twentieth century.

Admittedly, numerous individual and stylistic differences still existed, even with players for whom continuous vibrato had become an integral part of the ideal violin tone. In his book *Grosse Geiger unserer Zeit* (1977), Joachim W. Hartnack investigated the application of vibrato in recordings. He reached a somewhat subjective but nevertheless interesting conclusion – a rejection of the notion that the continuous vibrato appeared in modern playing as a fairly new invention via Massart and Kreisler. He further states that until the emergence of the continuous vibrato, one usually kept a stiff wrist, and only moved the finger about on the string to achieve a sort of tremolo. But, a counter-argument to Hartnack is that several treatises, including Joachim-Moser's *Violinschule*, mentioned the importance of having a relaxed wrist in violin playing.

Flesch also mentions that the attitude of the great violinists in the mid-nineteenth century was fundamentally opposed to the idea of the 'modern' vibrato. Joachim, he writes, had a fast and

narrow vibrato; Sarasate's was wide; but Ysaÿe used it continuously and applied it also to technical passages. In the January 1908 edition of *The Strad*, a rather aggressive anonymous article against the use of the 'everlasting vibrato' was published. According to the author, 'it trembles like jelly on a plate in the hand of a nervous waiter'²⁰. In 1925, Wilhelm Trendelenburg cautioned, 'Above all, vibrato must have nothing compulsory and machine-like about it'.²¹

Hartnack claims in his above-mentioned book that Ysaÿe was probably the first violinist to use continuous vibrato, and that Kreisler extended this continuous use to 'passage work'; Hubermann had an exceptionally varied use of vibrato and Rosé's use of it was sparing. Given that the latter two were of the Joachim school, this is hardly surprising. Hartnack's comments are, of course, mainly based on the analysis of recordings.

Nowadays, occasional non-vibrated notes can almost be seen as a special means of expression. Moreover, sudden vibrato on a note that has been started without the effect once again became fashionable in the latter half of the last century, a technique advocated long ago by Baillot.

²⁰ Anon., [Un-named article], *The Strad*, 35 (1908), 9.

²¹ W. Trendelenburg, *Die natürlichen Grundlagen des Streichinstrumentspiels* - Natural Foundations of String Playing (Berlin: Julius Springer, 1925), 12.

Referring to a passage in the Chaconne in D minor from J. S. Bach's Partita for Solo Violin No. 2, BMV 1004, Lucien Capet²² wrote in *La technique supérieure de l'archet* (1916) that,

Again, the omission of the left-hand vibrato (at certain moments in the musical life of a work) is a means of discovering the abstract and inexpressible beauty of universal art. Like a vision into the hereafter, it enables us to evaluate correctly all those base expressions produced by the vibrato of the left hand...²³

Capet added that the vibrato is frequently misused by violinists, for it 'closes the door on higher aspirations'. However, he also noted that the absence of vibrato demands a pure technique, given that intonation has to be exact and the quality of tone perfect. He advised that a violinist should first master pure intonation and tone *sans* vibrato, otherwise the player might find his technique in danger. These words are remarkable coming from the teacher of Jascha Brodsky and Ivan Galamian. In fact, pedagogues from the French and German schools had long been of divided opinion on the use of vibrato.

Auer cautions that a student should 'listen intelligently to his own playing' and not resort to vibrato 'in an ostrich-like endeavour to conceal bad tone production'. Vibrato as a remedy for bad intonation 'halts progress in the improvement of one's fault' and is also 'artistically dishonest'²⁴. He recommends that any violinist looking to conceal the 'vicious habit' of using vibrato should deny himself of the use of the technique altogether, weaning himself off the

²² Lucien Louis Capet (1873-1928) was a French violinist, pedagogue and composer. He studied at the Paris Conservatoire where he was a pupil of Maurin. He appeared as soloist with several famous French orchestras and between 1896 – 1899, he was the concertmaster of l'Orchestre des Concerts Lamoureux. He also taught violin at Société Sainte-Cécile de Bordeaux (1899-1903). His notable students included Jascha Brodsky and Ivan Galamian, both of whom became among the most influential violin teachers of the latter part of the twentieth century.

²³ L. Capet, *La technique supérieure de l'archet* (Paris, 1916), 64.

²⁴ Auer, *Violin Playing as I Teach It*, 22-24.

inclination to ‘wobble’ over ‘weeks and months’. By using such terms, Auer is close to likening the over-use of vibrato to drug abuse!

But vibrato had become a technique which most violinists found indispensable to their playing. A beautiful and expressive tone now meant a vibrated tone. What were the reasons for this rapid emancipation of the vibrato? This certainly evolved in several stages, until *senza vibrato* came to be considered a special effect.

After Joachim’s death in 1907, new didactic opinions began to prevail. As a chamber music player, composer, soloist and teacher, and more crucially, the Director of the Hochschule für Musik, Joachim held a commanding position in the world of violinists for over sixty years. Where ideals of sound and vibrato were concerned, he was a traditionalist. After his death, the time had come for other points of view to emerge about violin playing. Many new works were written dealing with the theory of violin technique on a physiological level.²⁵ The most recent findings were utilised to deal with the problem of integrating the violin with the body, the functions of bowing and the techniques expected of the left hand. Vibrato was soon recognised as the most important means for realising a new ideal of sound. The vibrato tone of the present day was analysed as a physical and technical process, and taught as an oscillation per second in the left hand which can be mathematically calculated.

Admittedly, in an era where ‘antiques’ are fashionable, there are endeavours to return tone production to its ‘original’ state. But the new vibrato has seemed to many to have something

²⁵ Among these works are Siegfried Eberhardt’s book on violin vibrato (1910) which discusses in depth the concept of an ideal sound, i.e. beauty of tone, and shatters the prevailing idea that bowing alone is decisive for tone quality. Another such work was Carl Flesch’s *Die Kunst des Violinspiels* - The Art of Violin Playing (1923-8), which touched on many aspects of skill, science and techniques in playing.

of the flavour of modern life. Hartnack explains this excellently in his reflections on Heifetz's playing,

This tone... is the consummate expression of a widely accepted American ideal of beauty, fulfilled in the pure aestheticism from which all impurities, but also all problems have been eliminated. The norm of this ideal corresponds to the average of the modern consumer society. Its lower limits are delineated by the chrome and gloss of automobiles, the middle range shaped by pretty and boring advertising models who woo the consumer with their sterile smile to buy Coca-Cola or toothpaste, and the upper limit is formed by the aesthetics of cubism as expressed in the architecture of skyscrapers or by the smoothness of sentiment and tone of a Heifetz.²⁶

In the chain of constant changes to modern society, ideals of expression could not remain unaffected. The unimpaired ability of violin playing to remain up-to-date is shown by the way in which it has taken part in these changes.

After this broad overview of vibrato in the nineteenth and early twentieth centuries, we shall analyse specific recordings by Joachim, Auer, and their students, to identify how and to what extent vibrato was used. This should help chronicle the developing perception of *vibrato* among violinists in the first half of the twentieth century.

In the early recordings of violinists from the German school, there is undoubtedly clear evidence that *vibrato* was applied mainly as a means of ornamentation. Most violinists of that period used a form of finger *vibrato*, much narrower and indeed faster than the modern style.

²⁶ J.W. Hartnack, *Grosse Geiger unserer Zeit*, trans. *Great Violinists of Our Time* (Munich: 1967), 29.

Joachim's recording of his *Romanze in C Major* is a good example. His vibrato is scarcely noticeable when it does occur, particularly in the higher registers, such as in bars 113-4 (Example 3.1). However, his performance of notes in the lower tessitura tends towards a more obvious vibrato, slower and definitely more pronounced.

Example 3.1: Joachim's use of vibrato in his 1903 recording of his *Romanze in C Major*, bars 106 – 15, [CD 1 Track 1, 2'06''].

The image shows a page of musical notation for the first system of Example 3.1. It consists of four staves: two for the violin and two for the piano. The violin part is in the upper two staves, and the piano part is in the lower two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first two staves of the violin part have a 'cresc.' marking. The third staff of the violin part has a 'p' dynamic marking and a 'p' dynamic marking. A red box highlights a section of the violin part in bar 113, showing a vibrato on a high note. The piano part has a 'cresc.' marking in the first two staves and a 'p' dynamic marking in the third staff.

In his treatise, Joachim recommends a vibrato commencing at, and growing after the start of a note such as in bars 12¹-3. However, there are instances, such as in bars 27-9, where his vibrato gradually quickens on a crescendo marking, after the manner of Spohr (Example 3.2).

Example 3.2: Joachim's use of vibrato in his 1903 recording of his *Romanze in C Major*, bars 8 – 31, [CD 1 Track 1, 0'10''].

The image displays a musical score for the first system of Joachim's *Romanze in C Major*, bars 8 through 31. The score is arranged in two systems, each with three staves: Treble, Bass, and Bass. The first system begins with the instruction *dolce e espress.* in the Treble staff. The second system includes the instruction *simile* in the Bass staff and *cresc.* in both the Treble and Bass staves. Two red rectangular boxes are drawn on the score to highlight specific vibrato markings. The first box is located in the Treble staff of the first system, covering the final measure of bar 8. The second box is located in the Treble staff of the second system, covering the final measure of bar 31. The musical notation includes various note values, rests, and dynamic markings.

The image shows a page of musical notation for piano and violin. The score is divided into three systems, each with a violin staff on top and a piano staff on the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The first system includes dynamic markings *f* and *dim.*. The second system includes *pp*, *ppp*, *poco rit.*, *colla parte*, *a tempo*, *cresc.*, and *a tempo*. The third system includes *f* and *dim.*. Red boxes highlight specific sections: one in the first system, one in the second system (around the *colla parte* instruction), and one in the third system.

Maud Powell is another violinist of the German school who used rather narrow vibrato only when necessary. Her approach to the device rarely changes throughout her recorded output from 1909 – 1913. Like Joachim’s, Powell’s vibrato grows wider before fading away again,—for example, in bars 47-8 of her 1909 performance of Massenet’s *Meditation* from *Thaïs*.

Here, the vibrato creeps in and the undulations increase as the $f_2^{\#}$ ascends chromatically to the $f_3^{\#}$, just as the opening theme is restated (Example 3.3).²⁷

Example 3.3: Powell's use of vibrato in her 1909 recording of Massenet's *Meditation* from *Thaïs*, bars 44-54, [CD 1 Track 2, 2'21''].



A similar approach can be observed in her recording of Schumann's *Träumerei* from *Kinderszenen*. While most of her playing here is rather 'clean', she utilises the same 'growing' vibrato in the penultimate phrase on the $a^{\#}$, which is the highest point of the melody (Example 3.4). Here, the vibrato grows from almost nothing to a rather wide ripple before petering out. But, as the vibrato becomes lighter, the tone gradually intensifies, probably as a result of the rather concentrated undulations.

²⁷ The *Sul E* indication does not apply in Parlow's recording.

Example 3.4: Powell's use of vibrato in her 1910 recording of Schumann's *Traumerei* from *Kinderszenen*, bars 20-26, [CD 1 Track 20, 2'04''].

The image displays a musical score for Example 3.4, consisting of two systems of music. The first system, labeled '20', shows the beginning of the piece. The right hand (treble clef) plays a melody with a prominent vibrato effect, indicated by a wavy line above the notes. The left hand (bass clef) provides a steady accompaniment. The second system, labeled '23', continues the melody with a 'rit.' (ritardando) marking. The vibrato effect remains prominent throughout the passage.

Turning to Auer's 1920 recording, the overtly Romantic idiom in Tchaikovsky's *Melodie*, Op. 42, no. 3 immediately invites lots of vibrato. Accordingly, he uses it on a regular basis, though with subtlety. Like Joachim, Auer executes *accental* vibrato to place an emphasis on certain notes. These can be found on the minims of bars 2, 4, 6 and 15 (Example 3.5). However, Auer's vibrato seems to be wider (and therefore more noticeable) than Joachim's, especially in the slower passages with lower tessitura such as bars 44-6.

Example 3.5: Auer's use of vibrato in his 1920 recording of Tchaikovsky's *Melodie*, Op. 42, no.3.

(i) Bars 1- 18¹, [CD 1 Track 3, 0'00''']

Moderato con moto

mf espressivo

p

mf

p

cresc.

cresc.

p

(ii) Bars 42 – 46 [CD 1 Track 3, 1'40'']

Poco meno mosso

p *cresc.*

p *mp cresc.*

Auer's recording of the Brahms-Joachim Hungarian Dance No. 1 (1920) is another good example of the typical use of vibrato among German school violinists. His *vibrato* is scarcely noticeable when it does occur, particularly in the higher registers. However, the low-register playing tends towards a slow and wider *vibrato*, which is still effectively only ornamental. Auer also advocated a *vibrato* commencing at, and growing after, the start of a note (Example 3.6).

The lyrical mood in the opening section of the piece immediately invites a considerable amount of *vibrato*. Accordingly, Auer uses his ornamental *vibrato* on a regular basis, though still with subtlety. Within the first few bars of the piece, *vibrato* is applied in bars 1 and 2, and then again at bars 9 and 10. At both occurrences, *vibrato* is obviously an embellishment, just as Joachim and the other German school violinists would probably have treated it. However, in bars 9 and 10, Auer likely applied *vibrato* in order to heighten the emotion of the music, given that the G in bar 9 is the highest note in the opening 24 bars. Auer's *vibrato* 'deepens' at times, and its intensity varies from narrow to rather wide. All in all, Auer's

recording truly reflects the ‘German’ tradition of *vibrato* as a relatively infrequent embellishment.

Example 3.6: Auer’s use of vibrato in his recording of Brahms’s Hungarian Dance no. 1, bars 1 -24, [CD 1 Track 4, 0’00’’]

Allegro molto

Violin

Piano

mf espress.

p legg.

Ped.

7

13

19

We now turn to Auer's students from both East and West. Auer taught at the St. Petersburg Conservatoire for forty-nine years, but he enjoyed no startling teaching successes until the turn of the century, when he came into contact with the first wave of pupils from the Pale of Settlement.²⁸ Among the very first of this new breed was Alexander Petschnikoff, although it

²⁸ The Pale of Settlement was the term given to a region of Imperial Russia, along its western border, in which the permanent residence of Jews was allowed. Beyond this, Jewish residence was generally prohibited. It extended from the demarcation line to the Russian border with Germany and Austria-Hungary.

was not until the unprecedented popular success of his first ‘prodigy’, Kathleen Parlow, that Auer became internationally recognised.

Auer’s Russian Students

(i) Kathleen Parlow

Parlow had a meteoric rise to celebrity status. Some indication of her standing during the years immediately after her studies with Auer can be gleaned from the fact that she was the composer’s choice to play the Glazunov violin concerto at an International Music Festival at Ostend in 1907. She was also invited to record for the Gramophone Company in 1909 – some of these recordings will be used in the following analysis of her use of vibrato. Despite their age and primitive sound, they emphatically show her playing to be in the Auer tradition. Her style is always neat and elegant, and more significantly, her tone even and pure. Parlow’s 1909 recording of Bach’s *Air on G string* arranged by August Wilhelmj is a good example of these qualities.

Parlow’s vibrato is subtle – narrow and used mainly as an ornament rather than as a means of expressive playing. Its appearance is sparing and selective. It is emphatically not a main constituent of tone. There are also notable instances where a somewhat tight vibrato can be found, such as in bars 1 – 2, 3, 7 and 9 (Example 3.7).

Example 3.7: Parlow's use of vibrato in her recording of Bach-Wilhelmj *Air on G String*, bars 1-16 [CD 1 Track 5, 0'0''].

The image shows a musical score for the 'Air on G String' by Bach, as recorded by Parlow. The score is in G major, 3/4 time, and marked 'Lento'. It features a single melodic line on a G string. The score is divided into four systems. The first system (bars 1-3) starts with a 'pp' dynamic and includes the instruction 'on G ad libitum'. The second system (bars 4-5) includes a first ending bracket. The third system (bars 6-8) includes a second ending bracket and a 'p' dynamic. The fourth system (bars 9-16) includes a 'f' dynamic. Red boxes highlight specific long notes in bars 1, 2, 4, 6, 7, 8, and 10, illustrating the vibrato effect.

The vibrato used on these long notes increases in its intensity and speed as the dynamic level swells towards the centre of the note. At times, the increase in intensity is directed towards the next note, especially when the long notes are paired up with a crescendo marking as in bar 1.

The narrow vibrato is not just confined to Parlow's Bach recording. The vibrato in her 1909 recording of Wilhelmj's arrangement of Chopin's *Nocturne*, Op. 27 no. 2 is also mostly slight and constricted. However, unlike in the Bach recording, Parlow here rarely increases the

intensity of the vibrato. On the contrary, it remains fairly even, and often located at the end of phrases where both dynamics and vibrato tail off. This petering-out effect, which can be found in bars 5 and 9 (Example 3.8), is not foreign to the German school violin playing tradition. Daniel Leech-Wilkinson has observed that such a vibrato appears in the recordings of several players around Parlow's time, for example Huberman.²⁹

Example 3.8: Parlow's use of vibrato in her recording of Chopin-Wilhelmj *Nocturne*, Op. 27, no. 2, bars 1-11, [CD 1 Track 6, 0'00''].³⁰



Overall, Parlow's style is far removed from the so-called 'progressive' figures such as Fritz Kreisler. Her use of vibrato is similar to Auer's, and clearly belongs to the older generation of violin playing. Unfortunately, we do not have recordings of Parlow's later performances to demonstrate conclusively that her approach did not change. There are however hints from

²⁹ D. Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), chapter 5, paragraph 10, www.charm.kcl.ac.uk/studies/chapters/chap5.html.

³⁰ The author acknowledges that not all instances of vibrato might be indicated in Example 3.8 due to the hissing, therefore creating ambiguous instances of vibrato.

concert reviews and comments from her students that Parlow still remained true to Auer's teachings even in her later years.³¹

(ii) Alexander Petschnikoff

Another Russian pupil to display similar traits to Parlow is Alexander Petschnikoff. His recording of *The Swan* is striking for its eloquent tone and imaginative range of vibrato. The vibrato used is rather wide and slow at the end of phrases, in a similar fashion to Parlow's, for example in bars 5, 9 and 21. However, a narrow and tight vibrato can also be found in bars 13, 14 and 17. These phrases are also 'echoes' of music from previous phrases which Petschnikoff may have subtly varied (Example 3.9).

In bars 33-4, as the harmony modulates from A Major back into G Major via an f^{\flat} and f^{\sharp} , Petschnikoff uses a wide vibrato, similar to the type found in the lower tessitura levels of Auer's Brahms recording. This vibrato is paired up with accents – an 'emotional' context, which demands heightened expression and sentiment before the recapitulation of the opening theme.

³¹French-Parlow, *Kathleen Parlow*, 53.

Example 3.9: Petschnikoff's use of vibrato in his recording of an arrangement of *The Swan* from Saint-Saëns' *Carnival of the Animals*, bars 1 – 42, [CD 1 Track 7, 0'00'']. Notes with a narrow vibrato are highlighted in blue boxes, and notes with a wide vibrato are highlighted in red boxes.

The image displays a musical score for the piece 'Cantabile' from Saint-Saëns' *Carnival of the Animals*. The score is written in treble clef, 3/4 time, and is marked 'Cantabile' and 'pp' (pianissimo). The key signature is one sharp (F#). The score consists of six staves, numbered 1, 9, 16, 23, 30, and 37. The notes are marked with vibrato lines. Red boxes highlight notes with wide vibrato, and blue boxes highlight notes with narrow vibrato. The score includes various musical notations such as slurs, ties, and dynamic markings.

We can therefore conclude that Petschnikoff's recording exhibits some German school traits, especially in its use of the 'emphatic' vibrato. Whilst his 1914 recording was made some time after his studies with Auer, and after he had embarked on a concert career which would have

exposed him to further influences, he maintained his links with the German School through his appointment as Violin Professor at the Berlin Royal Hochschule, where Joachim was based.

(iii) Isolde Menges

Isolde Menges was another Auer pupil who used an emphatic vibrato in her 1915 HMV recording of Brahms's Hungarian Dance no. 7. This was one of her first recordings for HMV, made not long after she finished her studies with Auer. Vibrato is almost non-existent in the first section of the piece and only noticeable in the first beat of bar 24 before the cadenza-like section. Following that, it is only used on the accented crotchets at the end of each two-bar phrase (Example 3.10).

Example 3.10: Menges's use of vibrato in her recording of Brahms's *Hungarian Dance* no. 7, bars 25 – 32 [CD 1 Track 8, 0'58'']. Notes that exhibit the use of vibrato are highlighted in red boxes.



However, Menges's 1925 electrical HMV recordings give a different impression of her employment of vibrato compared to her earlier recordings. Her performance of Fauré's *Berceuse* is one such case in point. While vibrato is still used on the longer notes, such as those held at the end of each phrase, these are far more frequent, hence one seems to hear an increased occurrence of the technique (Example 3.11).

Example 3.11: Menges’s use of vibrato in her 1925 recording of Fauré’s *Berceuse*, bars 1-53, [CD 1 Track 9, 0’00’’]. Notes that exhibit the use of vibrato are highlighted in red boxes.³²

The image shows a musical score for Fauré's *Berceuse*, bars 1-53. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked "Allegretto moderato." and the performance instruction is "con sordina". The score consists of ten staves of music. Red boxes highlight specific notes across the staves, indicating the use of vibrato. The dynamics range from *pp* (pianissimo) to *f* (forte). Other markings include *mf* (mezzo-forte), *cresc.* (crescendo), *ppp* (pianississimo), and *espressivo*. The word *dolce* is also present. The notes highlighted in red boxes are: the final note of the first staff; the final note of the second staff; the final note of the third staff; the final note of the fourth staff; the final note of the fifth staff; the final note of the sixth staff; the final note of the seventh staff; the final note of the eighth staff; the final note of the ninth staff; and the final note of the tenth staff.

³² 'Con sordina' [sic].

Unexpectedly Menges uses vibrato on nearly every other note in the middle section of the piece.

Yet, a usage mostly confined to long tied notes returns when the first section is recapitulated. Perhaps she applied the device more regularly in the middle section to strengthen her tone, especially given the higher tessitura and chromatic harmony. Interestingly, she uses a wider vibrato on notes with chromatic interest such as in bar 33 (a[#]"), bar 36 (c[#]"), bar 38 (g[#]"), bar 39 (d[#]" and e[#]"") and bar 40 (g[#]""). When the phrase (bars 34-41⁵) is repeated an octave higher (bars 41⁶- 49⁵), the same notes are played with vibrato. In bar 47 especially, Menges seems to utilise a constant vibrato throughout (Example 3.12). This comes as no surprise as it is the extreme point of the tessitura. As Menges likely made this recording with gut strings, she would have been further tempted to use vibrato to add greater depth to the sound.

Example 3.12: Menges's use of vibrato in her recording of Fauré's *Berceuse*, bars 29-52, [CD 1 Track 9, 0'47'']. Notes that exhibit the use of vibrato are highlighted in red boxes.

The image shows a musical score for Fauré's *Berceuse*, bars 29-52. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is divided into four staves. The first staff begins with a *cresc.* marking and ends with an *espressivo* marking. The second staff contains several notes highlighted with red boxes. The third staff begins with a *dolce* marking. The fourth staff begins with a *p* marking. The red boxes highlight the following notes: the final note of the first staff (G#4), the first note of the second staff (F#4), the second note of the second staff (G4), the third note of the second staff (A4), the fourth note of the second staff (B4), the fifth note of the second staff (C5), and the first note of the fourth staff (F#4).

Nonetheless, vibrato appears only in moderation in the repeat of the first section, and is again used largely on held and tied notes, just as before. Menges surprisingly avoids vibrato in the very last four bars of the d^{'''} tied note. This is perhaps the same kind of ‘petering-out’ effect also observed in Parlow’s recordings.

From the above, it is safe to say that while Menges’s use of vibrato mostly accorded with Auer’s advice, by the time of this later recording some aspects of her playing had started to stray from her teacher’s ethos.

(iv) David Hochstein

David Hochstein also enjoyed a thriving career, particularly in Europe. He studied with Auer around the same time as Menges and Petschnikoff, and therefore it is unsurprising that his attitude towards vibrato should be rather similar to his peers. Vibrato is practically non-existent within the first two phrases of his 1916 recording of Brahms's A Major Waltz, Op. 39 no. 15. Instead, it only appears in the latter half of the piece, specifically on the soaring sustained notes after each virtuosic arpeggio figuration (Example 3.13).

Example 3.13: Hochstein's use of vibrato in his recording of his own arrangement of Brahms's *Waltz*, Op. 39 no. 15, bars 37 – 46¹, [CD 1 Track 10, 0'57'']. Notes that exhibit the use of vibrato are highlighted in red boxes.

The image displays a musical score for Example 3.13, consisting of three staves of music. The first staff begins at bar 37 and contains two measures of music. The second staff begins at bar 41 and contains three measures. The third staff begins at bar 45 and contains one measure. The music is in treble clef with a key signature of two sharps (F# and C#). It features a series of arpeggiated triplets. Red boxes highlight specific notes: bar 37 (G5), bar 38 (G5), bar 41 (G5), bar 42 (G5), and bar 43 (G5).

However, it is difficult to tell if any vibrato is used at all in the repeat of the section an octave higher later in the piece, due to the heavy clicks and hiss found in the transfer.³³ But the tone

³³ J. Brahms, *Waltz in A Major*, D. Hochstein (Appian Publications & Recordings, CDAPR7017, 1998).

quality is unquestionably feeble. If any vibrato features here, it must be a rather constricted one, similar to that which appears in his recording of Kreisler's *Liebesleid* from the same year.

As with his Brahms, Hochstein amazingly uses hardly any vibrato in his Kreisler performance. One might expect an abundance of vibrato given the blatantly Romantic idiom of this piece and the playing style of its composer – *Liebesleid* ('Love's Sorrow'), in short, seems to demand copious vibrato. But Hochstein reserves it only for the *poco meno mosso* passages, and even then the variation in pitch is so narrow that it is barely discernible to the listener, unless one slows down the recording as the author did for the purposes of this analysis. The tight vibrato is again used merely on extended notes at the end of each phrase (Example 3.14).

Example 3.14: Hochstein's use of vibrato in his recording of Kreisler's *Liebesleid*, bars 60-80, [CD 1 Track 11, 0'41'']. Notes that exhibit the use of vibrato are highlighted in red boxes.

The image displays a musical score for three staves of Kreisler's *Liebesleid*, bars 60-80. The first staff is marked *poco meno mosso*. The second and third staves are marked *sul D*. Several notes in the second and third staves are enclosed in red rectangular boxes, indicating the use of vibrato. The score includes various musical notations such as notes, rests, and fingerings.

Hochstein's vibrato here seems to accord notably with Auer's actual recorded practice. This is therefore likely to be one of the features of Hochstein's style that solidified under his guidance. It is unfortunate that there are so few surviving examples of Hochstein's playing –

the two discs discussed were made early on in his career. Perhaps he too, like Menges, might have distanced himself from the Auer ideal after 1925, but it is impossible to tell from the recorded evidence. Even though Hochstein did speak about violin playing,³⁴ he rarely commented on the use of vibrato, preferring to treat the question of tone as a product of the imagination of the player's ear.

(v) Mischa Weisbord

Like Hochstein, Weisbord's art is preserved by just three surviving sides of a series of test recordings made in Brussels in 1924. The vibrato found in Weisbord's performance of Hubay's *Hullamzo Balaton* from *Scènes de la Czarda* is typically narrow and used in an ascetic manner. This narrow vibrato can be found on repeated notes in bars 15 and 17, perhaps designed to create a sense of leaning towards the *appoggiatura*. (Example 3.15).

The same constricted vibrato can also be heard on the semibreves at the end of phrases in bars 28 and 32. This tight vibrato seems to grow from nothing toward the middle of the note and then subside before the next phrase. Weisbord does occasionally use a wide vibrato, but these occasions are mostly confined to the first phrase of the piece. It is used to accentuate the first beat of each bar, and is especially effective given the low tessitura. This anticipates the tone of the ensuing *Allegretto* and *Allegro* sections.

³⁴ F. Martens, 'David Hochstein: The Violin as a means of Expression and Expressive Playing', *Violin Mastery*, [website], (2005) http://www.theviolinsite.com/violin_mastery/david_hochstein.html, accessed 16 July 2009.

Weisbord's use of vibrato mostly conforms to his master's teachings. One can certainly detect the attitude of the German violin school towards vibrato in his recordings, even though they were made long after the dawn of continuous vibrato. The similarities between this disc and Auer's Brahms recording are apparent – both bring out the *danse hongroise* element in the music very effectively within the more confined parameters of the 'German' style.

Example 3.15: Weisbord’s use of vibrato in his recording of Hubay’s *Hullamzo Balaton* from *Scènes de la Csarda*, bars 1 – 33, [CD 1 Track 12, 0’00’’]. The red boxes indicate notes where Weisbord uses a wide vibrato; the green boxes indicate places where Weisbord uses a wide to narrow (i.e. decreasing) vibrato.

Andante molto sostenuto $\text{♩} = 60$.

Sul G. espressivo

f

p

pp

cresc.

p

mp

dim.

trém.

express.

Allegretto moderato

$\text{♩} = 120$

f rall.

express.

mf

Moving from one type of ‘exoticism’ to another, from Hungary to Spain, we turn to Sarasate’s *Romanza Andaluza* – a second piece filled with dance elements. Here, it is notable that Weisbord’s use of vibrato is wider and a little more extravagant than on the Hubay recording. The technique, however, appears mainly on long tied notes and can be quite wide.

One might expect the use of vibrato on notes which are paired with a crescendo; nonetheless, Weisbord employs the effect rather surprisingly on long *decrescendo* notes at the end of phrases. This is certainly atypical of the German violin school. Examples can be seen in bars 17 and 36. Spohr long ago suggested in his *Violinschule* that vibrato should be executed more quickly on a crescendo. But instead, Weisbord utilises rather broad and ample vibrato in bars 32 and 33 where a crescendo is marked, and yet a narrow vibrato in bar 34, when a decrescendo is specified (Example 3.16).

Other elements in this recording, however, still comply with the German usage in that vibrato coincides with the crescendo and decrescendo markings. Such vibrato could therefore be described as the accentual vibrato endorsed by Joachim and Auer.

Example 3.16: Weisbord's use of vibrato in his recording of Sarasate's *Romanza Andaluza*, bars 1-52, [CD 1 Track 13, 0'00'']. Vib indicates a use of vibrato.

The musical score consists of seven systems of five lines each. The first system (bars 1-10) begins with a triplet of eighth notes and includes fingerings IV and vibrato markings. The second system (bars 11-18) features a melodic accent in bar 11, marked with 'Vib' and a slur. The third system (bars 19-26) includes dynamics 'p' and 'espressivo', and fingerings II. The fourth system (bars 27-34) includes dynamics 'p' and 'f', and vibrato markings. The fifth system (bars 35-42) includes dynamics 'dim.' and 'p', fingerings II and IV, and vibrato markings. The sixth system (bars 43-50) includes dynamics 'p' and fingerings II and IV, and vibrato markings. The seventh system (bars 51-52) shows a long note with a slur and vibrato marking.

At times, Weisbord combines portamento and vibrato,³⁵ as in bar 11, which produces a melodic accent. This is a similar approach to that found in Arnold Rose's recording of Bach's *Prelude* from his *Sonata in G minor for solo violin*, BWV 1001.³⁶ Like Rosé's, Weisbord's vibrato is on the longer of the two notes.

³⁵ A more detailed analysis of Weisbord's use of Portamenti in his recordings can be found in Chapter 5, Fingering and Portamento.

³⁶ Milsom provides a comprehensive examination of Rosé's recordings in his *Theory and Practice*, 141.

Again, it is apparent that Weisbord's playing in this Sarasate recording departs from some but not all of Auer's teachings. Both the Hubay and Sarasate were actually recorded on the same day in 1924, yet the use of vibrato is slightly different in each recording. It seems that Weisbord regarded the Hubay as more appropriate to a German school style than the Sarasate.

(vi) Cecilia Hansen

By fortunate coincidence, both Menges and Cecilia Hansen recorded Hubay's *Hejre Kati*, which allows direct comparison of their vibrato. The introductory section (*Lento ma non troppo*) is a good platform to test the use of the technique. Both violinists use plenty of vibrato here, especially on notes marked *tenuto* and, unsurprisingly, on long held notes (Example 3.17). Menges seems to use the device somewhat more recurrently than Hansen, which is to be expected from the Fauré recording discussed earlier. Both violinists largely favour a narrow vibrato, occasionally broadening out, for example in bar 10. After the manner of Auer, an expansive and almost 'wobbly' vibrato is used by both artists in the sul G section (bar 20ff.), giving their playing the rustic flavour typical of gypsy violinists.

Example 3.17: Hansen’s and Menges’s use of vibrato in their 1925 recordings of Hubay’s *Hejre Kati* (bars 1 – 22), [Hansen: CD 1 Track 14, 0’00’’; Menges: CD 1 Track 15, 0’00’’]. Places where ‘wobbly’ vibrato is employed by both violinists are highlighted in red boxes.



From the above survey, it is evident that while the earlier recordings of Auer’s Russian pupils remain somewhat concordant with their teacher’s ethos on vibrato, their later performances demonstrate a certain breaking away from this tradition. Nonetheless, certain features of vibrato seem to have solidified under Auer’s guidance. Although the later discs of Hansen, Menges and Weisbord show a more independent taste, there are still noticeable similarities between teacher and pupils.

Auer's pupils in America

(i) Oscar Shumsky

Shumsky's recordings make an interesting vibrato case-study. During the course of his artistic life he was directly confronted, as were almost all players of his era, with notably divergent attitudes towards vibrato. He studied for a fairly short time with Auer, and after his master's death in 1930 continued with Efrem Zimbalist, one of Auer's favoured ambassadors. Yet he would have been aware from a relatively early age of alternative styles of performance. As a youngster, on the recommendation of the pianist and conductor Ernest Schelling, he had played for Kreisler. The latter, distinctly impressed with his talent, predicted a dazzling career for him. Evidently Shumsky's treatment of vibrato was no hindrance to Kreisler recognising his ability, just as Shumsky's training with Auer and Zimbalist did not prevent him from recording- late in life- many pieces by Kreisler himself.

Shumsky's performance of the *Allegretto non troppo* transition between the slow and last movement of Mendelssohn's Violin Concerto still exhibits some Auer traits, even though the recording was made in the late 1940s – well after other students such as Elman, Heifetz and Milstein had started using a wealth of vibrato in their playing. This is not to say that Shumsky's playing was entirely conservative or out-of-date. He does use the Kreisler-type continuous vibrato in some passages, but selectively.

Shumsky's approach to vibrato is varied in resourceful ways, from a very quick rate to intensify the sound, to playing completely non-vibrato in *p* and *pp* spots (Example 3.18). The

device is hardly detectable in the first phrase, even though Mendelssohn specifies *espressivo*. Vibrato only becomes noticeable in the second phrase (bar 641^{4ff.}) when the dynamic level increases, though this subsides as the music soars to the a² harmonic in bar 643³. But continuous vibrato is certainly evident from the next beat, where the music is marked *piano*.

Example 3.18: Mendelssohn's *Violin Concerto*, *Allegretto non troppo* transition between the slow and final movements, bars 637⁴- 651 (ed. Dessauer), [CD Track 16, 0'00'']].

Allegretto non troppo.

R) This transition to the last movement is to be performed with entire freedom of expression and more as though the player were giving vent to his own imagination.

Remarkably, Shumsky employs the petering-out vibrato at the ends of phrases even though each phrase in this 14-bar section ends with a long note. This is in contrast to the Russian students, who utilise a growing vibrato in such instances. Moreover, while continuous vibrato is used in the sighing figure of bar 650¹⁻³, Shumsky's tone is even and unwavering when the figure returns in bar 651 at the end of the section. This could well be an attempt to conjure up a still and tranquil mood before the parade of violinistic pyrotechnics in the next movement. It should also be noted that even when continuous vibrato is exercised, the undulations are rather tight, giving a certain intensity to the music. This is certainly not how a modern violinist would normally interpret such an '*espressivo*'.

Shumsky therefore remained influenced by the Auer tradition of using a tight vibrato. This Mendelssohn passage certainly allows for vibrato, yet Shumsky scarcely takes the expected opportunity. Nevertheless, when he does employ continuous vibrato, its style is more recognisable to the modern player than Menges's frequent use of slight vibrato inflections. It could consequently be argued that Shumsky's use of the device represents a transitional phrase in vibrato development among the Auer students.

(ii) Benno Rabinof

Unlike Shumsky, Rabinof played with an abundance of vibrato, one which often was very rich and full. In the celebrated series of books on violinists by Samuel Applebaum, *The Way They Play*, the author included a photograph of Rabinof's left hand on the fingerboard with the caption 'Rabinoff plays with a lot of "meat" on the string. This gives him a very rich, full vibrato when necessary'.³⁷

In his recording of Brahms' Hungarian Dance no. 20, wide vibrato is mainly used at the climax of phrases such as bars 3, 7 and 11 (Example 3.19). This is probably employed for 'expressiveness'. One cannot deny that the frequent and continuous vibrato that appears elsewhere likely reflected the more liberal use of the device endorsed by Kreisler and many other violinists of Rabinof's own generation, including Heifetz and Elman.

The vibrato in Rabinof's recording is certainly even wider on longer notes, especially in bars 1 and 13. Here it is used to accentuate the first beats of the phrases, and is especially effective

³⁷ S. Applebaum, *The Way They Play* (Neptune, New Jersey: Paganiniana Publications, 1984), 34.

given the low tessitura. It is, however, also used on shorter and unaccented notes such as the g' and $g^\#$ semitone quavers in bars 2 and 6. In fact, these quaver pairs are embellished not only by vibrato but also portamento, similar to the pairing of the devices seen in Weisbord's Sarasate recording. Here, the g' has a very narrow vibrato but the slide and the resulting $g^\#$ has a wide one. Rabinof lingers slightly on the $g^\#$ before executing the *acciaccatura*, giving an impression of impulsiveness and spontaneity.

In a nutshell, vibrato is a normal constituent of tone in Rabinof's recordings. Its use is virtually continuous. At times, it is even obtrusive, especially when employed to accentuate notes. Certain subtleties are perhaps different from those frequent today, but overall the style is modern.

Example 3.19: Rabinof's use of vibrato in his recording of Brahms's Hungarian Dance no. 20, bar 1 – 16, [CD 1 Track 17, 0'00'']. The red boxes highlights Rabinof's employment of vibrato.

Poco Allegretto
4la C.
mp
espress.

4la C. 1
<mf

9

'Progressive' playing can also be found in Rabinof's 1953 recording of Handel's Sonata no. 4 in D Major. Continuous vibrato is emphatically used – it does not grow with dynamics, or fade 'in' or 'out' with long notes. Indeed, the only Auer trait which remains in this recording is a faster and narrower vibrato that appears on accents, and notes with tenuto markings.

Vibrato in gypsy and Hungarian folk music

Besides the Brahms Hungarian Dance no. 20, Rabinof, like his fellow Auer students, recorded several other Hungarian and gypsy-inspired pieces. These provide a platform for analyzing their attitude to vibrato in this context.

Wide vibrato was one of the techniques extensively used by the gypsy fiddler. A key aspect of Hungarian, and more especially Rumanian violin playing is the vibrato trill. If the first finger is holding down a note, the second finger is held hard against it. As the hand rocks to allow vibrato, the second finger rolls on and off the string, so close to the first note that although the pitch barely changes, the timbre of the note is quite different. This is close to what has been described as the 'narrow' vibrato in the discussion above.

An aspect worthy of investigation is the location in Hungarian music of such narrow vibrato. As mentioned earlier, Hansen reserved the use of wide vibrato for sul G passages in her recording of Hubay's *Hejre Kati*. However, she adopts a different approach in her performance of Brahms's Hungarian Dance no. 4 (1925). Wide vibrato is used in bars 2, 6, 18 and 22, for example, probably to highlight the rhapsodic element in the music (Example 3.20).

Example 3.20: Hansen’s use of vibrato in her recording of Brahms’s Hungarian Dance no. 4, bars 1-33, [CD 1 Track 18, 0’00’]. Notes that exhibit the use of vibrato are highlighted in red boxes.

The image shows a musical score for Brahms's Hungarian Dance no. 4, bars 1-33. The score is in treble clef with a key signature of two sharps (F# and C#). It is divided into four systems. The first system is marked "Poco sostenuto" and "p molto espress.". The second system is marked "riten. molto" and "molto espressivo". The third system is marked "in tempo animato". The fourth system is marked "stringendo e cresc. sin al". Red boxes highlight specific notes in the first, second, and third systems, with annotations "3za e 4ta" and "3" above them. Wavy lines above notes in the second and third systems indicate vibrato.

Interestingly, when the opening theme returns for the *sempre vivace* passage, Hansen does not follow Brahms’s notation. Instead of playing a held note with a tremolo underneath, she decides to use a wide (and very noticeable) vibrato (Example 3.21). While this is one instance where Hansen does not comply with the score, she certainly follows Brahms’s actual indications to use vibrato (*pp sempre, ma vibrato*), which he designates by wavy lines like those found in Spohr’s *Violinschule*. This peculiar effect is no doubt prompted by the rhapsodic nature of the piece, and Hansen’s use of a narrow quivering tone gives these passages an almost eerie quality, highlighting the augmented second intervals between the *acciaccature* and the main notes.

Example 3.21: Brahms's Hungarian Dance no. 4, bars 60-85, [CD 1 Track 18, 1'22'']. The wavy lines indicating where the performer should use vibrato are marked by Joachim in his edition.

The image shows a musical score for Brahms's Hungarian Dance no. 4, bars 60-85. The score is written on five staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with 'con fuoco' and 'f' dynamics, ending with 'Fine.'. The second staff has 'pp' and 'pp sempre, ma vibrato' markings. The third and fourth staves contain first and second endings. The fifth staff ends with 'cresc.'. Wavy lines under the notes indicate vibrato markings.

The similarities that were drawn earlier between Hansen's and Menges's performances are much less compelling in their recordings of the Brahms's *Hungarian Dances*. Menges's sober disc of the *Hungarian Dance* no. 7 seems devoid of rhapsodic spontaneity, let alone any 'Hungarian' vibrato. The surprising fact that later recordings do exhibit a more rhapsodic and 'Hungarian' character than the earlier ones is not confined to the precincts of vibrato. This is also observed in the violinists' use of portamento which will be discussed in Chapter 5.

A similar 'narrow' and thin finger vibrato can also be found in Rabinof's 1952 recording of Kreisler's *Gypsy Caprice*. As its name suggests, the composition is certainly Hungarian in

character – featuring bravura passages, and the occasional cadenza filled with the Hungarian-Gypsy scale intervals. The most interesting feature of this work is the manner in which it builds from a quiet, embellished melody to an atmosphere of highly charged emotional intensity. Rabinof, however, uses the narrow Hungarian vibrato to accentuate the downbeat of each bar of the opening theme, making the music limp and stagger its way through to the cadenza section (Example 3.22).

Example 3.22: Rabinof’s use of vibrato in his recording of Kreisler’s *Gypsy Caprice*.³⁸ Notes that exhibit the use of vibrato are highlighted in red boxes.



The employment of narrow vibrato to accentuate notes within a melody can also be found in Seidel’s recording of Brahms’s Hungarian Dance no. 1 from the 1940s. His narrow vibrato

³⁸ Unfortunately, a copy of this recording is unavailable for inclusion with the CDs accompanying this thesis.

can be heard at the end of the rhapsodic sections such as bars 60 and 72, where it is used to highlight the syncopated rhythms characteristic of gypsy music (Example 3.23).³⁹

Example 3.23: Seidel's use of narrow-vibrato in his recording of Brahms's *Hungarian Dance* no. 1, bars 45-72, [CD 1 Track 19, 0'44'']. Notes that exhibit the use of vibrato are highlighted in red boxes.

The image displays a musical score for Brahms's *Hungarian Dance* no. 1, bars 45-72. The score is written in G major and 2/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of *p leggiero*. The second staff continues the melody with a dynamic marking of *f*. The third staff features a red box highlighting a note in bar 60. The fourth staff continues the melody with a dynamic marking of *p*. The fifth staff features a red box highlighting a note in bar 72. Various vibrato markings (V) are present throughout the score, indicating the use of narrow-vibrato.

However, a wide and deeper vibrato similar to Auer's can also be heard in the opening theme, applied to 'lingering' notes such as the *g* in bar 9 (Example 3.24). In instances like these, vibrato is undoubtedly intended as an emotional intensification.

³⁹ While one might argue that the minimal usage of vibrato is hardly surprising given the rhapsodic nature of the music, Seidel had the choice of employing vibrato in bars 52, 56, 64, 68 and 72 as well, but chose not to in this recording.

Example 3.24: Seidel's use of narrow-vibrato in his recording of Brahms's *Hungarian Dance* no. 1, bars 1-24, [CD Track 20, 0'00'']. Notes that exhibit the use of vibrato are highlighted in red boxes.

Allegro molto

Violin

Piano

mf espress.

p legg.

Ped.

7

8^{va}

13

19

Conclusion

Through the above study of how Auer's students utilise vibrato in comparison to their master's teachings and views, we can certainly map out how much of Auer's influence was exerted upon his students in this respect. A number of the recordings analysed above were made in the early twentieth century, while Auer's teachings were no doubt still fresh in his

students' minds, but given the violent changes in modern society, ideals of expression could hardly remain constant. Initially, those who adopt a new style are seen as pioneers, but over time new fashions are assimilated into the normative. Fashion then becomes standard practice. Typically, therefore, fashion begins in 'novelty' and ends in 'obsolescence'. For a long time, vibrato had been dismissed as a 'second-rate' means of tone production, or even as a way to mask poor intonation. Changing fashion turned it into an indispensable technique. In a modern context, an avoidance of vibrato is almost refreshing.

Auer's earlier Russian students preserved the tradition of using vibrato sparingly, and restricted its use to long-held notes. But his later Russian and American pupils belong to an entirely new generation under the influence of more progressive styles. Students such as Rabinof received a great deal of advice from Heifetz, and it is widely acknowledged that Heifetz had moved on from Auer's teachings to embrace the new 'era' of violin playing by the time he started recording.

Auer's dislike of excessive vibrato may seem to us to be extreme, but it was the norm within the German school and is not as 'striking' as one might imagine when taken in context. Auer was certainly not averse to vibrato any more than anyone else of his aesthetic persuasion. Therefore, it is fairly safe to assume that the encroachment of vibrato into the playing of 'progressive' students such as Hansen, Menges, Weisbord, Shumsky and Rabinof, began after their studies with him.

Some Auer traits nevertheless remained in the recordings of even these 'progressive' students. They certainly brought out the *dance hongroise* style through a wide variety of vibrato. The

various types found in Rabinof's and Seidel's recordings definitely bring to mind Auer's performance of Brahms's first *Hungarian Dance*. In sum, these students eventually used vibrato much more than their master, but they retained his variety of approach when he actually did use it – altogether a stimulating blend of the old with the new.

CHAPTER FOUR

MUSICAL EXPRESSION AND PUNCTUATION – DYNAMICS, ARTICULATION AND PHRASING

“IN MUSIC, THE PUNCTUATION IS ABSOLUTELY STRICT, THE BARS AND RESTS ARE ABSOLUTELY DEFINED. BUT OUR PUNCTUATION CANNOT BE QUITE STRICT, BECAUSE WE HAVE TO RELATE IT TO THE AUDIENCE. IN OTHER WORDS WE ARE CONTINUALLY CHANGING THE SCORE.”
-SIR RALPH RICHARDSON, ACTOR

The term ‘phrasing’ implies a linguistic or syntactic analogy, and since the eighteenth century this parallel has frequently been cited in discussions of the grouping of successive notes, especially in melodies. The term ‘articulation’ refers predominantly to the degree to which a performer detaches individual notes from one another in practice (for example, in staccato and legato), though articulation is not always indicated by composers in their scores. The taste and experience of performers is also crucial in articulating a melody, and musical punctuation is in fact not as firmly regulated by the musical text as the quote above suggests.

It is not easy to generalise about the approach to articulation and phrasing in nineteenth-century performance, for one has to also take into consideration that many instruments had different articulation techniques owing to their differing mechanisms. One cannot expect a pianist to phrase effectively using techniques that a flautist might employ. Brown (1999) also cautions that it is crucial to acknowledge that many great artists demonstrated a striking individuality in their approach to performance.¹ The approach to phrasing is often instinctive and unique to each player. It is also one of the features by which a great artist may be distinguished from one of lesser insight.

¹ C. Brown, *Classical and Romantic Performance Practice*, 140.

In his recent book *The End of Early Music* (2007), Bruce Haynes points out that an archetypal Romantic standpoint is to ‘make legato a special study’ and that ‘energy and pressure’ compel a Romantic performer not to disjoint the ‘air-flow or bow-stroke’ by frequent breaks in the phrasing.² Haynes however, does not elaborate on what the ‘energy and pressure’ entails and how it arises. Many eighteenth- and nineteenth-century performers were particularly concerned with introducing a variety of light and shade into the musical text. They believed that the true aim of music is to ‘move the feelings’, and that parallels could still be drawn between phrasing and oratory. Robin Stowell, in *The Early Violin and Viola* (2001) cites Quantz’s remark that both the narrator and musician have a common goal in their attitude to performance, specifically in stimulating or pacifying the listener’s senses. Later writers such as Baillot, Bériot, Spohr, Flesch and Lussy further elaborated the parallels between players, singers and actors.³

In his *Theory and Practice in Late Nineteenth-Century Violin Performance* (2003), David Milsom summarises, compares and contrasts the perspectives on phrasing found in nineteenth- century violin and vocal treatises, and demonstrates extensively that vocal ideals were adopted in matters of violin phrasing and articulation.⁴

This singing approach has practical performance implications. The replication of speech and song has consequences for the tempi of instrumental pieces, which may not be constant but may rather fluctuate; or for dynamics, whereby single ‘syllables’ or ‘words’ might be emphasised and others might be performed without any particular stress or embellishments.

² Haynes, *The End of Early Music* , 184.

³ Stowell, *The Early Violin and Viola*, 91.

⁴ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 30-34.

Music has two phases – a reproductive as well as a creative. It is not only the observer or listener who participates in the process of realisation, but also the interpreter who has the responsibility of mediating between the composer (the ‘sender’) and the receiver (the ‘listener’). This implies that during the actual music performance, the imagination of the interpreter must meld with that of the composer. Music can be interpreted as a code; in the words of the theorist Scheibe, ‘the reason for all of these unusual placements of notes or euphemistic expressions is actually nothing more than the speaker and the poet’s imagery. And this imagery is a common thread in all pieces of music’.⁵

How the interpreter conveys the composer’s information to the listener is an essential part of performance style. If the interpreter understands the rules of the appropriate musical speech, syntax and, grammar, then these ‘messages’ from the past will likely be accessible to the audiences of today.

It would be pointless to include here a comparison of the attitudes towards phrasing in the key violin treatises of the eighteenth and nineteenth centuries, for Milsom has already given a comprehensive survey of the subject matter across a wide range of treatises, particularly Spohr’s, Flesch’s, Joachim-Moser’s, Bériot’s and Lussy’s.⁶ Milsom also takes into account specific articulation techniques such as bowing, staccato and stroke separations, and the different phrasing techniques achievable on the violin. More interestingly, he examines

⁵ J.A. Scheibe, *Der Kritische Musikus* (Hamburg: 1745), 644.

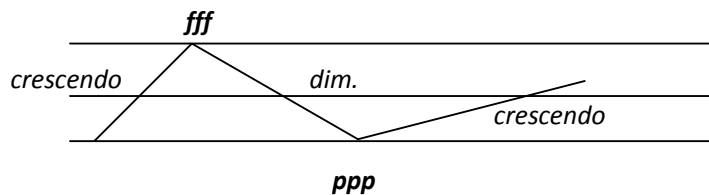
⁶ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 30-34.

Bériot's phrasing model in detail, which includes specific issues such as 'variety of intonation', 'utterance of the bow', 'punctuation' and 'syllabation'.⁷

Bériot states that dynamic variation is a result of tessitura changes and beat hierarchy, and that pitch and dynamic levels are closely related. Higher pitches are louder and accordingly, ascending passagework is marked with *crescendo*; descending passages with *diminuendo*. Bériot also indicates, via a diagram, that dynamics change according to tessitura and beat hierarchy. The main observation is that there is a relationship between pitch and dynamic level (Example 4.1).

Example 4.1: Dynamic variation according to tessitura.⁸

The shades of sound are indicated by another moving line which, leaving the middle line, marks all the degrees of force until upper line is reached, and all the degrees of softness from the highest to the lowest line.



⁷ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 38-44.

⁸ Bériot, *Méthode de violon*, 211.

Bériot's Ninth Violin Concerto is a perfect example for illustrating his 'phrasing model'. The accompaniment is mostly chordal, the orchestra only offering thematic material in tutti sections, with a few minor exceptions. Dynamic markings are straightforward. Generally, one dynamic defines a large section of music, with the addition of some *crescendos* and *decrescendos*, or the echoing of a phrase for effect (Examples 4.2 & 4.3).

Example 4.2: Bériot Violin Concerto No.9, first movement, bars 57-65.

The image displays two systems of musical notation for Example 4.2. Each system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The first system begins with a *riten.* marking in both parts, followed by a return to *a tempo*. The violin part features a melodic line with slurs, and the piano accompaniment provides a chordal texture. The second system starts with a *cresc.* marking in both parts, leading to a section marked *f* (forte). A red dotted line with arrows highlights a specific melodic phrase in the violin part that is repeated in the piano accompaniment, illustrating the 'echoing of a phrase for effect' mentioned in the text. The piano accompaniment in the second system includes a *p* (piano) marking.

Example 4.3: Bériot Violin Concerto No. 9, third movement, bars 35-44.

The image displays a musical score for Example 4.3, consisting of two systems of music. The first system features a violin part (top staff) and a piano accompaniment (bottom staff). The violin part begins with a 'dolce' marking and includes a melodic line with a slur. The piano accompaniment starts with a 'p' dynamic. The second system continues the violin part, which ends with a 'pp' dynamic marking. Red dotted lines and arrows highlight specific melodic lines in the violin part across the two systems.

Milsom proposes that the degree of volume differentiation implied by the dynamic extremes according to Bériot's treatise suggests greater contrast than is expected today.⁹ Nevertheless, these contrasts are not particularly evident in early recordings themselves. This could, of course, be attributed to the restricted dynamic range capable of reproduction on early recording equipment, but we are still left with aural evidence that does not back up Milsom's conjecture.

It is debatable how ubiquitous Bériot's ideals might have been among violinists, especially since his phrasing/dynamic model is hardly emulated in later treatises, including those belonging to the Franco-Belgian violin school over which he otherwise had had a large influence.

⁹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 40.

What might perhaps be more useful in the context of an analysis of violin playing is Auer's detailed description of the role of dynamics, timbre and tempo in achieving control of nuance.¹⁰ At the outset, Auer states that the awareness of dynamics is 'a necessary part of the violinist's technical equipment' as it plays an all-important function in pulling off 'artistic playing'. Timbre is an additional factor which the violin student is expected to develop. The violin is said to consist fundamentally of four individual timbres stemming from the four different strings. Each string has its own tone, and brings colour to a performance. Auer draws parallels between a violinist and a painter, claiming that the nonexistence of colour on an artist's canvas would reveal the shortage of true skill and artistic ability. Lastly, tempo is also regarded as an important factor in achieving nuance in a performance. By 'tempo', Auer does not mean issues such as *tempo rubato*, or the rhythmic alterations which are often related to *tempo rubato*. Rather, he is referring to basic, and to him often disregarded, tempo indications. He states that while a student might diligently discriminate between an *adagio* and a *presto*, it is easy to pass over the nuances of slower or more rapid movement which lie between the extremes. These nuances are imperative, and the student 'must [themselves] feel to express'.¹¹

After this coalescence of the three elements of dynamics, timbre and tempo, rhythm and its implications for music can be considered. Auer states that rhythm is 'a principle underlying all life, and all the arts, not that of music alone' and likens a violinist to a painter. A violinist with no rhythm is as powerless as a painter who is colour-blind.¹² Accents are described as

¹⁰ Auer, *Violin Playing as I Teach It*, 64.

¹¹ *Ibid.*, 65.

¹² *Ibid.*, 65.

rhythmic sensations and unavoidable in violin playing, for rhythmic accents give detail to musical phrasing as they do to speech.

Spohr had described the bow as the ‘soul of playing’,¹³ while Flesch had been more specific as to the consequences mis-using it:

In general, the rule can be set up that incorrect accentuation, in the case of violinists, is caused less by a lack of musical instinct than by faulty division of the bow-stroke.¹⁴

Auer echoed both Spohr and Flesch in affirming that phrasing is principally a matter of correct bowing and fingering, supported by artistic feeling,

All really beautiful phrasing depends, of course, in the last analysis, on technical perfection. For no matter how fine the student’s musical instinct and his sense of proportion may be, faulty bowing – and faulty fingering as well – will inevitably destroy the continuity which is the very essence of smooth and convincing phrasing, and result in misrepresentation of the composer’s ideas and intentions. Without technical competence even the most gifted interpretative instinct must fail of practical application.¹⁵

This quote aptly sums up the importance of bowing and technical mastery in the achievement of precise phrasing.

¹³ Spohr, *Violinschule*, 110.

¹⁴ C. Flesch, *The Art of Violin Playing* (New York, 1930), 2 vols., ii, 19.

¹⁵ Auer, *Violin Playing as I teach It*, 72.

Let us now turn to editions and recorded evidence in order to review the relationship between theory and practice. My appraisal will fall into the following categories:

1. Dynamic Changes
2. Phrasing and Rhythm.
3. Phrasing and multiple-stops.
4. Articulation.
5. Accents

The first works to be analysed will be J. S. Bach's Sonatas and Partitas for Solo Violin, BWV 1001-1006, initially published in 1802. If we consider the historical as well as the musical importance of Bach's solos for the violin, it is surprising how few in-depth studies have been devoted to the complete set, either by performers or musicologists. The latter tend to leave aside the technical aspects of these pieces, whereas most violinists, educated in the 'tradition' of later twentieth-century technique, are unable to put the solos into historical perspective. Joachim not only studied the autograph of Bach's Sonatas and Partitas, then in possession of a private collector and practically unknown until this time, but also edited the entire set of works with his student Andreas Moser. He subsequently recorded the opening Prelude in G minor (from Sonata No. 1, BWV 1001) and *Bourrée* in B minor (from Partita No. 1, BWV 1002).

While the autograph score and Bach-Gesellschaft edition of the G minor *Presto* contain no articulation markings apart from Bach's own slurs, several other editions of the work include an array of markings – articulation, bowing, and in one instance, directions and suggestions

for the position of the violin bow. Several editions and copies of the complete set of works are extant, including one by Anna Magdalena Bach. Her copy evidently derives from an autograph copy dated 1720. However, to date, it is still unclear whether the handwriting in this autograph score actually belongs to Bach. Anna Magdalena, his second wife, was one of many copyists involved with her husband's works. Her handwriting so closely resembled Bach's that many of her copies were mistaken for genuine autographs until the 1950s. It would be hardly surprising if the autograph score analysed in this thesis was actually in Anna Magdalena's hand, for there are other known copies of Bach's violin sonatas, such as the Sonata in G (BWV 1021), copied by her with Bach's assistance in ca. 1733.

A thorough analysis of various editions of the Bach's Violin Sonatas and Partitas has been carried out by Robin Stowell¹⁶. Following that, a number of studies relating to the recordings and editions of the collected works have emerged in recent years.¹⁷ A few overlooked examples, alongside some other violin works and transcriptions by Bach, will be discussed here. The following pages focus on shorter musical fragments, which allows certain nuances of expression to be meticulously scrutinised. In addition to addressing several elements of performance that have previously been somewhat neglected in analyses of the Bach violin works - such as phrasing, fingering and various aspects of articulation – this chapter also draws parallels between editorial directives and recordings. The subject matter includes editions and recordings by Joseph Joachim, Leopold Auer, Ossip Schnirlin, Maud Powell and Kathleen Parlow.

¹⁶ R. Stowell, 'Bach's Violin Sonatas and Partitas', *The Musical Times* 128 (1987), 250-255.

¹⁷ Recent research includes D. Fabian, *Towards a Performance History of Bach's Sonatas and Partitas for Solo Violin: Preliminary Investigations*, in: Lampert, V. & Vikárius, L. (eds.), *Essays in Honor of László Somfai: Studies in the Sources and the Interpretation of Music* (Maryland: Scarecrow Press, 2005), 77-99 and J. Lester, *Bach's Works for Solo Violin - style, structure, performance* (Oxford: Oxford University Press, 1999).

But first let us catalogue some common aspects of phrasing and dynamic usage in a much wider repertoire, not confining ourselves only to violin music.

1. Dynamic Changes

It is often useful to indicate the first note of a new phrase by an increase or decrease of tone. Instances of both can be seen in Mendelssohn's Second Piano Concerto in D minor (Example 4.4), where the phrasing, though clear from the rhythmic shape, is underlined by the dynamic changes in bars 4 and 5 that the composer himself prescribes. Note that although Mendelssohn inserts the forte sign on the strong beat of the last phrase (bar 8), the latter actually starts on the preceding upbeat, which must then be raised to a forte level, but without being as strongly accentuated as the downbeat.

Example 4.4: Mendelssohn- Second Piano Concerto in D minor, first movement, bars 204-219.

15

Fl.
Ob.
Fag.
Bassi. *p* *fp*

Fl. *p* *cresc.*
Ob. *p* *cresc.*
Clar. *p* *cresc.*
Fag. *p* *cresc.*
Cor. *p* *cresc.*

p *cresc.* *cre - scen - do f*

fp *cresc.*
fp *cresc.*
fp *cresc.*
fp *cresc.*

M. B. 33.

A further illustration occurs in Example 4.5, where a possible method of delineating the successive phrases is to make a slight crescendo in the second bar, and then to mark the beginning of the next phrase (third bar) with a *subito piano*, without any suggestion of a break or *ritardando*. The same procedure can be adopted for the entry of the third phrase, which follows in a similar manner, this time beginning *subito pianissimo*, and demanding the *una corda* pedal.

Example 4.5: Chopin- Fantasy in F minor, Op. 49, bars 1 -8.¹⁸

The following example illustrates how a player might make phrasing more clearly felt in a swift-moving passage by imparting a slight accent to the first note of each successive group (Example 4.6).

¹⁸ The author has chosen some examples from Chopin as several transcriptions of the Polish composer's music have been edited and recorded by violinists relevant to this thesis.

Example 4.6: Chopin, Ballade in G minor, Op. 23, bars 161-185, ed. Karl Klindworth.

The image displays a page of musical notation for Chopin's Ballade in G minor, Op. 23, specifically bars 161 through 185. The score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in G minor and 3/4 time. The notation includes various dynamic markings such as *leggiero*, *più f*, *f*, and *con forza*. There are also performance instructions like *errac.* and *rit.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily annotated with fingerings and slurs. The editing is attributed to Karl Klindworth.

The above examples of course belong to the nineteenth century, when composers greatly expanded the vocabulary for describing dynamic changes in their scores. Where Haydn and

Mozart specified six levels (*pp* to *ff*), Beethoven used *ppp* and *fff* (the latter less frequently), and Brahms used a yet wider range of terms.¹⁹ Much earlier, during the Baroque period, the use of *terraced dynamics* was common – in other words sudden changes from full to soft, with no crescendo or decrescendo. Terraced dynamics were used to create echo effects: a passage was played *forte*, then repeated *piano*. A contributory reason for the use of terraced dynamics was naturally that the harpsichord is incapable of true gradations of volume. The fact that the harpsichord could comfortably play only terraced dynamics, and the fact that composers of the period did not mark gradations of dynamics in their scores, has led to the ‘somewhat misleading suggestion that Baroque dynamics are ‘terraced dynamics’,” wrote Donington.²⁰ However, Quantz (1752) wrote that ‘Light and shade must be constantly introduced... by the incessant interchange of loud and soft’.²¹ Musicians are often faced with the hitch that the scarcity of dynamic marks in baroque music makes it necessary for every musician to determine for himself the dynamics he ought to apply. Joachim and Auer, who often preached about the need to fulfil the ‘composer’s intentions’, added copious dynamics to their editions of Baroque pieces in which the composer did not include dynamic markings. The authority for these added dynamics is therefore the editors’ own musical taste.

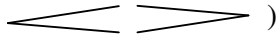
Joachim and Moser make no mention of these added dynamic markings in the foreword to their edition of the Bach Solo Violin Sonatas and Partitas. Their suggestions for the *Presto* from the G minor sonata can give us an idea of their stance on dynamics in Baroque music,

¹⁹ In the slow movement of the *Trio for Violin, Waldhorn and Piano* (Op. 40), he uses the expressions *ppp*, *molto piano*, and *quasi niente* to express different qualities of quiet.

²⁰ R. Donington, *Baroque Music: Style and Performance: A Handbook* (London: W.W. Norton Company, 1982), 33.

²¹ J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); English translation E. Reilly, (2nd edn., London, 1966 as *On Playing the Flute: The Classic of Baroque Music Introduction*), 124.

and also provide a framework for how Joachim (and consequently his students) might have interpreted this almost etude-like piece.

Joachim and Moser's dynamics are mostly confined to crescendo and diminuendo markings, though their edition is specific in differentiating between hairpins () and verbal instructions (*cresc.* and *dimin.*).

In comparison to Joachim and Moser, Busch's edition is much more adventurous in the addition of dynamic and articulation markings. Busch meticulously indicates a plethora of *crescendo* and *decrescendo* markings, exemplified by bars 35 – 41 (Example 4.7). The few instances of hairpins in the Joachim and Moser edition are usually found across three-bar passages, typically in sequential sections involving implied voice-leading.

Example 4.7: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, (ed. Adolf Busch), bars 35 – 41.



Auer, in his edition, also includes detailed dynamic markings. He is equally meticulous in the placement of these dynamic indications, especially before and after *crescendo* and *decrescendo* directions. For example, in bar 43, he indicates a *piano* in the third beat together

with a change in articulation, though the dynamic indication seems to be somewhat arbitrarily placed (Example 4.8).

Example 4.8: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, (ed. L. Auer), bars 39 – 48.



The *piano* performance direction in the corresponding passage in bar 121 seems more rational, for Auer suggests that the performer continues with a *crescendo* immediately afterwards, leading to a climax in bar 127 (Example 4.9).

Example 4.9: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, (ed. L. Auer), bars 117 – 126.



One way of justifying the earlier *piano* marking in bar 43 might be to view it in conjunction with the descending harmonic line, and as a preparation for the *crescendo* build-up towards the end of the first section. This is similar to Joachim and Moser's edition where a *decrescendo* is indicated from bar 44 – 46, though a dynamic marking is not given prior to the *decrescendo* (Example 4.10).

Example 4.10: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, (ed. Joachim/Moser), bars 39-48.



Interestingly, the *decrescendo* for bars 43-5 does not appear in the edition in Ossip Schnirlin's treatise (following Adolf Busch's edition) of the *Presto* (Example 4.11). Both these Joachim students chose to indicate a *forte* marking on the first beats of the three bars, in opposition to Joachim and Moser's or Auer's *decrescendo*. In Schnirlin's treatise, it is stated clearly that the Busch's edition of the Bach solo violin works is basically used, but Schnirlin does sometimes add his own articulation and performance directions, and indicates these in brackets. It can therefore be assumed that Schnirlin agrees with Busch's choice of performance directions if there is no suggestion to the contrary.

Example 4.11: J.S. Bach *Presto* from Sonata in G minor, BWV 1001

(i) Schnirlin edition, bars 36 – 48.



(ii) Busch edition, bars 40-6.



2. Phrasing and Rhythm.

The music of the Baroque era contains an element of ornamentation or embellishment that calls for a spirit of improvisation from the performer. However, in a wider sense, the text itself can often be considered ‘static’ improvisation. The apparent paradox of performing a written text as if improvised is a basic challenge for the musician, and it is useful for the performer to keep in mind that the composer’s manuscript represents only an approximate attempt to describe the sounds and phrases he hears in his mind. Busoni, for instance, felt that both the performer and the composer create their own individual expressions of a universal

musical idea, which he called the “Essence of Music”.²² In other words, neither musician is creating the essence; they only create the form which embodies that essence at a particular moment - be that the moment of notation, or of interpretation. To notate or perform the essential musical idea is "to invest it with a new rank".²³ Likewise, it is impossible to capture completely on paper the flexibility and rhetorical quality of music. This is particularly true for the *Prelude* in Bach’s Solo Sonata in G Minor, BWV 1001, which is filled with Bach’s own ornamentation. The garlands of embellishments are written with great care and rhythmic precision so as to constitute mathematically correct $\frac{4}{4}$ bars, but a strong dose of rhetoric is required to make the notes convincing and truly compelling.

The opening *Prelude* movement of the first of the *Six Sonatas and Partitas* features expressive melismatic small notes supported by chords that sound regularly on downbeats. Traditionally, violinists have read the small semiquaver and demisemiquaver notes one of two ways. The first is to treat these as part of the melody; the second is to deem them to be simply embellishments. Depending on the choice made, tempo preferences, dynamics, fingerings, and articulations can vary dramatically. Bach may have considered these secondary notes as a complete ornamentation of this particular movement, and thus there would be no need to apply more ornamentation in the manner advised by eighteenth-century treatises. On the other hand, if one conceives these passages as part of the melody, then one should play them with more expression, with the chords spread evenly into two groups of two

²² F. Busoni, *The Essence of Music: And other papers*, trans. Raymond Ley (New York: Philosophical Library, 1957).

²³ *Ibid.*, 47.

notes, and perhaps with additional ornamentation. The latter interpretation was a common view among violinist-editors.²⁴

Joachim and Moser did not include a facsimile of the autograph in their edition, but they did reprint the original in modern notation directly below each staff line. In the foreword, Moser stated that,

...[we] have conscientiously followed the admirably clearly written autograph with respect to the notes, signs of transposition, and time-divisions...²⁵

A comparison of the facsimile of Bach's autograph of the *Adagio* from the Sonata in G minor, BWV 1001 with Joachim and Moser's edition shows that in fact Joachim and Moser did not always follow faithfully what Bach wrote in his original score. As well as adding bowing markings, and including slurs, fingerings, and dynamics, they made changes to some aspects of the rhythmic notation.

In his Sonatas and Partitas, Bach pushed contemporary performers to their limits, requiring the frequent alternation of chords and single-line melody. Indeed the very intensity of the digital challenge presented by these pieces has led modern performers to substitute arpeggios for the chords written, and the violinist community often promotes a climate of opinion that this is historically correct. While the majority of listeners appear to have accepted the

²⁴ For example, many violinist-editors (including Joachim and Moser and Flesch) introduced some additional markings to emphasise that the small notes are part of the melody.

²⁵ J.S. Bach, *Six Sonatas and Partitas S.1001-1006 for Violin Solo* (New York: International Music Company, 1976), (ed. J. Joachim & A Moser), foreword.

arpeggio style of performance, there remains a stubborn minority who say “this doesn't sound good” and furthermore, “it simply isn't what Bach wrote”.

The notation and manner of executing chords is an issue addressed by most writings on Bach's solo violin repertoire. The major concerns relate to the idiomatic and physical limitations that affect literal execution of the chord. Since this movement contains frequent triple- and quadruple-stops, early editions (Herrmann, Joachim) took the liberty of changing the rhythmic designation of the chords' inner notes, attempting to illustrate their precise manner of execution. Others (Flesch, Galamian, Rostal) acknowledged the need for various methods of chord spreading (2+2, 1+3 etc.) in order to avoid creating a forced, 'scratchy' tone. Some later editions have recommended that chords be played simultaneously in accordance with the conventions of eighteenth-century performance²⁶ (Hauswald and Szeryng even recommended the use of the curved 'Bach-bow').²⁷

The opening chord of the G minor Prelude is somewhat problematic, as there are several ways to interpret it. Baroque composers sometimes proposed that chords be “rolled” or “arpeggiated”,²⁸ though recent research suggests that chords should normally be played simultaneously.²⁹ Bach originally wrote this chord with four quavers, but in the Joachim and

²⁶ These chords would usually be spread in an arpeggiated manner according to eighteenth-century performance styles.

²⁷ R. Stowell, 'Building a Library: Bach's Sonatas and Partitas for Violin Solo', *The Musical Times*, 128 (1987), 251-2; E.I. Field, 'Performing solo Bach: an Examination of the Evolution of Performance Traditions of Bach's Unaccompanied Violin Sonatas from 1802 to the Present', Ph.D diss (Cornell University, 1999), 54-64.

²⁸ The bow attacks the G and D strings together shortly before the beat and then turns over to the A and E string exactly on the beat. This is the pertinent execution when the top note of the chord has to be emphasised.

²⁹ S. Babitz, *The Violin: Views and Reviews*, 24. Babitz supported this idea with five reasons relating to the construction of the Baroque violin; 1) Baroque bridges were curved as much as modern bridges; 2) Leopold Mozart's statement that each attack 'starts with a 'momentary softness'; 3) a light bow grip meant less pressure;

Moser edition the two lower notes are reduced to semiquavers, and the alto voice is reduced to a quaver. It appears that Joachim and Moser tried to encourage a broken chord in which the two bottom notes are played together before the beat, and the soprano voice is treated as the melody. This alteration was probably made for the following reasons: to emphasise the melody as the driving force by re-notation; to show how to break and play chords together, and to overcome the challenging technical problems presented by Bach's autograph.

The first beat of bar 2 provides an example of how Joachim and Moser might have wanted to emphasise the melody. By shortening the lower and soprano voices, Joachim/ Moser implied that they wished to bring out the melody line which lies in the middle voice. This particular passage is also a prime example of how they moderated Bach's technical challenges. If one were to follow Bach's autograph, the small notes would be played in the middle voice while the crotchet is held in the soprano voice. However, if one keeps the first finger on the E string to sustain the crotchet f^{''}, one would face difficulty in executing the b^b on the A-string due to a shortage of 'available' fingers (Example 4.14).

4) it was a 'physical necessity' on the violin, and also imitated the lute and harpsichord; and 5) it was common to delay the melody note because of the rhythmic alteration caused by breaking chords on the beat.

Example 4.14: First two bars of Bach *Adagio* from Sonata in G minor, BWV 1001, bars 1-2.

(i) Autograph Manuscript by J. S. Bach



(ii) edition by Joachim and Moser



Joachim and Moser also shortens the g minor chord in the third beat of the second bar from a quaver to a semiquaver, with a *forte* on the short quadruple stop. The semiquavers reflect shorter bow contact time with the strings, therefore producing a harsher and, possibly, a more abrupt sounding cadence that somewhat contradicts Bach's notation of four quavers. The latter produces more reverberation from the chord, consequently 'stretching out' the effect of the cadence. However, the editors might have been suggesting that the g-minor chord be played with one swift stroke of the bow without breaking the chord, in correspondence with the dynamic marking they have added. This change in rhythm coupled with the dynamics of

the preceding *crescendo* and the *forte* on the chord itself might indicate Joachim and Moser's intention to allow the open string D and G notes to ring, thus bringing out the perfect cadence from D on the first beat to G on the third beat. In this case, the figure in bar 1² can be seen as melismatic writing decorating the cadential point (Example 4.15).

Example 4.15: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, Joachim and Moser edition, bars 1-2.



Auer's 1917 New York edition of the *Adagio* has also quite a number of notational changes from Bach's autograph, but when he does alter the chord notation, this appears to be 'accidental' and indiscriminate compared with Joachim's and Moser's edition.

An example of such a modification is in bar 15¹ where Auer changes the chord from four crotchets to two quavers in the two lower strings, and two crotchets in the two upper strings (Example 4.16). Compared to Joachim and Moser's alteration of two semiquavers in the lower strings, a quaver b^b on the A string and the held-on f^b crotchet on the top string, Auer's rewriting seems somewhat arbitrary.

Example 4.16: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 14 - 15

(i) Bach-Gesellschaft Ausgabe



(ii) Leopold Auer's edition



One other example can be found in bar 10 where Auer seems randomly to modify the rhythm of the chord in the last beat. Joachim also changes Bach's rhythm of two quavers and a dotted semiquaver to two semiquavers and a dotted semiquaver, hence suggesting that the middle-note (*f*) should be held longer (Example 4.17).

Example 4.17: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 10 – 11

(i) Bach-Gesellschaft Ausgabe



(ii) Joachim and Moser's edition



This would seem logical if viewed from the perspective that Bach intended the melody to fall chromatically from the second beat of the bar ($g^{\flat}-g^{\flat}-f^{\flat}-f^{\flat}$). But Bach's own notation is problematic as it implies that the outer notes should be held on. This would only be possible if Bach's intention was for the g open string to reverberate, thus 'holding on' to the note and creating the g to c^{\flat} perfect cadence, while the melody rises from a^{\flat} to b^{\flat} .

Auer's alteration of the b^{\flat} from a quaver to a dotted semiquaver seems to combine both Bach and Joachim's ideas – the violinist has to hold on to both the f^{\flat} and b^{\flat} for the length of the

dotted semiquavers, only letting go of the bottom g^{\flat} after a semiquaver. This would make musical sense if the melismatic writing is regarded as a decoration of the suspension (f^{\flat}), resolving to the e^{\flat} in the first beat of the next bar (Example 4.18). The melismatic writing paired with Auer's rhythmic alteration might be seen as an invitation for the violinist to employ a degree of improvisatory freedom appropriate to the cadence, including extending the dotted note.

Example 4.18: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 10 – 11 (ed. Leopold Auer).



3. Phrasing and multiple-stops.

One other obvious difference between the three scores in respect of the chord in question is the direction of the stems. Where both Bach's autograph and Joachim and Moser's edition are vigilant in separating out the voices by different stems, Auer has independent stems for the voices but strangely, all three stems are pointing upwards. Bach invariably notates each voice in chords with a separate stem, often writing different rhythmic values for the various notes in multiple-stops throughout the *Adagio*. The awkward rhythms, paired with the complicated multiple stops, might actually be playable if the violinist adheres to Joachim and Moser's advice of practicing the melody without the chords. Once the bass line is projected clearly (as

suggested by an individual downward stem), the continuity of the melody need not be compromised and the music will gain an aura of improvisatory, prelude-like freedom.

Joachim, like Bach, frequently indicates a three-note chord by having a solitary bass note (with the stem pointing downwards) and the upper voices paired (with the stems pointing upwards). A cursory study of Auer's edition makes it evident that he too differentiated between the melody and bass line (such as bar 15'). While there are instances where Auer follows Bach and Joachim in the one against two notes in terms of stem direction, there are also more occasions than just the above-mentioned chord where all the stems, even if they are not beamed together, are pointing in the same direction. Auer might have been indicating to the performer that he should play these chords with a 'snatched' quality, and then quickly move on to the melody or held note. While this hypothesis might seem unconvincing given that there is also the odd occasion in Joachim and Moser's edition where all three stems are facing upwards (bar 15, last quaver of the bar), the suggestion might be considered in the light of Auer's addition of accents to his edition.

Example 4.19: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 9 – 12 (ed. Leopold Auer).

The image shows a musical score for two staves, likely piano and bass clef. The music is in G minor, 2/4 time, and consists of four measures. The first staff has a treble clef and the second has a bass clef. The music features a complex texture with many beamed notes and slurs. Dynamic markings include piano (p), forte (f), and fortissimo (ff). There are also articulation marks such as accents and slurs. The notation is dense and characteristic of a Baroque or Classical style.

The German school violinists often advocated that violinists should reflect the printed notation and its phrase implications faithfully, whilst retaining some flexibility in the interest of promoting variety of texture. Spohr made a distinction between performing in the ‘correct’ style and a ‘fine’ style – he claimed that the difference is between music rendered in a literally correct manner and music in which the performer subjects the text to a host of small modifications for the sake of expression.³⁰ While there are situations where the performer is expected to see beyond the literal meaning of the composer’s text, there are others where the given notes could be executed in a different manner as implied by the musical context. The above instance is one illustration of this.

As previously mentioned, the way a figure is notated in relation to the notes which surround it can be a telling factor in the intended execution. In each of the dotted semiquavers and demisemiquaver figures in bars 6, 11 and 16³, 19 and 21³, the demisemiquaver note that follows the dotted semiquaver is beamed together with the ensuing demisemiquaver notes, implying that all are of equal value and that the figure should therefore be executed literally (Example 4.20).

³⁰ Spohr, *Violinschule*, 181.

Example 4.20: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, Bach-Gesellschaft Ausgabe

(i) bars 5 - 6



(ii) bar 16





The same reasoning can be applied to cases in which two hemidemisemiquaver notes (instead of one demisemiquaver note) follow a dotted semiquaver and are beamed together with the following demisemiquaver notes. Such is the case in both bars 10⁴ and 14¹. It must be pointed out however, that Bach sometimes notated dotted figures that created mathematical impossibilities, for example bar 21² (Example 4.21).

Example 4.21: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 20 – 21, Bach-Gesellschaft Ausgabe.



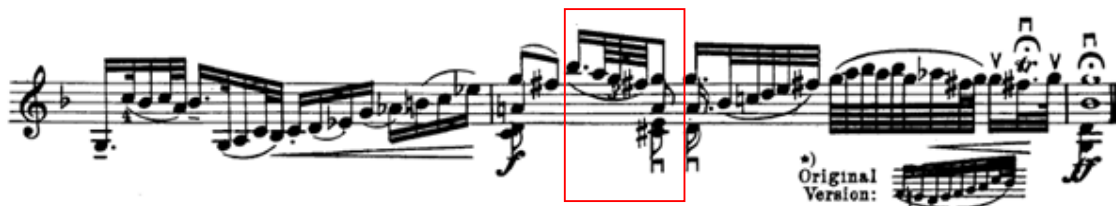
Both the *Bach-Gesellschaft* edition and the *Neue Bach-Ausgabe* explain that Bach often used

a dotted note followed by three short notes; for example , interchangeably with the

more precise notation of an undotted note tied to the first of four short notes .³¹

Joachim and Moser's edition retains Bach's illogical rhythm, but Auer revised it to that of a dotted semiquaver followed by a demisemiquaver triplet (Example 4.22).

Example 4.22: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bars 20 – 22 (ed. Leopold Auer).



³¹ F. Neumann, 'Facts and Fiction about Overdotting', *The Musical Quarterly*, 63 (1977), 169.

Auer adopts a more original approach to phrasing in this movement, though there are points where he adheres to Joachim's model, for example in bar 2³⁻⁴, bar 6⁴ and bar 19³⁻⁴. Instances such as bar 11³⁻⁴ seem illogical in the positioning of slur markings and suggest a carefree approach to phrasing, perhaps designed to emphasise the improvisatory nature of the prelude before the monumental fugue (Example 4.23).

Example 4.23: J.S. Bach *Adagio* from Sonata in G minor, BWV 1001, bar 10- 11, Auer's edition



Auer's edition, published after his long teaching career in Russia, has several phrasing markings which contradict the accepted norms of the German School in which he learned the violin.

4. Articulation.

One other aspect which the editor must consider when dealing with articulation and phrasing is the underlying harmonic progression. Much of Baroque musical language can be crudely defined as one or two solo lines sustained by a bass that indicates the harmonic progression.

In terms of slurring, Joachim and Moser's edition largely follows Bach's autograph score, which is included as a facsimile in an *ossia* staff (like Ferdinand David's 1802 edition),³² though there are a few instances in the first half of the piece where additional slurs appear. Joachim and Moser also include accents, though these are restricted to one sequential passage (bars 47-50). Joachim's students, however, developed their own approach to phrasing the G minor *Presto*.

Adolf Busch, for example, incorporated abundant articulation, which includes staccato, tenuto, accents, bowing markings and verbal instructions (in bar 118 he tells the performer to move his bow from the tip to the frog of the bow 'Sp. Zum Fr', and the opposite in bar 120 'Fr. Zum Sp.'). Most of the accents however, are contained within sequential passages (for example, bars 47-51).

Busch uses *forte* markings in place of accents in bars 43-46. The choice of accents as opposed to *forte* markings could be a response to the harmonic flow of the music – the

³² Ferdinand David's 1802 edition of the Bach Solo Violin works contains the following as a subtitle: Six Sonatas for Violin Alone by Joh. Sebastian Bach. Studies or Three Sonatas for Violin Alone without Bass. For use in the Leipzig Conservatory, provided with fingerings, bowings and annotations by Ferd. David. For those who wish to study this work, the original text, revised most exactly according to the original manuscript in the Royal Library in Berlin, is added in small notes.

accents in bar 47-51 might be viewed as an emphasis on the dominant pedal of D major (the key at the end of the first section of the piece) and then a highlighting of the harmonic progression from chord V (in D minor) to ivb (bar 50), C#⁶⁷/V⁹ (bar 51), which finally resolves to the tonic chord of D minor in bar 52 (Example 2.24).

Example 4.24: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 40-46, Busch's edition.



However, the above example is also an instance of sequential linear implied polyphony. Since sequential repetition is so pervasive in Baroque instrumental music, many passages with implied polyphony also contain sequences. However, in this case, an interval separates the end of one sequence from the beginning of the next. Stepwise repetition of this motive then creates a sense of linear voice leading between the first and fifth notes of each sequence. In this particular passage (bars 43-6), each sequence is one bar long, and the sequential repetition creates a stepwise, descending implied voice which Busch probably intended to emphasise by inserting *forte* markings. The difference between this passage and that of bars 47-51 is that the harmonic movement is more active in the latter as it leads up to the cadential point in bar 54 (Example 4.25).

Example 4.25: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 40-54, Busch's edition.



Schnirlin includes an edition of the G minor *Presto* in his treatise under the section 'Broad and Firm Bowing'. He models this on Busch's version (as before). The choice may well be due to the ease of obtaining copyright permission for the Busch edition. While slur markings and bowing instructions have been retained, other elements such as dynamic markings have been altered, as mentioned earlier.

Most of Schnirlin's accents are retained from Busch's edition, though there are examples of Schnirlin's alterations in bars 47 – 52, and bars 127-8. In the first case, Schnirlin inserts a *forte* marking in the first beat of bar 51 (Example 4.26) in place of Busch's accents. A probable explanation for the omission of the accents could be that Schnirlin expected the performer to play the semiquaver with great dynamism, as suggested by the section heading '*Coup D'Archet Large et Énergique*'. Adhering to Busch's accent markings might prompt the performer to over-exaggerate the dominant pedal.

Example 4.26: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 43-54, Schnirlin's edition.



However, Schnirlin's intention with the addition of accents to bars 127-8 is perhaps less clear (Example 4.27). Busch adds an accent on the second beat of bar 127, stressing the importance of the g^{\flat} as the pinnacle of the sequential rising figure from bar 121, and also to emphasise the perfect cadence back into the tonic (g minor). While Schnirlin includes the accent on this same top g^{\flat} , he also adds accents to the first and fourth semiquavers of the following bar, hence changing a 2+2+2 grouping of notes, which is otherwise prevalent in the edition, to 3+3. Coupled with the 2+2+2 slurring of notes seen in bars 127-9, the effect created might be a recollection of Bach's own slur groups in this movement (followed by Joachim and Moser's edition) which suggest a 3+3 grouping of semiquaver notes.

Example 4.27: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 124-9, Schnirlin's edition.



However, more significantly, the positioning of these accents indicates that Schnirlin had a different view of the implied harmony in bars 126-8. While Bach's autograph suggests that bar 126 contains an implied V^9 chord via a diminished-seventh leading to a perfect cadence in the next bar, followed by a reiteration of the dominant chord in bar 128², Schnirlin's editorial markings hint that the V^9 chord in bar 126 does not resolve into a perfect cadence until bar 127², but gives way to a series of $V^7 - I$ perfect cadences on odd to even beats of the bar. The $V^7 - I$ perfect cadences in bars 127 - 8 are implied by Schnirlin's slurs – the slur creates a falling appoggiatura between the b' and a' in bar 127, and this constructs a hierarchy between the notes in which the a'' is viewed to be more significant than the b'' , implying a perfect cadence between bar 127³ - 128¹. Using Bach's own articulation, bar 127 implies the tonic chord of g minor, and bar 127³- 128¹ (a-c-b') can be viewed as a variant of an *échappée* or *cambiata*. Again in bar 128, Schnirlin's use of the slur from g' to $f^\#$ creates the impression of a falling appoggiatura, thus giving more credence to the $f^\#''$ as a harmony rather than an

accented passing note. Hence, there is an inference that bar 128 contains a tonic chord on the first beat and then a V^7 chord in the next, resolving again to a perfect cadence in the next bar. On a larger scale, Schnirlin's slurring could also imply an extended use of suspended dissonances (7ths and 9ths) – the harmonic tension is then resolved by step-wise motion or an embellished step-wise motion (i.e. *échappé*). Although it would be inaccurate to suggest that such a procedure is a rule for Baroque music, it does appear to have been a possible resolution for suspended dissonances. In most instances, these dissonances fall on strong beats of the bars, in a similar fashion to Schnirlin's suggested harmonic interpretation (Example 4.28).

Example 4.28: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 127-9. A comparison of implied harmony through Bach's own articulation markings and Schnirlin's edition.

Bach's autograph

g: V^9 i V^7

Schnirlin's edition

g: V^9 i V^7 i V^7

A similar instance of how different harmonic interpretations can lead to variant understandings of articulating Bach's *Presto* can be seen in bars 102- 4 of Auer's edition. According to Bach's autograph, bar 103 should be slurred in pairs (2+2+2) – this therefore suggests that the first note of each slurred pair spells out a V^7 d chord in G minor (c, d, f[#], a), which then resolves into the tonic in bar 105. In this instance, the dissonant notes (e^b, g' and b^b) are, to some extent, 'disregarded' by the listener's ear as they are deemed to be passing notes which fall on the weak beats. Auer, however, singles out the c'' in bar 103, and then creates appoggiaturas with the remaining notes. The appoggiaturas can therefore be seen as an expressive device for highlighting the dissonant notes within the bar while spelling out the V^7 chord (c, d, f[#], a). The dissonant notes here (e^b, g' and b^b) are therefore given some importance in the hierarchy, and create melodic interest in a rather understated manner (Example 4.29).

Example 4.29: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 99-105. A comparison of implied harmony through Bach's own articulation markings and Auer's edition.

(i) Bach-Gesellschaft edition



(ii) Auer's edition



One other instance of Auer's 'unconventional' slurring in this particular Bach piece can be found in bars 110-2 where the first and fourth semiquavers are accented, and slurs are indicated on the second and third semiquavers, and the fifth and sixth semiquavers. The other editions of the movement discussed in this chapter do not include accents, but instead slur the notes in 3+3 semiquaver groups (Example 4.30).

Example 4.30: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 108-116. A comparison of implied harmony through Bach's own articulation markings and Auer's edition.

(i) Bach-Gesellschaft edition



(ii) Auer's edition



As previously mentioned, most of Bach's own slur groupings in this movement suggests a 3+3 grouping of semiquaver notes, while other passages require a 2+2+2 pattern. It could be that Bach intended each 2+2+2 grouping to sound like a hemiola – his notation of this *Presto* is unusual in that every other bar is halved, suggesting a two-bar 'hyperbar' of $\frac{6}{8}$. Joseph Brumeloe (2000) discusses various interpretations of this movement, attributing the ambiguity in the grouping of notes to the complications of the opening arpeggiated figure. He claims that while Example 4.31A would be the most natural interpretation of the notated

metre, most violinists choose Example 4.31B. Example 4.31C shows a latent grouping which might be caused to emerge in a performance where a re-beaming leads to a $\frac{9}{16}$ grouping, perhaps motivated by the repetition at the lower octave beginning in the second half of the second bar. While the last interpretation would present no particular problem in the first three bars, a $\frac{9}{16}$ performance would be untenable if used as a ‘hypermetric model’ for the remainder of the movement.³³

Example 4.31: Various interpretations of the *Presto*, bars 1-4.

The image displays four musical staves, labeled A, B, C, and D, each representing a different interpretation of the first four bars of a *Presto* movement. The notation is in treble clef with a key signature of one flat (B-flat). Staff A shows a grouping of three eighth notes followed by a quarter note, then a quarter note followed by two eighth notes, and finally a quarter note followed by two eighth notes. Staff B shows a grouping of three eighth notes followed by a quarter note, then a quarter note followed by two eighth notes, and finally a quarter note followed by two eighth notes. Staff C shows a grouping of three eighth notes followed by a quarter note, then a quarter note followed by two eighth notes, and finally a quarter note followed by two eighth notes. Staff D shows a grouping of three eighth notes followed by a quarter note, then a quarter note followed by two eighth notes, and finally a quarter note followed by two eighth notes.

Auer’s choice of 1+2+1+2 does not fall into any of the above categories, but instead seems to be a combination of Example 33A and 33B. While he appears to be emphasising the first of each group of three semiquavers, the most probable way a violinist would bow out bars 111-2

³³ J. Brumeloe, *Patterns and Performance Choices in Selected Perpetual-Motion Movements by J.S. Bach*, *Theory and Practice: Journal of the Music Theory Society of New York State*, 25 (2000), 5-6.

using his suggested articulation would be to put emphasis on the accented notes with a strong down-bow movement. With the *crescendo*, a violinist would increase the degree of accentuation in bars 111-2, but as a result also use more bow on the up-bow two-note slurs to reach the frog by the second note of the slur. This allows the execution of the accents with increasing emphasis (Example 4.32).

The accents and grouping of notes in bars 111-2 are similar to Schnirlin's in bars 128-9. But in this instance it is possible that Auer's accents, together with the atypical grouping of notes and the *crescendo*, are an attempt to create harmonic 'linear energy', stressing harmonic rhythm and momentum.

An additional noteworthy accent is the one in bar 113 (f^{\natural}) – we might view this accent as an emphasis on the 'point of arrival' at the pinnacle of a *crescendo*. However, Auer's inclusion of the accent may also be an underlining of the cross-relation between the f^{\sharp} (from the previous bar) and the f^{\natural} , which might take the listener by surprise, as the f^{\natural} hints at the flattened sub-mediante minor, a key which is most unexpected given the conventional harmonic language that has been prevalent up to this stage. Interestingly, this harmonic progression is actually a lead-up to an ingenious use of a circle of fifths sequence with a twist in the bars to follow. It culminates in E^{\flat} major before moving back into the home key of g minor (Example 4.32).

Example 4.32: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, Auer's edition, bars 108-116 (Bowing markings added to exemplify bow distribution as described above).



At the outset, the music appears to follow a descending melodic sequence, but Bach manages to craft his music in such a way that the harmonic progression still outlines the following tonal regions, pointing towards a circle of fifths: I (C major) – IV (F major) – vii^o (B_b major) – iii (E_b major) – vi (E_b - chord vi of g minor) – ii (a minor) – V (D major) – I (g minor).

Though Bach starts the sequence in C major, he manages to end the circle of fifths in the tonic (g minor) by creating an overlap of tonal regions between E_b Major and g minor in bar 117 (Example 4.33).

Example 4.33: Harmonic Progression outlining circle of fifths.

67
73
79
85
92
99
106
112
118
124
130

g: IV
V/V
iv^b V^b III
iv^c V i
VII VI V iv IV V i iv⁷
C: I⁹ I F: I⁷ V⁷ I
F: V I g: V⁷ i VI
B^b: V⁷ I g: V⁷(implied) i V⁷ i
V⁷ i^b V⁷ i

B. W. XXVII. (G)

Auer's choice of articulation markings here shows that he was aware of the core harmonic progression outlined above. From the start of the circle of fifths progression, he indicates three slurred notes with an accent on the first semiquaver (bar 111) and adds staccato markings to the rest of the semiquavers in bars 111-2. This is replicated in bars 113-4, stressing the descending melodic sequence. Nonetheless, in bar 117, where the tonality of E^b major and g minor are interchangeable, he follows Bach's slur markings by linking the notes from the second semiquaver onto to the first semiquaver in the next bar. It should be mentioned that both the Joachim and Moser and Busch editions also incorporate these long slurs from bars 117-120. However, Auer adds an accent at the end of each slur, stressing the first beat of each bar in bars 118-120. Each of these accents puts emphasis on the vi- ii- V –I circle of fifth progression in g minor. Auer seems to be the only violinist whose edition highlights this subtle change in harmony, and Bach's witty use of harmonic interplay in this passage.

Schnirlin's edition also differs in other respects in this section from those by Joachim and Moser and Busch. He advises *Sp. Zum Fr.* (Tip to nut/frog / *De la pointe à la hausse*) and *Fr. Zum Sp.* (Nut/frog to Tip/ *De la hausse à la pointe*). This implies that the performer should use the whole length of the bow, creating a seamless phrase. He also includes staccato marks for the first four semiquavers of bar 119, which should be played at the frog of the bow, thus creating a stronger tone. This might have been Schnirlin's way of emphasising the perfect cadence into g minor in bars 119-120, but the presence of four staccato semiquavers in bar 117 seems to underplay the significance of this very cadence (Example 4.34).

Example 4.34: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, Schnirlin's edition, bars 112-130.

In conclusion, Joachim and Moser's edition seems, as one might expect, to have been a model for Joachim's students – Busch, Schnirlin and Auer. However, the later violinists had their own agenda regarding the interpretation of phrasing and articulation in the *Presto*. We have seen how this perpetual motion-like piece can be interpreted in a variety of ways depending on the understanding of the $\frac{3}{8} / \frac{6}{8}$ metre. Diverse views of the metre lead to dissimilar analyses of harmonic progressions, which in turn affect the articulation and phrasing adopted by a performer. Auer's unconventional slurring departs somewhat from Joachim's tradition, but he seems to have had a more sophisticated harmonic sense than some of the others, in view of his treatment of Bach's ingenious harmonic progressions.

Auer, in fact, goes one step further than Joachim in trying to understand the piece in detail. His edition reflects his advice that a violinist should mirror the printed notation and its phrase implications in performance, whilst also remaining flexible towards such matters in the interest of promoting variety of texture. We need to keep the above in mind when evaluating how Auer's students approached the same topic.

Let us now look at the voice-leading structure in bars 9 – 13 of the *Presto*. This is an example of step-wise progressions (Example 4.35). The top line of b[♭]-a[♭]-g[♭]-f[♯] is clearly evident, despite the metric displacement of the f[♯] in bar 12. The implied inner voices and bass line, on the other hand, result from less-obvious features of the passage. When the b[♭] in bar 9 is first sounded, it is heard in the context of the G-minor triad arpeggiated in the previous bar (bar 8). Its 'meaning', however, changes at the third and fourth semiquavers of bar 9, when the harmonic context changes to C minor. This bar-by-bar pattern of harmonies continues: the third between e₂-c remains the harmonic context until displaced by the d[♯]-b[♭] in bar 10, and so forth.

Example 4.35: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bar 6-17, Bach Gesellschaft Ausgabe.



But the manner in which this passage is usually performed distorts these implied harmonies. Depending on the tempo, a compound time performance projects either one dotted crotchet note chord or two dotted quaver note chords per bar. At any chosen tempo, the performance of this passage with a dotted-note pulse would result in parallelisms, either a succession of root position triads (E \flat , Cm | Dm B \flat , etc.) or seventh chords (Cm⁷ | B \flat M⁷ | A^{o7}, etc.).

As previously mentioned, Auer's edition here contains accents not found in Bach's manuscript or even Joachim and Moser's edition. In order to understand his intentions in including these accents, it would be appropriate to draw back somewhat to consider the various accent types that existed in nineteenth-century German violin playing, in order to review the relationship between theory and practice.

5. Accents






An accent serves a variety of purposes in music. Baillot defined a *musical* accent as,

a more marked energy attached to a passage, to a particular note in the measure, to the rhythm, to the musical phrase, either 1) by articulating this note more strongly or with a graduated force, 2) by giving it a longer rhythmic value, 3) by detaching it from the others by a higher or lower pitch.³⁴

He also states that an accent ‘pertains entirely to performance; its variety depends on the degree of the performer’s sensibility’. It can be seen as a stress or special emphasis on a beat to emphasise its position in the bar, or as a mark in written music indicating one or a combination of five basic types of accents: staccato accents, staccatissimo accents, normal accents, strong accents and legato accents. The first four accents can be categorised as percussive accents, while the legato accent is essentially a pressure accent.

³⁴ Baillot, *L'Art du violon*, 352.

Table 4.1: Categories of regularly recurring stresses which serve to give rhythm to the music as suggested by Riemann.³⁵

Percussive accents				Pressure accent
				
Staccato	Staccatissimo	Strong accent <i>martele</i>	Normal accent <i>marcato</i>	Legato accent <i>tenuto</i> <i>portamento</i>
Weak accent		Strong accent	Medium accent	

³⁵ H. Riemann, *Musikalische Dynamik und Agogic: Lehrbuch der musikalischen Phrasierung* (Hamburg: Rahter, 1884), 31-32.

From the seventeenth century onwards, strong and weak accents replaced long and short durations as the basis for rhythmic theory, although mensural notation and its tendency to contradict metre continued to influence practice well into that century. The question of the exact relationship between accent and metre was raised around the middle of the eighteenth century, but has arguably never been satisfactorily answered, since accents are so variable in character and dependent on context. Theorists in the eighteenth and nineteenth centuries, however, mostly adopted a concept of ‘graduated accents’ which were mapped onto metrical grids. Kirnberger, for example, set out the necessity for a ‘periodic return’ of strong and weak accents in relation to time and metre. For instance, in $\frac{4}{4}$ time, each bar contains a notional grid of four beats in the sequence heavy – light – half heavy – light, reproduced at the next hierarchic levels in grouped bars. Riemann proposed an eight-bar model in his theory, essentially suggesting that this traditional grid be maintained. While this theory was generally accepted, and reprinted in German encyclopedia articles as late as 1989, it certainly did not escape opposition. In the following pages, we shall occasionally refer to Riemann’s scheme for ease of categorisation of accents. This is, of course, not intended to imply that the individual performers cited were consciously playing according to this theory.

Theodore Normann, a celebrated guitar pedagogue and performer, once said that ‘without accent there is no more melody in song [than] that in the buzzing of a bee’.³⁶ With correct accentuation, music has a feeling of pulse, symmetry of design and structure, and an expressiveness which brings out its character. Accents are an indispensable factor in making music speak and in setting forth the emotional significance of a composition. Just as a

³⁶ T. Normann, *Some Principles of Interpretation* in *Music Educators’ Journal*, 26, iv (1940), 20-22.

sentence might be made incomprehensible by a wrong emphasis, music, too, can suffer the same consequences through careless accentuation.

Until the eighteenth century, the term *accentus* signified an ornament, and this concept was then transferred to the idea of dynamic accents. In the classical style, the accent is grounded in harmony, melody and rhythm. Metrical and periodic structures are sometimes at odds. Accents were accordingly sometimes displaced.

In the nineteenth century however, Schumann was the foremost advocate that music should return to the supposed origins of music in ‘free speech, ... a higher poetic form of punctuation, as in the Greek choruses, the language of the Bible, or the prose of Jean Paul’.³⁷ Although some opposed Schumann’s views and saw the need to defend the classical system of periodic structures, metre was treated more flexibly by nineteenth-century composers such as Berlioz, Tchaikovsky and Wagner, who advocated a sparing use of heavy accentuation in favour of “expressiveness”.

The first piece of Schumann’s *Kreisleriana* (Example 4.36) is one example which exhibits accents defining a ‘classical’ periodic structure – accents are deployed on the first note of each semiquaver triplet group and more interestingly, these occur on the second note of each slur pairing, thus suggesting a light-heavy slur in performance, resulting in a small swell with each slur. While the accents might encourage a rather metronomic performance approach, such a rendition would come across as dull and dreary in such a feverish piece. Schumann’s comments about music returning to ‘free speech’ ring true in this example. Lingering accents

³⁷ R. Schumann, *Gesammelte Schriften über Musik und Musiker*, i (Leipzig, 1854/R, rev. 5/1914/R by M. Kreisig; trans., 1877–80), 74.

might be used at significant points in this passage – for example, the second and fourth accents of each bar (bars 1-4²) reflect the rising bass line, arriving on the A in the left hand and the dominant chord in the right hand – the first time the tonic has been sounded prominently. One might expect a performer to take more time on the preceding d in that right hand slur (bar 4) to delay the arrival of the tonic and the top of the scale. In a similar way, one might perhaps pause slightly in speech to emphasise an important point. Schumann even indicates a long crescendo marking which leads towards this ‘peak’, and it is interesting to note that the passage (bar 4²– bar 5²) that follows could be interpreted as a ‘free-falling’ improvisatory interpolation. Musicologists have previously categorised the lingering accent described above as the ‘durational accent’, which can be linked to the better-known ‘agogic accent’.³⁸

Bars 9 – 10 (Example 4.36) does not have accents, but Schumann specifies a small crescendo leading to a *sf*, followed by an equally small decrescendo. The *sforzando* marking may imply a slight swell or a fleeting surge in the music, as *sf* or *sfz* were commonly used for an accent within a prevailing dynamic in the nineteenth century.³⁹ Contrastingly, bars 11 and 12 have *sf* markings but crescendo and decrescendo markings are absent. Instead, accents are probably designed to emphasise the syncopated rhythm in the inner voice. The *sf* and accent markings from bars 9 – 14 unsettles the metre and creates an illusion in the listener’s ears of a shifting bar line.

³⁸ H. Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), 150.



³⁹ R. Jackson, ‘Accentuation’ in *Performance Practice: A Dictionary-Guide for Musicians* (New York: Routledge, 2005), 2.

Example 4.36: Robert Schumann, *Kreisleriana*, Op. 16 no. 1; bars 1- 17.

The image displays a musical score for the first system of Robert Schumann's *Kreisleriana*, Op. 16 no. 1, bars 1-17. The score is written for piano and consists of five systems of music. The first system begins with the tempo marking "Äusserst bewegt." and a first ending bracket labeled "1.". The music is in 2/4 time and features a complex, fast-moving melodic line in the right hand, often marked with accents and slurs. The left hand provides a steady accompaniment with chords and moving lines. The score includes various dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The notation is dense and characteristic of the Romantic era's emphasis on expressive performance.

Schumann's *Kreisleriana* has been highlighted here as an example of a composer's meticulous indication of accents in a similar fashion to Auer's copious accents in his edition of Bach's *Presto* from the Solo Violin Sonata in G minor, BWV 1001. Both works contain fast-moving semiquaver passages that might come across as monotonous without a pointed articulation; and both Schumann's and Auer's employment of articulation and dynamic markings show that certain elements of a 'rhetorical' tradition of performance were still alive and well during the Romantic period.

Auer's 1917 edition of the G minor *Presto* contains an array of articulation marks, including

unusual combined accents such as  and . Riemann states that the former accent is a medium one which indicates a marcato and staccato forzato. It may be played moderately percussively and short. The latter is also a medium accent – a combination of a marcato and legato articulation. It may be played moderately percussively with a full-note duration. There is also an instance of a *fz* marking in bars 9 -11, which essentially can be interpreted as a *forced* accent, quite similar to the *sfz* and *sf* markings examined earlier in Schumann's *Kreisleriana*.

Auer's edition includes several examples of unusual accentuation similar to that in bars 117-20 (Example 4.37). In this example, Auer adheres to the slur markings in Bach's autograph, just like the other editions mentioned so far. Busch and Schnirlin include bowing instructions ('Tip to Nut' and 'Nut to Tip') which suggest that the performer should utilise evenly the entire length of the bow, while Auer includes an accent on the last note of every slur. Although the accent falls on the first beat of each bar, the slurs indicate that Bach also intended for an effect comparable to that of a shifting bar-line. Auer's accents, however, cover up the metrical displacement. Bar 119 is equally questionable. In this instance, Auer not only indicates an accent on the $f^{\#}$, he also includes fingering suggestions which recommend a shift from the third position down to the first position. This accent, coupled with the position shift, does not mirror his advice that position changes should be 'effected in

a manner as completely inaudible and unmissable', a rule that 'remains the same, irrespective of the fingering used'.⁴⁰

Example 4.37: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bars 117-21 (ed. Leopold Auer).



Another illustration of Auer's seemingly haphazard addition of accents can be seen in bar 87 (Example 4.38). Here, he adds an accent onto the $f^{\#}$ in the company of a tenuto marking.

According to Riemann, this pressure accent is a medium accent, and might call for a legato pressure rather than one which points to an evident attack on the note. Nonetheless, Auer also incorporates a *crescendo* and a *forte* pointing towards the $f^{\#}$, giving it more emphasis than

any other note in the bar. But, if one assumes that Auer included accents on the notes of greatest importance, then the choice of adding an accent on the $f^{\#}$ rather than the top c" seems unfounded. The $f^{\#}$ in the first beat of bar 87 can be seen as a mere passing note, while the

⁴⁰ Auer, *Violin Playing as I Teach It*, 34-5.

note of significance is really the c''' , not only because it is the highest note in the whole of the second half of the work after the d''' in bar 58, but also because it implies a dissonance,— it can be analysed as the seventh of a dominant seventh chord in G minor, or a diminished seventh, resolving to a b' in bar 90.

Example 4.38: J.S. Bach *Presto* from Sonata in G minor, BWV 1001, bars 86-90 (ed. Leopold Auer).



The above survey attempts to summarise the use of accents in the editions discussed, but does not present us with an overview of how theory was put into practice by the violinists in question; neither does it demonstrate general ‘rules’ for the use of accents in the various violin schools. As previously mentioned, Riemann delineated two main forms of accents: the ‘Dynamik’ and ‘Agogic’ accent. Milsom notes that an analysis of Joachim’s 1903 recording of his *Romanze in C Major* identifies a use of accents that combines these two types. He remarks that Joachim uses an ‘accentual prolongation’ where notes are stressed and lengthened in order to outline the melody. This type of accentuation is used for ‘structural

purposes'.⁴¹ Milsom also observes that the use of agogic accents on the first of each group of semiquavers draws attention to the phrase implications of the slurs within the piece.

Milsom draws parallels between the approach to accentuation in recordings by Joachim and Auer. He states that 'prevalent accentuation' can be found in both recordings of Brahms's *Hungarian Dance No. 1*, and that the use of agogic accents is quite apparent. Auer also lengthens notes in his Brahms recording to 'promote further textural variation', though Milsom comments that such a summary cannot apply to Auer's recording of Tchaikovsky's *Melodie*, for his use of agogic accents here appears merely to create subtle inflections. Milsom's extensive survey of Joachim's and Auer's use of accents in their recordings needs no repetition here, though it would be pertinent to point out that while Auer does resemble Joachim in his overall approach to accentuation, he also seems to have a personal treatment of agogic accents in his Tchaikovsky recording. We shall now turn to recordings from other Joachim and Auer students to map out the application of accentuation in performance through the different violin schools.

⁴¹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 55.

Recordings of Joachim's and Auer's students

Joachim's students

Maud Powell

(i) Bach – Bourrée from Solo Partita in B minor, BWV 1002

Maud Powell also recorded Bach's B minor Bourrée in 1913, and her recording makes a good comparison with Joachim's 1903 performance. One immediately observes that her multiple-stops are more 'snatched' and pronounced than Joachim's. While this is evident in the opening bars of the piece, it is even more apparent in bars 21 – 27, where the down-bow multiple-stops are yet more pronounced than the ones found at the beginning of the piece. These eventually ease into a gentle, expressive line in bar 32⁴ – 37 even though multiple-stops are still prevalent (Example 4.39).

Example 4.39: Bach, *Bourrée* from Solo Partita in B minor, BWV 1002, bars 19-39. [CD 1 Track 21, 0'55"].

The image displays a musical score for Example 4.39, consisting of four staves of music. The music is in B minor, as indicated by the key signature of two sharps (F# and C#). The first staff begins with a melodic line featuring a long, sweeping slur over the first few measures. The second and third staves provide harmonic support with chords and rhythmic patterns. The fourth staff continues the melodic and harmonic development. The notation includes various note values, rests, and dynamic markings, typical of a Baroque lute or harpsichord score.

One might expect Powell to play the following few bars of even quavers (bar 44ff.) with less stress and perhaps a more legato texture. However, her performance shows otherwise – the notes are played spiccato. This method might seem more suitable for the quaver passage (bar 58ff.), however, here Powell instead uses a heavy staccato with slight accents – a far cry from the lightness heard from Joachim in his recording (Example 4.40).

Example 4.40: Bach, *Bourrée* from Solo Partita in B minor, BWV 1002, bars 40-69, [CD 1 Track 22, 1'15"'].

The image displays a musical score for six staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The score is arranged in a single system with six staves, likely representing different voices or instruments in a multi-staff arrangement.

Another interesting feature of Powell's approach to phrasing and articulation is her method of playing accents. As explained earlier, her multiple-stops are stressed by a 'snatched' tone quality. However, her accents are hardly stressed at all; instead, they are rather similar to tenuto markings.

(ii) Saint-Saëns *The Swan* from *Carnival of the Animals*

Powell's 1911 performance of *The Swan* is a stark contrast to her Bach recording – hardly surprising given the divergent music styles. Here, Powell's two-bar phrasing seems straightforward and 'classical' in nature up until bar 14. In these opening bars, she makes a moderate separation between each phrase when the music indicates a phrase break by means of rests (Example 4.41).

Example 4.41: Phrase separations in Powell's performance of Saint-Saëns *The Swan* from *Carnival of the Animals*, bars 1 – 14, [CD 2 Track 1, 0'00"]. (The author is using Bériot's phrase separation markings - */* indicates a slight separation; */* indicates a moderate separation; and *//* indicates a large separation; *→* indicates that the note is held on).⁴²

However, the phrase separations become slighter when the texture becomes thicker in bars 8-11. Instead of observing the rests here, Powell sustains the d^{'''} and f^{'''}, linking up the notes to

⁴² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 59.

the first beat of the next bar. This results in a six-bar phrase from bars 15 – 30. There is only a slight separation between bars 26 and 28 (Example 4.42).

Example 4.42: Phrase separations in Powell's performance of Saint-Saëns *The Swan* from *Carnival of the Animals*, bars 15 – 30, [CD 2 Track 1, 0'37'']. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on).

The image displays a musical score for Example 4.42, consisting of four systems of music. Each system begins with a bar number: 15, 19, 23, and 27. The score is written for piano, with a treble clef for the right hand and a bass clef for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the right hand is characterized by arpeggiated chords and eighth-note patterns. The left hand provides a steady accompaniment of eighth notes. The score includes several phrase separation markings: a red arrow (→) at the end of bar 15, a red dashed line (---) between bars 26 and 27, and a red solid line (/) between bars 28 and 29.

Despite this unashamed alteration of the score, Powell's phrasing is still ruled by the harmony and beat hierarchy – a typical Joachim principle (and indeed one of all good musicianship).

Auer's students in Russia

Kathleen Parlow

(i) J.S. Bach: Air, from Orchestral Suite no. 3 in D major, BWV 1068

Parlow's use of phrase separation in her 1909 performance of *Air*, from J.S. Bach's Orchestral Suite No.3, is similar in style to Auer's recording of Tchaikovsky's *Melodie*, Op. 42, no. 3. She holds on to the tied minims in bars 1, 3 and 4, and then inserts a scarcely perceptible separation after the first quaver of bar 2 (Example 4.43).⁴³

⁴³ See Milsom's analysis of phrasing separation in Auer's recording of Tchaikovsky's *Melodie*, Op 42 no. 3 in *Theory and Practice in Late-Nineteenth Century Violin Performance*, 48.

Example 4.43: Phrase separations in Parlow's performance of Air, from J.S. Bach's Orchestral Suite No.3 (arr. Wilhelmj), bars 1-7 [CD 1 Track 5, 0'00"]. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on).

Air
(For the G-String)

J. S. BACH

Lento e molto espressivo

The musical score is presented in three systems, each with a treble and bass clef. The first system begins with a piano (*pp*) dynamic. The second system includes a *cresc.* marking. The third system features first and second endings, with a piano (*p*) dynamic. Red dashed lines and arrows are overlaid on the score to indicate phrase separations and note holds as per the example text.

In bars 4 and 5, the last two pairs of semiquavers are notably 'paired'. This intricate sub-phrasing slightly distorts the long 6-bar line. The same style of small-scale phrasing can be found again in bar 19 where Parlow practically cuts the bar in half – the first two beats are separated by a rather obvious bow-change. One cannot doubt Parlow's ability to disguise bow-changes, and the evident phrase separation in the middle of the bar is certainly not unintentional.

Parlow also brings out individual notes, for example the second of bar 14 and the penultimate of bar 15. These are not played as strong accents, but instead treated with a subtle agogic lengthening. Again, while these accents might slightly 'disfigure' the Romantic long phrase lines, Parlow's use of agogic accents brings out the notes with significant melodic interest (Example 4.44).

Example 4.44: Use of agogic lengthening in Parlow's performance of Air, from J.S. Bach's Orchestral Suite No.3 (arr. Wilhelmj), bars 13-25 [CD 1 Track 5, 1'38"]. (The circled notes indicate where agogic accents are used).

The image displays a musical score for the 'Air' from J.S. Bach's Orchestral Suite No. 3, arranged by Wilhelmj. The score is presented in three systems, each with a first violin part (top staff) and a piano accompaniment (middle and bottom staves). The first system begins with a *p* dynamic and a *cresc.* marking. The second system starts with a *pp* dynamic and a *cresc.* marking. The third system includes dynamic markings of *dim.* and *e*, and tempo markings of *poco rit.*, *tr*, *a tempo*, and *molto rit.*. The piano accompaniment features a complex rhythmic pattern of sixteenth notes. In the first violin part, several notes are circled in red, indicating agogic accents. These accents occur at the end of phrases in measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25. The overall performance style is characterized by a gradual increase in volume and a slight slowing down of the tempo towards the end of the piece.

This use of agogic accents certainly mirrors Auer's own employment of the device.

(ii) Chopin Nocturne op. 27 no. 2 (arr. Wilhelmj)

In contrast to her Bach performance, Parlow's recording of Chopin's *Nocturne* op. 27, no. 2 is characterised by long phrases. When she does apply phrase separations, these are certainly all the more striking. For example, the first phrase of her performance lasts for seven bars without a hint of any small-scale phrasing. A large separation is then executed between bars 7 and 8, effectively creating an emphatic landing on the top of the ascending figure (Example 4.45).

Example 4.45: Phrase separations in Parlow's performance of Chopin's *Nocturne*, Op. 27, no. 2 (arr. Wilhelmj), bars 1 – 8, [CD 1 Track 6, 0'00"]. (The author is using Bériot's phrase separation markings - indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on)



Slight and subtle separations are, however, heard later in the recording where notes are reiterated with agogic lengthening across a bar line, for example in bars 9 – 10, and bars 10-

11 (Example 4.46). These breaks are likely inserted to highlight the change in texture and harmony.

Example 4.46: Phrase separations in Parlow's performance of Chopin's *Nocturne*, Op. 27, no. 2 (arr. Wilhelmj), bars 8-11 [CD 1 Track 6, 0'26'']. (The author is using Bériot's phrase separation markings - \nearrow indicates a slight separation; $/$ indicates a moderate separation; $//$ indicates a large separation; \rightarrow indicates that the note is held on).



While Parlow's performance style mostly seems to accord with Auer's manner, it is curious that she includes a moderate separation between each multiple-stop in bar 52, hence effectively ignoring the slur marking. One should also remember that Wilhelmj's score uses a *glissando* style of playing through the ascending motif. Parlow's separations are accompanied by agogic lengthening. Each multiple-stop seems to be played on a separate bow, though it is difficult to draw firm conclusions given the poor sound quality of the transfer (Example 4.47).⁴⁴

⁴⁴ F. Chopin, *Nocturne* Op. 27, no. 2 (arr. Wilhelmj), Parlow, piano accompaniment unknown (Appian, CDAPR7015, 1991).

Example 4.47: Phrase separations in Parlow’s performance of Chopin’s *Nocturne*, Op. 27, no. 2 (arr. Wilhelmj), bars 47-54, [CD 1 Track 6, 3’03”]. (The author is using Bériot’s phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on).

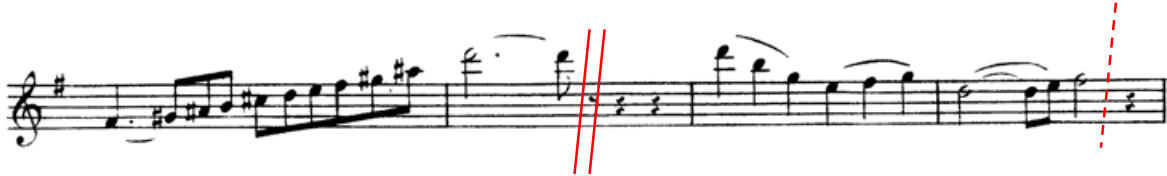


Alexander Petschnikoff

(i) Saint-Säens *The Swan* from *Carnival of the Animals*

Petschnikoff’s 1914 recording of Saint-Säens’s *The Swan* and Powell’s recording of the same work makes a good comparison. In a similar fashion to the latter, Petschnikoff adheres to the two-bar phrase groupings outlined by the melody, but these are executed slightly more clearly, and each phrase noticeably ends with a ‘tailing-off’. In bar 9, where Powell holds the d” through the bar and reiterates the note at the start of bar 10 with a slight accent, Petschnikoff executes the same ‘tailing-off’ as before, makes a ‘large’ separation, and then starts bar 10 with a fairly emphatic accent (Example 4.48). This is obviously done to highlight the start of a new melodic figure.

Example 4.48: Petschnikoff's execution of separation and accent in his recording of Saint-Saëns' *The Swan*, bars 8-11, [CD 1 Track 7, 0'47'']. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on).



One other place where a notable separation is used within a slur marking is bar 17 (Example 4.49). Here, Petschnikoff inserts a large gap, and punctuates the notes by agogic lengthening, highlighting the chromatic inflection from f[♯] to f[♯], that heralds the return of the opening melody. Interestingly however, Petschnikoff makes only a very slight gap between the f[♯] and g[♯]. This creates a nearly seamless transition back into the recapitulation, and allows a continuous diminuendo into the next bar.

Example 4.49: Petschnikoff's execution of large separation and accent in his recording of Saint-Saëns' *The Swan*, bars 16-19, [CD 1 Track 7, 1'28'']. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on).



While at first Petschnikoff adheres to phrase groupings in two bar units, these are modified into half-bar phrases in bars 22 – 23, with an accent placed on the first note of the last group (Example 4.50). Even though the separations are slight, they slightly upset the overall ‘equilibrium’ of the two-bar phrase structure in order to achieve a variety of nuance.

Example 4.50: Petschnikoff’s execution of separation and accent in his recording of Saint-Saëns’ *The Swan*, bars 20-28 [CD 1 Track 7, 2’12”]. (The author is using Bériot’s phrase separation markings - *⋮* indicates a slight separation; */* indicates a moderate separation; *//* indicates a large separation; *→* indicates that the note is held on; circled notes indicate where agogic accents are used).



Yet again, Petschnikoff’s overall ethos for phrasing and accentuation is similar to that of Joachim’s and Auer.

David Hochstein

- (i) Brahms Waltz in A major, Op. 39 no. 15

Brahms’s Waltz in A Major makes a good case study for analysing the use of phrasing and articulation. The nature of the piece calls for regular eight-bar phrases. Also, within each bar,

the dance has only a single accent, on the first beat of each bar. The remaining beats in the bar are light and equal in length. This pattern is repeated from bar to bar.

Hochstein breaks the eight-bar phrase groups into groups of 4 bars, with a slight and hardly noticeable separation between the groups (bars 4' and 8') (Example 4.51).

Example 4.51: Hochstein's grouping of phrases in his transcription of Brahms's Waltz, Op. 39 no. 15, bars 1-8, [CD 1 Track 10, 0'00"]. (The author is using Bériot's phrase separation markings - *⋮* indicates a slight separation; */* indicates a moderate separation; and *//* indicates a large separation; *→* indicates that the note is held on; circled notes indicate where agogic accents are used).



This largely continues throughout the performance. However, there are instances where more emphatic phrase separations are found. For example, between bars 22 and 23, Hochstein executes a rather noticeable separation, possibly to lay emphasis on the return of the opening melody (Example 4.52).

Example 4.52: Hochstein's use of large phrase separations in his transcription of Brahms's Waltz, Op. 39 no. 15, bars 21-26, [CD 1 Track 10, 0'30"]. (The author is using Bériot's phrase separation markings - / indicates a slight separation; // indicates a moderate separation; and // indicates a large separation; → indicates that the note is held on; circled notes indicate where agogic accents are used).



One other interesting highlight of Hochstein's performance is his use of a variety of accents. As explained earlier, one would expect a waltz to contain a strong down beat and two light and equal beats.⁴⁵ However, Hochstein's interpretation of strong and light beats varies through the piece. In bar 3, for example, he executes the slurred staccato in a rather sprightly manner, placing more emphasis on beats 2 and 3 than on beat 1 (Example 4.53). This is certainly performed in a Viennese manner.

⁴⁵ The French waltz contains one heavy and two light equal beats. But the main feature of a Viennese waltz is that those three beats per measure are not played evenly. The first beat is heavy like the French waltz; but the second is played slightly early; while the third is even. The rhythm is therefore slightly 'erratic'.

Example 4.53: Hochstein's interpretation of slurred staccatos in his transcription of Brahms's Waltz, Op. 39 no. 15, bars 1-8, [CD 1 Track 10, 0'00"].

(i) Original notation



(ii) Hochstein's interpretation



However when the figuration returns in bar 7, he interprets the slurred staccato as representing tenuto or agogic lengthening. The lively accents only return when the same melody is reprised later on in the piece. 'Kicked' accents are found in instances where the slurred staccato leads to an imperfect cadence, and these are often played with a 'hurrying' of tempo. Other occurrences of slurred staccatos lead towards a perfect cadence, and often feature a diminuendo.

Another interesting use of accents can be found in bars 31 -36 where the ascending melodic line paired with a *crescendo* marking sees Hochstein placing a gradually increasing emphasis on the first beat of each bar. The stress therefore grows with each bar, and the accent is at its

strongest point in bar 35, where there is a lingering accent on the b^b, probably to effect a melodic climax (Example 4.54).

Example 4.54: Slurred staccatos in Hochstein's transcription of Brahms's Waltz, Op. 39 no. 15, bars 30-37.



(ii) Kreisler's *Liebesleid*

Hochstein's interpretation of slurred staccatos is more consistent in his performance of Kreisler's *Liebesleid*. While he previously interpreted these in a rather varied fashion, here he merely construes the slurred staccatos as accented notes with a gentle acceleration of tempo (bars 3, 7, 11 etc.) (Example 4.55). Although this adheres to the score in cases where the slurred staccato involves quavers, this is not the case in instances such as bar 14 where the slurred staccato falls on two even crotchets. The acceleration in tempo causes the second crotchet to sound shorter than the previous one, which alters the rhythm of the piece. Interestingly, when the melody returns later in *Tempo I*, Hochstein employs a gentler approach.

Example 4.55: Hochstein’s interpretation of slurred staccatos in Kreisler’s *Liebesleid*, bar 1-15, [CD 1 Track 11, 0’00”].



Rhythm is also distorted as a result of accentuation in bars 50 and 54. Here, Hochstein uses an agogic accent on the second beat of the bar, and as a result, lengthens the note into a double-dotted one. This varies the rhythm slightly, and creates an intensification of expression in accordance with the *con passione* performance direction (Example 4.56).

It is interesting to note that Kreisler’s own 1938 recording with Franz Rupp also displays the same type of accentuation. The agogic accents used in the composer’s own performance are more distinct than Hochstein’s. They are also longer. It sounds as if Kreisler is deliberately ‘weighing down’ each accent with long bow strokes, creating a rich texture with the expected rhythmic distortion.

Example 4.56: Slurred staccatos in Kreisler’s *Liebesleid*, bar 48-58.



Hochstein's recordings show characteristics of the German Violin School in respect of phrase separations. One might argue that the distortion of rhythms and off-string slurred staccatos might owe little to by Joachim and Auer, and each violinist, including Hochstein, uses rhythmic distortion in slightly different ways. It is possible that Hochstein had been influenced by Kreisler in the use of 'weighted' agogic accents. This is hardly surprising given that Hochstein and Kreisler were close friends, and corresponded with each other over musical interpretation. The latter even recorded Hochstein's arrangement of Brahms's *Waltz* in A Major, Op. 39 no. 15 as a tribute after Hochstein's death in the First World War.

Mischa Weisbord

(i) Ries *Perpetuum Mobile*, Op. 34 no.5

As its title suggests, this fast-paced work definitely calls for the off-the-string strokes which Weisbord applies in his recording. The style of composition is rather similar to Bach's G minor *Presto*, BWV 1001 and Weisbord naturally accents notes which highlight the harmony or melody. For example, in bars 41 – 44, Weisbord emphasises the ascending melodic line (f[♯] – g[♯] – g[♯] – a[♯]) rather strongly. The accents recur later on in the piece (bars 111-114) (e[♯] - f[♯] - g) (Example 4.57).

Example 4.57: Weisbord's use of accents in his performance Ries's *Perpetuum Mobile*, Op. 34, no. 5, [CD 2 Track 2, (i) 0'21", (ii) 1'02"]. (The circled notes indicate where Weisbord uses agogic accents).

(i) bars 37 - 46



(ii) bars 111-114



While the entire performance features *spiccato* articulation throughout, the depth of the tone varies as the tessitura and dynamic change. Sonority is consistent until bar 64 where the *spiccato* lightens through the bar with the *decrescendo* marking, paving the way for bar 65ff and the key modulation to C major (Example 4.58).

Example 4.58: Ries's *Perpetuum Mobile*, Op. 34, no. 5, bars 62 – 66, [CD 2 Track 2, 0'32''].



However, this approach is not followed in bar 72 – here, the *spiccato* deepens into more extended note-lengths despite the *decrescendo* marking. From bar 73, the *spiccato* continues to be heavy and longer than usual, with the e⁵ notes heavily accented, possibly to highlight the cross-relation between the e⁵ and e⁴s (Example 4.59). This is reiterated in bars 194 – 180, where not only is the chromatic line emphasised by accents, but the cross-relations between the f⁵ and f⁴s are also brought out.

Example 4.59: Weisbord's use of accents in his performance of Ries's *Perpetuum Mobile*, Op. 34, no. 5. [CD 1 Track 2, (i) 0'42" (ii) 1'58"]. (The circled notes indicate where Weisbord usesagogic accents).

(i) bars 72 – 76



(ii) bars 194 - 180



(ii) Sarasate – Romanza Andaluza, Op. 22, no. 1

Weisbord's 1924 Sarasate recording sometimes uses accents for a different function from those of the Ries recording – namely to highlight the Spanish characteristics of the work. They are employed to emphasise the 'exotic' *acciaccaturas* and repeated notes (bars 6, 7, 11) (Example 4.60).

Example 4.60: Weisbord's use of accents in his performance of Sarasate's *Romanza Andaluza*, Op. 22, no. 1, bars 1 – 13, [CD 1 Track 13, 0'00"]. (The circled notes indicate where Weisbord uses agogic accents).

The image shows a musical score for a violin part. The top staff is labeled 'Violine.' and '1^{me} Corde'. It begins with the tempo marking 'Andantino.' and the performance instruction 'molto espress.'. The music is in 3/8 time. Two notes in the first staff are circled in red. The second staff shows a continuation of the melody with another circled note.

A combination of accents and irregular phrasing is also used to underline the syncopated rhythms, that are such features of Spanish music, for example in bar 18, where an accent is placed on the g^{'''}. Bars 24 – 26 is made more intricate by Weisbord's asymmetrical phrasing, which once more draws attention to the syncopations. Sarasate slurred regularly each group of four semiquavers (Example 4.61).

Example 4.61: Sarasate's own phrase markings in bars 21 – 27.

The image shows a musical score for a violin part. It is marked 'p' and '2^o Corde'. The score shows a complex phrase with slurs and accents over a group of four semiquavers.

Weisbord, however, extends the slur to the first quaver of the next bar, adding a staccato mark to the end of the resultant phrase. This is then followed by an accented second note in each bar, emphasising the syncopated rhythm (Example 4.62).

Example 4.62: Weisbord's use of accents in his performance of Sarasate's *Romanza Andaluza*, Op . 22, no. 1, bars 21-27, [CD 1 Track 13, 0'35"']. Weisbord's slurs are marked in red.



One other characteristic of Spanish music is the use of consecutive thirds in the melodic line. Weisbord does not hesitate to draw particular attention to this. In bar 70 he makes an obvious change of bow for each note, although Sarasate indicated a slur between the switch from g^1 to a^1 , and again from a^1 to b^1 (bar 70⁶ to bar 71¹) (Example 4.63).

Example 4.63: Weisbord's use of accents in his performance of Sarasate's *Romanza Andaluza*, Op . 22, no. 1, bars 67-70, [CD 1 Track 13, 2'04"'].



The same kind of separate bow emphasis is used in bar 82 and 86 in the melody in ascending thirds. Here, Weisbord evidently uses a different bow for each note, and increases the length of his stroke through the bar. The intensification climaxes with the rather harsh accent characteristic of flamenco dance rhythms in bar 83¹. This leads to an accented crotchet in the second beat of bar 83, highlighting the syncopated rhythm once again (Example 4.64). A similar occurrence can be found in bars 86-7.

Example 4.64: Weisbord's use of accents in his performance of Sarasate's *Romanza Andaluza*, Op. 22, no. 1, bars 80-89, [CD 1 Track 13, 2'31"].



We can therefore conclude that Weisbord's treatment of articulation and phrasing is remarkably varied. In the Ries recording, he uses accents to highlight notes of harmonic interest in what might otherwise be a dull flood of fast-flowing semiquavers. His recording convincingly demonstrates various types of *spiccato*, differentiating between a number of textures. The Sarasate recording shows a different side to Weisbord's musicality – here, he uses piquant accentuation to bring out Spanish and flamenco influences which are prevalent in the piece.

Such practices were obviously not unique to Weisbord's playing style. It was noted earlier that Auer and Schnirlin, among others, used accents in their editions to highlight notes of melodic and harmonic importance.

Isolde Menges

Fauré *Berceuse*, Op. 16

Menges's approach to phrasing in her 1925 recording of Fauré's *Berceuse* seems straightforward. Phrases are moderately separated in 4-bar or 8-bar groups as in bars 1 – 14 (Example 4.65i). But Menges incorporates caesuras to vary the phrase lengths in the second section of the work, for example in the last quaver of bar 47, which stresses the climax of the ascending scale (Example 4.65ii). This breaks the phrase from bar 45⁶ into groups of two bars. The two-bar phrasing groups continue until bar 53⁵, shaped closely in accordance to the dynamic fluctuation, in a similar manner to Ysaÿe's recording.⁴⁶

⁴⁶ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 50-51.

Example 4.65: Menges's phrase groupings in her recording of Fauré's *Berceuse* [CD 1 Track 9, (i) 0'00" (ii) 1'22"]. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; // indicates a large separation; → indicates that the note is held on; circled notes indicate where agogic accents are used).

(i) bars 1 – 16

Allegretto moderato.
con sordina

pp

mf

(ii) bars 41-49

dolce

mf

Toscha Seidel

Kreisler – Liebesfreud

Seidel's 1926 recording of Kreisler's *Liebesfreud* is a turning point in this discussion, for his performance is the first that notably deviates from the Auer model in terms of phrasing and articulation. The exuberance of this work is transmitted through heavy accents on the multiple-stops from the outset. Seidel puts a weighty accent on the first beats of each phrase, which are not necessarily found on the first beat of each bar. In bar 4, for example, the phrase starts on the second beat, which one would normally interpret as weaker than the third. Seidel however, places a strong accent on the first beat of each two-beat phrase, thus creating effectively a 'syncopated hemiola' (Example 4.66).

Example 4.66: Accents in Seidel's recording of Kreisler's *Liebesfreud*, bars 1-8¹, [CD 2 Track 3, 0'00"].

The image shows a musical score for the first eight bars of Kreisler's *Liebesfreud*. The tempo is marked 'Allegro [Скоро]' and the dynamics are 'f marcato'. The score is written in 2/4 time. The first bar starts with a forte dynamic and a marcato articulation. The second bar has a trill. The third bar has a forte dynamic and a marcato articulation. The fourth bar has a forte dynamic and a marcato articulation. The fifth bar has a forte dynamic and a marcato articulation. The sixth bar has a forte dynamic and a marcato articulation. The seventh bar has a forte dynamic and a marcato articulation. The eighth bar has a forte dynamic and a marcato articulation. Red boxes with a greater-than sign (>) are placed above the first notes of bars 1, 3, 5, 7, and 8, indicating accents. The notes in these boxes are: bar 1 (quarter note), bar 3 (quarter note), bar 5 (quarter note), bar 7 (quarter note), and bar 8 (quarter note).

In the *Grazioso* section, Seidel places lengthened accents on every dotted minim and the first note of each five-quaver slur. Bar 53ff (Example 4.67) are characterised by extreme double-dotting.

Example 4.67: Kreisler's *Liebesfreud*, bars 32¹ – 64¹, [CD 2 Track 3, 0'20''].

The image displays a musical score for five staves of music. The notation includes various rhythmic and performance markings. The first staff begins with a treble clef and a key signature of one flat. It features a trill (tr) and a dynamic marking of *più lento* above the staff. The second staff has a dynamic marking of *v* (forte) above the staff. The third and fourth staves contain numerous slurs and fingerings (e.g., 0, 3, 2, 4, 0, 4, 3). The fifth staff continues the melodic line with similar slurs and fingerings. The music is characterized by complex rhythmic patterns, including dotted minims and five-quaver slurs, as mentioned in the text.

One point of interest in Seidel's playing is his interpretation of staccato markings. Other students of the Joachim and Auer tradition interpreted staccatos as off-the-string strokes, commonly with a lighter string sound. But, Seidel's staccatos are heavy and carry a certain degree of virtuosity, which is analogous to the approach of the nineteenth-century French

violin school –this performance is in fact closer to how Kreisler interpreted his own composition in his 1938 recording.

Seidel's recording makes a good comparison with Hochstein's earlier disc of Kreisler's *Liebesleid*. While it has been noted earlier that the latter's interpretation of staccatos is generally consistent, Seidel's performance displays less discipline. The accents on the multiple-stops in the younger violinist's recording are significantly more 'weighted' than Hochstein's and this suggests that, for Seidel, virtuosity is more imperative than achieving a constant tone.

This might hint that Auer's influence within the Russian school was waning by 1925. But there is obviously not enough evidence to make too firm a generalisation. We shall now examine Auer's impact in America.

Auer's students in America

Oscar Shumsky

Wieniawski *Polonaise Brillante* No. 2 in A Major, op. 21

Wieniawski's *Polonaise Brillante* in A Major might not seem to offer much potential for variety of phrasing and articulation, but Shumsky's gripping performance of this showpiece

shows the contrary, demonstrating imaginative articulation from ‘flying spiccato’ to a dazzling display of virtuoso *ricochets*.

Shumsky has a peculiar habit of making an accent fall towards the end of a phrase, such as in bar 26³ (Example 4.68). The ‘last-note accentuation’ crops up three times in the opening section. Each occurrence is either accompanied by a *decrescendo* marking, or by a performance direction suggesting that the performer play at the tip of the bow, producing a subdued dynamic.

Example 4.68: Accents in Shumsky's recording of Wieniawski's *Polonaise Brillante* in A Major, *Allegro Moderato* section, [CD 2 Track 4, 0'00"]. (Shumsky's use of accents is highlighted in red boxes.)

The image displays a musical score for the first system of Wieniawski's *Polonaise Brillante*. The score is written in treble clef, A major, and 3/4 time. It begins with the tempo marking "Allegro moderato." and the number "16". The first measure is marked with a forte dynamic (*f*) and the instruction "brillante". The score features a variety of musical notations, including slurs, trills, and accents. Two specific accents are highlighted with red boxes: one on a note in the third measure of the second staff, and another on a note in the fifth measure of the sixth staff. The score concludes with a piano dynamic (*p*) marking.



Further on, Wieniawski marks *du talon*. (at the ‘nut’ or ‘frog’ of the bow) at a Sul G passage before the *dolce e tranquillo* [sic.] section, encouraging a brash and even aggressive bow stroke (Example 4.69). But Shumsky interprets this as implying lengthened *unaccented* notes, which hardly reflects the rhapsodic character that Wieniawski probably intended.

Example 4.69: Wieniawski *Polonaise Brillante* in A Major, Op. 21, bars 107 – 117, [CD 2 Track 4, 3’13”].



Another example of his modification of accent markings can be found in the *dolce e tranquillo* [sic.] section. Even though the fourth bar of the section is marked *semplice* [sic.] (simply), the minims are played with a fair deal of *gusto*, including agogic accents. Yet the accented

staccatos (bar 6) are interpreted rather gently, almost as if the articulation marks were not present (Example 4.70).

Example 4.70: Wieniawski *Polonaise Brillante* in A Major, Op. 21, *dolce e tranquillo* section, [CD 2 Track 4, 3'35"'].

Benno Rabinof

Handel Violin Sonata no. 4 in D Major, Op.1, no. 14, Adagio & Allegro

This performance shows little deviation from the composer's indicated phrasing in the *Adagio*. Rabinof's phrasing is more obviously ruled by a hierarchy of longer phrases and sub-

phrases, the former being particularly marked. However, he also includes a slight separation between each arpeggiatic figure in the opening theme (Example 4.71). This gives each of these a slight emphasis, as if every note had a tenuto marking.

Example 4.71: Opening figure of Handel’s Violin Sonata no. 4 in D Major, Op. 1 no. 14, *Adagio*, (ed. Leopold Auer), [CD 2 Track 5, 0’00”].



Another point of interest is the way Rabinof treats each slurred dotted figure (eg. bar 2). While we should not mistake slur (and bow) markings for phrase markings, Rabinof’s style of breaking up the slur slightly distorts each phrase group. This interpretation is again repeated in bar 8, producing a rather disjointed phrase (Example 4.72). In both instances, it is as if Rabinof construed the slur marking to mean slurred staccatos.

Example 4.72: Handel Violin Sonata in D Major, Op. 1 no. 14, *Adagio*, bars 6 – 8, (ed. Leopold Auer), [CD 2 Track 5, 0’32”].



The *Allegro* second movement of this Sonata also contains some rather interesting features. A rather personal and even *modern* style seems to imbue Rabinof's performance. While one can understand the need to create a sprightly contrast following the majestic *Adagio*, Rabinof goes to the extreme of adding staccatos almost at random. Where accents are indicated in the score, Rabinof tends to exaggerate – the accents are either played legato without a hint of any 'attack'; or 'kicked' to the extent that the note length is shortened and the tone becomes percussive.

The opening fanfare figure, for example, is marked staccato. However, Rabinof plays this with a certain degree of *legato*, almost as if tenuto marks were designated instead (Example 4.73).

Example 4.73: Handel Violin Sonata in D Major, Op. 1 no. 14, *Allegro*, bars 1 – 4, (ed. Leopold Auer), [CD 2 Track 6, 0'00"].



An interesting use of *spiccato* can be found in bars 13ff. Here, the modern performer might perform the passage *piano*, with a *crescendo* only in bar 16. Rabinof starts the Alberti-bass figure *forte* with long bow strokes and then introduces a *piano* *spiccato* in the next bar (Example 4.74). It is perhaps natural for the performer to create some variation in repeated passages – in this case, an echo effect – but this approach is repeated in bars 15 and 16, which are not sequential figures. Bar 15 is played legato, but bar 16 is performed quietly with

spiccato bowing, hence ignoring the structural effect of a descending scale into the f^\sharp in bar 17, in favour of an emphasis on ‘local’ colour.

Example 4.74: Handel Violin Sonata in D Major, Op. 1 no. 14, *Allegro*, bars 9⁴ – 17, (ed. Auer), [CD 2 Track 6, 0’19’].⁴⁷

Of course Rabinof could hardly have been ignorant of the harmonic structure of the music. There are several instances where he adds accents to harmonically prominent notes either leading to a cadence or modulation. In bar 40, for example, he inserts an accent onto the first of each group of four semiquavers, thus highlighting the D Major arpeggio which climaxes on the d'' in bar 41³. Rabinof also emphasises notes which draw attention to the circle-of-fifths progression in bars 45-48¹ (Example 4.75).

⁴⁷ The Handel Gesellschaft edition does not contain any dynamic markings.

Example 4.75: Handel Violin Sonata in D Major, Op. 1 no. 14, *Allegro*, bars 39 – 48, (ed. Leopold Auer), [CD 2 Track 6, 1'32"].




Although this survey of Auer’s American pupils is relatively short compared to the discussion of his Russian students, including yet more recordings would only paint a similar picture. It is fairly obvious from both Shumsky and Rabinof’s recordings that while certain aspects of Auer’s teachings survived in their performances, ‘modern’ trends were more prominent in the later Auer students.

The Hungarian violin works

In a section entitled ‘*The Gypsy Touch*’ in the guide to gypsy violin-playing by Mary Ann Harbar, we read that rhythm and articulation is vital to a successful gypsy violin performance.⁴⁸ She recommends that in this style, the staccato with a tenuto mark should have more separation between the notes than the classical detaché stroke. She also advocates

⁴⁸ M. Harbar, *Gypsy Violin* (USA: Mel Bay Publications, 1997).

that rhythmic articulation should be achieved by combing the *detaché porté*⁴⁹ with a semi-staccato. The bow, moreover, should always be stopped between slurred notes (probably similar to Rabinof's breaking-up of slurs in the Handel Violin Sonata above). Lastly, she suggests that quaver – crotchet figures  should be interpreted as dotted rhythms to create a 'limping' feel.

In the accompanying glossary, Harbar lists some possible articulations which apply to gypsy-style violin playing. While most of the explanations of articulation marks will be familiar to classically-trained musicians, slurred staccatos are described as 'flying staccato' or 'flying spiccato'. These are to be played, according to Harbar, as 'A series of notes taken on one bow, skipping the bow slightly/bouncing between them and attacking each with a slight forefinger pinch'.⁵⁰

Although the manual is very detailed in describing how certain articulation marks function in the Hungarian gypsy style, it makes hardly any mention of phrasing. However, authors such as Jonathan Bellman (1993) and, more recently, Ralph Locke (2009) have noted that a *style hongrois* performance is usually characterised by irregular and asymmetrical phrasing.⁵¹

⁴⁹ A *detaché porté* note is known to classically-trained musicians as a tenuto note. Harbar suggests that these should be played with a stress at the beginning of each note with increased speed, and a slight forefinger nudge [from the bow hand] . They should be released quickly.

⁵⁰ Harbar, *Gypsy Violin*, 125.

⁵¹ J. Bellman, *The Style Hongrois in the Music of Western Europe* (USA: Northeastern University Press, 1993), 51; R. Locke, *Musical Exoticism* (Cambridge: Cambridge University Press, 2009), 70.

Brahms's Hungarian dances make a good case study of how Joachim, Auer and their students perceived articulation and phrasing in the *style hongrois*. As mentioned earlier, Joachim's and Auer's recordings of Brahms's Hungarian Dance no. 1 need no further study as Milsom has provided an exhaustive investigation in his *Theory and Practice*. However, it would still be useful to include an analysis of the recordings of Brahms's *Hungarian Dances* by Auer's students.

Milsom points out that accents are prevalent in Joachim's and Auer's recordings of Brahms's *Hungarian Dance* no. 1, especially agogic accents and 'implicitly accented long notes'.⁵² He also observes that both Joachim's and Auer's phrasing styles are 'logical'⁵³ – presumably meaning that the phrase groupings provide a rational structure to the work, and that there is a natural periodicity to the phrasing.

Menges's 1915 recording of Brahms's *Hungarian Dance* no. 7 is not dissimilar from Auer's performance of Brahms's first Hungarian Dance – the phrase lengths are confined to two-bar units, as one would expect. However, the use of articulation in this performance is rather more interesting – Menges employs the 'flying spiccato/staccato' (as described earlier) in both subtle and obvious ways. For example, in the c# minor passage from bar 33 onwards, it is evidently used through the ascending scalar figure, climaxing in emphatic accents in bar 35 (Example 4.76). This gives the performance a particularly rhapsodic character.

⁵² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Music*, 56.

⁵³ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Music*, 48.

Example 4.76: Brahms *Hungarian Dance* no. 7 (arr. Joachim), bars 33- 36, [CD 1 Track 8, 1'11"].



However, a more restrained use of ‘flying spiccato/staccato’ is heard in approaches to cadences. For example in bar 15, Menges plays most of the bar in a ‘normal’ staccato fashion. She then holds on to the octave ds, ‘falls forward’ onto the octave c and b multiple-stops with a ‘flying spiccato/staccato’ articulation, and then ‘clips’ bar 16¹ before landing with an accent on bar 16² (Example 4.77). Here it is debatable whether the ‘falling forward’ in bar 15⁴ is a result of tempo rubato or a consequence of the articulation. Either way, it achieves a gypsy-fiddle effect.

Example 4.77: Brahms *Hungarian Dance* no. 7 (arr. Joachim), bars 14- 16, [CD 1 Track 8, 0'30"].



Weisbord's 1924 recording of Hubay's *Hullamzon Balaton* treats phrase groupings with more freedom than Menges. The opening *Andante molto sostenuto* section starts with groupings of two or four bars. However, the trend is 'broken' in bars 26-27 where a portamento links up two groups.⁵⁴ The same approach is taken in bars 30-31, which creates an eight-bar phrase (Example 4.78).

Example 4.78: Hubay *Hullamzo Balaton*, *Andante molto sostenuto* section, [CD 1 Track 12, 0'00"]. (The author is using Bériot's phrase separation markings - / indicates a slight separation; // indicates a moderate separation; and // indicates a large separation. > indicates a portamento between the notes.)

The musical score is titled "Andante molto sostenuto. (M. M. ♩ = 60)" and begins at measure 10. It is written in a single melodic line in a key with one flat (B-flat major or D minor). The score includes various dynamics such as *f*, *p*, *pp*, *mp*, *mf*, and *f*, along with performance directions like *espressivo*, *dim.*, *pp dolc. iss.*, *cresc.*, *trem.*, *sul sol*, *sul la*, and *sul sol*. The score is annotated with Bériot's phrase separation markings: a dash with a diagonal slash (- /), double slashes (//), and a portamento symbol (>). The piece concludes with a *f* dynamic and a *rall.* marking.

⁵⁴ Weisbord's approach to portamento will be further discussed in chapter 5 of this thesis.

However, within each large phrase group, Weisbord makes rather large separations between notes, for example in between the three crotchets in bars 25 and 27. In other words, he intentionally creates ‘micro’ phrases within a phrase group. An example can be found in bars 25ff – with the inclusion of the portamento in bars 26⁴ – 27¹, Weisbord produces a separate phrase grouping from bars 25 – 27¹ and another from bars 27² – 28⁴. This asymmetrical phrasing is typical of the *style hongrois*.

In the *Allegretto Moderato* section, Weisbord’s gushing playing (for example, in rushing through the arpeggio figures) leaves little room for any phrase separation. It is almost as if the whole section is one huge phrase group. However, he also prominently uses the ‘flying spiccato/staccato’ technique in this section.

When the ‘three separated crotchets’ idea returns in the *L’istesso tempo* section, Weisbord’s approach to articulation creates a truncated six-bar phrase, rather than a regular four-bar unit. His emphatic accents on the multiple-stopped crotchets at first create three-bar phrases, then produce a phrase that lasts a bar and a half and, finally, a six-bar phrase to the eleventh bar of the section (Example 4.79).

Example 4.79: Hubay *Hullamzo Balaton*, *L'istesso tempo* section, [CD 1 Track 12, 2'35"']. (The author is using Bériot's phrase separation markings - / indicates a slight separation; / indicates a moderate separation; and // indicates a large separation; the purple boxes indicate each phrase length.)

The image displays a musical score for the *L'istesso tempo* section of Hubay's *Hullamzo Balaton*. The score is written in a single system with six staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various performance instructions such as *arco*, *ff*, *p*, *cresc.*, *spiccato segue*, and *p spiccato*. The score is annotated with Bériot's phrase separation markings: a dashed red line (/) for slight separation, a solid red line (/) for moderate separation, and a double red line (//) for large separation. Purple boxes are drawn around specific groups of notes to indicate phrase lengths. A box labeled "L'istesso tempo." is located in the upper right corner of the score.

It is evident that Weisbord's approach here is emphatically 'Hungarian', forming some remarkably lopsided phrase-units.

Both Menges and Hansen recorded Hubay's *Hejre Kati* in 1925, which allows a useful comparison. Like Auer's and Parlow's recordings, Menges's and Hansens's performances are simple in phrase structure. From the outset, the music in both discs is grouped into two- or four- bar phrases. But both violinists seem to have different approaches towards accents. Menges uses accents to make the syncopations more pronounced throughout the piece. Hansen, on the other hand, only uses accents to emphasise the syncopations in the opening section, and when its theme is reprised in *Tempo I*.

It is interesting to note that in the *e minor* section of the *Presto*, Menges shortens notes to create an *alla zoppa* rhythm. One example can be found in bar 6 of the section. Here, the first beat is cut short by an accented staccato, while the following beat is played to its full length. This alters the rhythm to the familiar quaver-crotchet-quaver *alla zoppa* motif (Example 4.80).

Example 4.80: *Alla zoppa* rhythm as a result of the use of accents in Hubay's *Hejre Kati*.

The image shows a musical score for two staves. The first staff begins with a trill (tr) and a forte (f) dynamic. The second staff starts with a piano (p) dynamic. A red box highlights a measure in the second staff where the dynamic changes to mezzo-forte (mf). An arrow points from this red box to a separate box containing a simplified musical notation of the *alla zoppa* motif: a quarter note, a dotted quarter note, and a quarter note.

It is apparent that Menges attempts a much more rhapsodic performance than Hansen. The latter's recording maintains a rather 'clean' feel in terms of phrasing and articulation. It is, in fact, what Bellman would term a 'stiff collar' performance.⁵⁵

Brahms's *Hungarian Dance* no. 20 is similar to the first dance from the same set. Both are in duple time, organised into slow-fast slow sections. In Rabinof's performance, phrase lengths are consistently regular and certain articulations lend a gypsy-flavour. Even so, the accents deployed are 'structurally logical'. For example, accents are used to draw attention to the pinnacle of phrases such as in bar 3² (Example 4.81).

Example 4.81: Brahms *Hungarian Dance* no. 21 (arr. Joachim), bars 1 – 8, [CD 1 Track 17, 0'00"].



Even in the *Vivace* section (bar 37ff.), where the score reads *strepitoso ed animato sempre* (noisy and always animated), Rabinof's accents are still played in a 'neat' and 'clean' manner, not quite creating the image of a gypsy-fiddler (Example 4.82).

⁵⁵ Bellman, *The Style Hongrois in the Music of Western Europe*, 210.

Example 4.82: Brahms *Hungarian Dance* no. 20 (arr. Joachim), bars 35 – 44, [CD 1 Track 17, 1'09"].



In conclusion, it is evident that there was not really a single prevalent style of phrasing and articulation within the Auer tradition. Certainly, Auer taught that the performer should ‘stick’ to the score, and that the utilisation of accents and related articulation had to be justified. Accents were used in cases where the performer needed to highlight certain notes of melodic or harmonic importance; and the type of articulation employed also depended on the dynamic variation in the work. Much of this is just ‘good musicianship’, and not a special feature of German school performers or Auer students. It is also obvious from the analysis of the recordings that there is no neat stylistic chronology among the Auer students.

As far as the Hungarian works are concerned, it seems that the more recent the recording, the less inclined the performer was to add ‘Hungarian’ accentuation or irregular phrasing. This is certainly not the case for other types of music, as will be discussed later on in this thesis. Milsom’s conclusion that one cannot assume that differences in playing style are necessarily great in all areas rings true here.

CHAPTER FIVE

FINGERINGS AND PORTAMENTO

"IT WAS MY IDEA TO MAKE MY VOICE WORK IN THE SAME WAY AS A TROMBONE OR VIOLIN - NOT SOUNDING LIKE THEM, BUT 'PLAYING' THE VOICE LIKE THOSE INSTRUMENTS."
- FRANK SINATRA, AMERICAN ACTOR AND SINGER

Violin fingerings are as personal as gestures. They contribute significantly to the nuances of a performer's sound. As a result, developments in performance practice have usually been allied to changes in approaches to fingering. Strangely however, fingering issues have often been sidelined in discussions of stylistic changes. While Clive Brown's *Classical and Romantic Performance Practice 1750 – 1900* (1999) contains a chapter on Portamento, it focuses more on identifying the two different types of Portamento¹ and how they derived from a vocal ideal, rather than on portamenti created by the editorial addition of certain fingerings in various editions of violin music. Milsom's *Theory and Practice...* (2003) also contains a chapter on Portamento, similar to Brown's in its focus on the connection between violin and vocal portamento. Even though Milsom does include a wider discussion, it does not stretch to topics such as extended fingering and the deliberate addition by editors of open string or harmonic fingerings. This chapter aims to fill this gap by investigating stylistic development through analysis of fingerings indicated in editions, including treatment of *portamento*, extended fingerings and the use of open strings and harmonics. Our findings will partially chronicle general stylistic transitions and help to arrive at a better understanding of the complex interrelation between theory and practice among the students of Joachim and Auer.

¹ Brown, *Classical and Romantic Performance Practice*, 565.

The introduction of the chin rest in the early nineteenth century facilitated the use of portamento in violin playing. The chin rest transferred the weight of the violin to the neck and shoulder, thereby allowing the fingers of the left hand to be raised during position changes. Furthermore, composers now more frequently exploited the upper range of the instrument, and therefore required more frequent position changes, leading to an increased use of portamento. Spohr commented in his *Violinschule* (1832) that the chin rest was necessary for the execution of contemporary violin music,

The modern style of playing which so frequently obliges the left hand to change its position makes it absolutely necessary to hold the Violin with the chin. To do this unfettered and without bending down the head is difficult; no matter whether the chin rest is on the left or on the right side, or even on the tail piece itself. It may also, in the quick sliding down from the upper positions, easily draw the Violin from under the chin, or at least, by moving the instrument, disturb the tranquillity of bowing. These evils the fiddleholder (chin rest) perfectly removes, and in addition to a firm and free position of the Violin the advantage is gained of not hindering the full vibration of the instrument, and thereby injuring the sound and force of the tone, which the pressure of the chin on the belly or the tail piece must cause.²

However, allowing for individual variations, uniformity of tone colour and economy of shifting was still relevant to violin technique of the period. The first two sections of Baillot's survey of fingering confirm this. The final section illustrates that general practices of shifting varied from player to player, although good taste was the constant controlling factor.

Baillot (1835) emphasises,

² Spohr, *Violinschule*, 4.

If the composer has determined the fingering himself, in a difficult passage or phrase, it should be followed as much as possible in order to become identified with the composer's style, the fingering being one of the means which serves to characterise the style. However, if the fingering is not indicated, it will be necessary to choose the one that offers the most secure intonation.³

Bériot (1858) further pointed out that,

The fingering employed by various masters for singing a melody is a powerful way of obtaining expression; it joins sounds together and imitates the inflections of the human voice.⁴

Evidently, this statement embraces the portamento, and implies that it is to be employed within cantabile figuration. Bériot mentions that 'it [portamento] is varied by the performer according to sentiment'.⁵ Joachim and Moser added that a student or performer should fully understand the *meaning* and *origin* of portamento to prevent him or her from misusing the effect:

The audible change of position is used if two notes occurring in a melodic progression, and situated in different positions, are to be made to cling together, or their homogeneous nature indicated at least by a connecting bridge of sound. As a means borrowed from the human voice (Italian: *portar la voce* – carrying the voice, French: *port de voix*), the use and manner of executing the portamento must come naturally under the same rules as those which hold good in vocal art. The portamento used on the violin between two notes played with one bow-stroke corresponds, therefore, to what takes place in singing when the slur is placed over two notes which are meant to be sung on one syllable; the portamento occurring when a change of bow and position is simultaneously made corresponds to what happens when a singer for the sake of

³ Baillot, *L'Art du violon*, 257.

⁴ Bériot, *Méthode de violon*, 94.

⁵ Bériot, *Méthode de violon*, 94.

musical expression connects two notes, on the second of which a new syllable is sung.⁶

It is clear from the above statement that ideas that portamento should be seen as an emulation of the human voice and be used in good taste were hardly modified during the gap of more than forty years between Bériot's treatise and that of Joachim and Moser. The fact that Auer's opinion on portamento echoes Joachim and Moser's treatise to the point of paraphrase should hardly be surprising, given that Auer was once a Joachim pupil. Auer (1921) states that,

The connecting of two tones distant one from the other, whether produced on the same or on different strings, is, when used in moderation and good taste, one of the great violin effects, which lends animation and expression to singing phrases.⁷

Among the many 20th-century methods and studies that include fingering systems, Leopold Auer's *Graded Course of Violin Playing* (1926) had enormous influence on left-hand technique. His method is largely for the highly gifted student, and the virtuoso repertory was therefore thoroughly explored. The fingerings are less modern than Flesch's, and include much use of slides and harmonics.⁸

However, Flesch (1924) seems to be one of the few violinists who pointed out that the way a player can 'control' the effects of portamenti results merely from a change of fingering

⁶ J. Joachim & A. Moser, *Violinschule*, 19-20.

⁷ Auer, *Violin Playing as I Teach It*, 63.

⁸ C. Flesch, *The Art of Violin Playing*, 2 vols. (New York: Carl Fischer, 2000), i, 95. Flesch terms 'progressive' techniques as 'modern violin playing' and he claims that this started with Ysaÿe's style of playing. He states that 'modern violin-playing shows, however, a tendency to emancipate itself from this convention and to confine the traditional division [of violin fingering].' (C. Flesch, *Violin Fingering*, trans. Barrie & Rockliff (London: Redwood Burn Ltd., 1966), 5).

position. He also echoes common sentiments about the necessity for good taste by including a ‘checklist’ in his book on violin fingering (1966).⁹ In choosing a fingering for a composition, one should always ask oneself the following questions:

Is a portamento justified by the musical significance of this passage? Does it correspond to the melodic line or does it produce a false accent?

He summarises:

A portamento in the wrong place, however agreeable it may be to the ear, may stamp a technically perfect performance as musically inferior.¹⁰

Flesch completed the manuscript for *Violin Fingering* shortly before his death in 1944. As a result, this treatise might give us some insight into the views on fingering and portamento by Auer’s students and other violinists of that generation.

In order to ascertain fully how the choice of fingering might affect a violinist’s performance, we must first return to basics and understand how the term ‘fingering’ might be defined. Flesch states that ‘fingering’ is ‘the choice of the finger used to produce a certain tone’, and that this choice ‘may be made from two points of view – the technical and the musical’. To him, the ideal fingering is the one that meets both the requirements of the *technical* and *musical* aspects of performance. Flesch explains,

⁹ Flesch, *Violin Fingering*, , 329.

¹⁰ *Ibid.*, 329.

Technically it should be governed by the rule that calls for a minimum expenditure of effort. Musically it should carry out the intentions of the composer and thus conform to the rules of a stylistically correct performance. The violin tone, so produced, must be free of any kind of incidental noises. Last by not least [sic], fingering represents a bridge, linking the personal taste of the performer with the intentions of the composer.¹¹

Perhaps the most important element of Flesch's definition is the notion that fingering should be executed with 'minimum effort'. This precludes any movement that does not actually contribute to the production of the desired tone quality or that detracts from it. According to this line of thought, portamento might be regarded as a 'waste' of movement. Two notes can sometimes be better linked by either extended fingering in one fingering position, thus the 'movement' of a portamento is 'unnecessary' and a 'more or less harmful expenditure of energy'.

Flesch warns that a teacher or editor who promotes certain fingerings in the course of their work bears the huge responsibility of educating future generations. Moreover, he cautions,

... a practical new edition of a work should contain the fingerings used by the editor in his concerts only if they can claim universal validity. If they cannot, their use will endanger the intellectual independence of the student, even though, for the author, they may represent the most suitable medium for the realization of his intentions.¹²

¹¹ Ibid., 5.

¹² Ibid., 6.

Flesch's warnings against a student's 'slavish dependence' and following in 'blind faith' the fingerings in editions is relevant to Schnirlin's treatise. As seen in earlier chapters, the latter includes concert pieces and technical studies with prescribed fingering, but the absence of any written explanation to accompany this choice of fingering could easily baffle a student. Perhaps Schnirlin's treatise is an example, from Flesch's point of view, of how a student's 'development of personal taste' might thus be 'impaired'.¹³

With the above general considerations in mind, let us turn now to specific portamento usages in the playing of Joachim, Auer and their students.

As seen earlier, in most discussions of portamento it is suggested that it should be employed within *cantabile* fingerings, and should be governed by common rules established in nineteenth- and twentieth-century treatises.¹⁴ Its execution should fit the character of the music – slow, heavy slides for poignant music, and fast, light slides for lively music. Violinists were not to slide twice or more consecutively, or to create rhythmic or metrical disturbances by sliding heavily toward (and thus accenting) an unaccented note. Portamento was also not to be used between phrases or across bar lines. It was also said to be in bad taste to glide into a note rather than to execute a slide from the departing pitch (see the description of the L-portamento below).

¹³ Ibid., 6.

¹⁴ Sevcik's Opus 8, as well as the second and third books of his *School of Violin Technique*, Op. 1, provide comprehensive studies on the change of positions. Geminiani's *The Art of Playing on the Violin* (1751) and Leopold Mozart's *Violinschule* (1756) also advocate portamento within *cantabile* fingering. These discussions and treatises are highlighted by Brown, *Classical and Romantic Performance Practice*, 558.

Joachim and Auer, among many other pedagogues in the ‘German’ violin school, held portamento in high regard as a ‘vocal’ effect. Portamenti were mostly placed within slurs and between longer notes, particularly in descending melodies. Their appearance in so-called ‘artificial’ situations was rejected, namely between slurs, and also to and from open strings. Auer also recommended that only descending portamenti be used.¹⁵ Most German violinists of Joachim’s and Auer’s period therefore restricted themselves to the two basic forms of portamento outlined by Flesch.¹⁶

The conventional type, called the B-portamento, involves sliding from one note to another with the same finger; the other, the L-portamento, is a kind of discontinuous portamento in which the finger that stops the first note slides into the position required for the next note to be taken with another finger, after which the new finger is put down as quickly as possible, with the aim of deceiving the ear into thinking that the slide has encompassed the whole interval between the two written notes. The latter occurs most typically in slides from a lower to higher note, but can also be used for downward shifts.

Example 5.1: The B-portamento; the beginning finger executes a partial slide until the next finger is in position to be placed directly on the correct note.



¹⁵ Auer, *Violin Playing as I Teach It*, 63.

¹⁶ C. Flesch, *The Art of Violin Playing*, i, 30.

Example 5.2: The L-portamento; the beginning finger is raised and the leaving finger slides towards the landing note.



The intermediate notes in the B-portamento and L-portamento are not sounded however; they are indicated to suggest finger placement.

Flesch also talks about the ‘one-finger slide’ in his discussions, and as the name suggests, the technique is a straightforward slide on one and the same finger.

Example 5.3: The one-finger slide



On the whole, violinists use portamento for either technical or expressive purposes. A technical portamento is used to help guide the hand into the correct position, whether the finger stays on the string from one note to the next, or slides just part of the way from the first note or towards the second. Violin teachers like Joachim and Auer have often cautioned

against the overuse of the purely technical slide. Carl Flesch described it as ‘the cheapest and most comfortable way to move between the positions’.¹⁷

The portamento, when used for expressive purposes, helps shape the character and enhances the nature of the music. It is often used in imitation of the vocal portamento. The ‘expressive’ portamento can also be adopted to draw attention to a significant melodic, harmonic, or rhythmic event. For example, it could be employed to highlight the climax of a phrase, or even to signify the start of a new section in the music. However, the difference between a portamento employed for a technical or for an expressive purpose is not always clear. Mark Katz points out that ‘a good violinist will make a technical slide expressive and an expressive portamento may also serve as an aid in shifting, even if that is not its primary purpose’.¹⁸

As with many other aspects of performance, it is not possible to work out exactly how violinists employed portamento before the dawn of the recording era. For earlier periods, editions of printed violin music play an important role in determining the aesthetic views of practising violinists. The way a violin part is fingered determines when and how often the hand must change positions, and this creates or limits opportunities for portamento. Editions of violin music from the early twentieth century and before often provide fingerings that encourage shifts, even when none are necessary. Since most editions were edited by professional violinists we may infer that portamento was not only condoned, but widely practised. Milsom however, points out that Joachim used portamento less frequently in his recordings than one would expect based on the fingerings he specified in his editions of the

¹⁷ Flesch, *The Art of Violin Playing*, i, 30.

¹⁸ M. Katz, ‘Portamento and the Phonograph Effect’, *Journal of Musicological Research*, 25 (2006), 221.

respective pieces.¹⁹ This may also be true for violinists who practised their art in the age of recordings, but did not leave any surviving discs. Schnirlin is one such example. But the abundant fingering suggestions in his editions and in his treatise at least help us to ascertain what he preached on the topic of portamento and violin fingerings, even if they cannot confirm his actual practice.

Taking Schnirlin's transcription of the slow movement from Mozart's Clarinet Concerto (N. Simrock, Berlin, 1924 – Plate no. 14674), we can observe several instances where the indicated fingering suggests the use of portamenti. In the first four lines of the piece, there are four places in which consecutive notes are to be played with the same finger. While it is possible to avoid a portamento in these finger slides by lifting the finger before shifting, it is likely that audible slides were intended, since very few of the shifts are technically necessary. It is not just consecutive fingering that provides opportunities for violinists to slide. In the same four lines of the piece, there are six instances of large leaps between different fingers where B- and L- portamenti are implied (Example 5.4).

As illustrated by Example 5.5, three of the four one-finger slides could be played in position (i.e. without changing between first and third positions, and vice versa) by just crossing over to the neighbouring string. In bars 1 – 6, the one-finger slides could be avoided by playing across the D and A strings in third position. Similarly in bar 19, the one-finger slide could be sidestepped if the semiquavers were played across the A and E strings, and back to the A string by the second beat of bar 19. However, the one-finger slide in bar 7 cannot be avoided

¹⁹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 96-97.

as it is effectively a semitone shift, and lifting the finger to avoid the portamento slide would create a break in the phrasing.

Example 5.4: Examples of various portamenti as indicated by Schnirlin's fingering in the first four lines of his transcription of Mozart's Clarinet Concerto (ii. *Larghetto*). [Red boxes indicated the one-finger slide; Blue boxes indicated B-portamento; Green boxes indicate L-portamento]

Herausgegeben von
Ossip Schnirlin

1. Larghetto

Violine

1 *Larghetto* (♩ = 52 = 60)
pdolce (3)

7

13

19 *dolce*

Klavier

Example 5.5: Fingerings indicating that it is possible sometimes to avoid a portamento by lifting the finger before shifting.

[Fingerings indicated in red text below music illustrate how the one-finger slide/portamenti could be avoided]

(i) bar 1 – 6

Violine

Klavier

Larghetto (♩ = 52)
(♩ = 60)

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

(ii) bar 19 – 21

(B)

dolce

A

1 2 4 2 1 3-2 1 1

An obvious explanation for Schnirlin's one-finger slide fingering suggestions is the use of portamento as an expressive device. While the modern day performer might choose to 'stay in position' as indicated above, Schnirlin's fingering implies that notes under a slur should be played on the same string. One of the main functions of his portamento fingering is evidently to pass from one tone to another within a bow stroke in order to achieve a cantabile melodic line within phrases. Schnirlin might have also employed the same-string fingering in order to achieve uniformity of tone.

Schnirlin's same-string fingering recalls Joachim's edition of the opening of the third movement of Beethoven's monumental violin concerto. There are famously conflicting schools of thought regarding the articulation of the Rondo theme in this movement.²⁰ It is unclear in the original score whether the mark above the d' is a fingering or an elongated dot, and the manuscript can be made to support either reading.²¹ There is an unmistakable slur between the a and d', but it may be in different ink from that of the notes. Szigeti suggests two possible interpretations of the ambiguous dot. (Example 5.6).²²

²⁰J. Szigeti, *Szigeti on the violin* (New York: Dover Publications, 1979), 145.

²¹ Jonathan Del Mar has recently presented his findings on the 'myth' of the staccato marking: According to him, the Breitkopf score indicates a staccato in the last note of the first bar, but not the second; the Peters score has no staccato in either bar; and the Henle edition has staccato markings in both bars. The inconsistency in the Breitkopf edition has, according to Del Mar, created a fascinating window into the research of Beethoven's meticulous markings. (J. Del Mar, 'Correcting past mistakes', *The Strad*, September 2009, 64.)

²² Jonathan Del Mar is adamant that the staccato mark is beneath the slur in bar 1, but above it in bar 2. The 1973 Henle score rejects both staccato marks (Kojima) and the Revisionbericht edition advocates that 'the slurs in ordinary light ink were probably written later, thus replacing the staccato'. (Private correspondence between Robin Stowell and Jonathan Del Mar, 23 January 1995).

Example 5.6: Szigeti on possible interpretations of the ambiguous dot in Beethoven's Violin Concerto, Rondo, bar 1.²³

two 'schools of thought' in this question : the one favours a slur between the A and the D of the theme (G string) :



the other detaches (on one bow) the A from the D.



August Wilhelmj, a pupil David and therefore of the German violin school tradition, suggests the following fingering in his edition (as illustrated by Szigeti) (Example 5.7).

²³ Szigeti, *Szigeti on the violin*, 145.

Example 5.7: August's Wilhelmj's suggestion on how to play the Rondo theme of Beethoven's Violin Concerto, Op. 61 as illustrated in Szigeti's *Szigeti on the violin*.²⁴

The slurred approach necessitates either the fingering suggested by Wilhelmj in the already mentioned undependable old Peters edition:



Joachim's fingering suggestion, via Heinrich Dessauer's edition²⁵, is rather precarious. It incorporates the entire theme on the G string, and recommends that the f[#] and a' be played in the fifth position – a fingering no doubt aimed at a technically-sound performer (Example 5.8).

²⁴ Ibid., 145.

²⁵ The cover page of Heinrich Dessauer's edition of the Beethoven Violin Concerto states the following: "Newly revised and provided with numerous explanatory remarks for concert performance with special reference to the artistic conception of Joseph Joachim". Several other musicologists have made reference to this particular edition, including Clive Brown and Robin Stowell (*Performing Beethoven*, 1994; *Cambridge Music Handbook to Beethoven's Violin Concerto*, 1998). Dessauer's edition does not conclusively provide evidence of Joachim's performance ideals, but it does follow Joachim's own articulation and phrase marking, in accordance with his *Violinschule*, which increases the edition's relevance to the discussion.

Example 5.8: Beethoven, Violin Concerto, Op. 61, iii, bars 1-10, (ed. Heinrich Dessauer).

RONDO
Allegro.

A) The theme should be performed in a free and joyful, we might say frolicsome manner, well marked in rhythm and not without grace.



The musical score consists of two staves. The top staff is for the violin, and the bottom staff is for the oboe. The key signature is one sharp (F#) and the time signature is 3/8. The violin part begins with a 'Sul G' instruction and a 'p' dynamic. The oboe part enters in the second measure. The music is marked 'Allegro' and 'Rondo'. The score includes various musical notations such as slurs, accents, and dynamic markings.

This 'same-string' technique is also applied when the theme returns an octave higher later in the movement. Joachim advocated that the theme should be played entirely on the E string, but some violinists might find the sliding from the third to the sixth position rather disagreeable (Example 5.9). Joachim's idea of playing a melody on a single string in preference to string-crossing could also be due to the difference in tone quality between the individual gut violin strings that were commonly used in his day. One has to bear in mind that Joachim's much-lauded interpretation seems to have been a cornerstone of the success of the concerto, and therefore probably was the 'model performance' for the late nineteenth century. Ysaÿe remarked:

It was he [Joachim]... who showed it to the world as a masterpiece. Without his ideal interpretation the work might have been lost among those compositions which are placed on one side and forgotten. He revived it, transfigured it, increased its measure. It was a consecration, a sort of Bayreuth on a reduced scale, in which tradition was

perpetuated and made beautiful and strong... Joachim's interpretation was as a mirror in which the power of Beethoven was reflected.²⁶

Example 5.9: Beethoven, Violin Concerto, Op. 61, iii, bb. 10-18, (ed. Heinrich Dessauer). The fingering below the notes (which we can assume is an alternative to Joachim's) can be used to avoid the slide from the third to sixth position. However, the employment of harmonics might not be acceptable to some violinists especially when used on the first beat of the bar.²⁷



Following the idea that Joachim indicated the fingerings as illustrated above to achieve a *cantabile* effect, we can therefore conclude that Schnirlin's customary fingerings, mentioned earlier, are in fact not out of the ordinary for his era. He evidently applied portamento fingerings to the bars where contemporaries might expect to find them.

But a portamento need not necessarily occur between two different notes. In their *Violinschule*, Joachim and Moser mention the 'slide' arising from the repetition of a note in changing position. They quote Spohr's text and example,

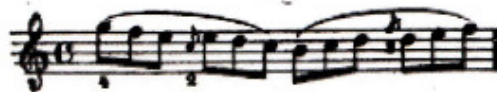
²⁶ As quoted in Robin Stowell, *Beethoven Violin Concerto* (Cambridge: Cambridge University Press, 1988), 36.

²⁷ The use of natural harmonics seems to support Joachim's high regard for 'the steady tone as the ruling one', as they would have stood out too obtrusively against a constant vibrato. The effect of the use of harmonics will be explored further on in this chapter.

By changing the finger upon a note, another property of singing is likewise imitated, viz: the separation of two notes on the same degree of the staff, caused by pronouncing a new syllable on the second of them, both being sung in one breath. Though the Violinist usually effects this separation of two equal notes by a short pause in, or a change of bowing, it is here accomplished by substituting one finger for another with a steady, continuous motion of the bow. The hand is therefore so far drawn back or pushed forward until that finger which has to relieve the first falls naturally on its place. Ex:



In this example the second finger is drawn back from E to C, in order that the fourth may fall on the second E; then the third is pushed forward from D to F, so that the first may occupy its place. This gliding on to the before mentioned notes must not, however, be heard.



The change of the finger must be made so quickly, that the ear may scarcely observe when the first note is left.²⁸

Based on the directions provided by Spohr and Joachim and Moser, we can therefore deduce that portamento applied to the same notes within a slur was an accepted technique in Germany. However, the key to achieving a good portamento is that the ‘leaving note’, which

²⁸ J. Joachim/ A. Moser, *Violinschule*, iii, 92a-93. Spohr, *Violinschule*, 209.

is indicated by a grace-note in parenthesis above, should not be sounded. Examples of same-note portamento can be found in several editions of the Mendelssohn Violin Concerto, specifically in the *Allegretto non troppo* link between the slow and last movements.

In the introduction to the edition of Mendelssohn's Violin Concerto in his *Violinschule*, Joachim writes:

Concerning the lovely, flowing song of the Andante [second movement], there is too little to be said except at [sic] it cannot be played too smoothly. All exaggeration of vibrato, all mawkish sliding from one note to another, will as a matter of course be avoided by those who feel the chaste charm of the music.

This advice probably can also be applied to the transitional *Allegretto*, omitted in most recordings made prior to 1920. Joachim refers to this passage as a 'genuinely Mendelssohn *Arioso*' and says that in performing it, one should observe the 'sudden, gladsome buoyancy of the *molto crescendo*, and *not* repeat at the eight [sic] bar the *fermata*, which is only in its proper place at the fourth.'²⁹

²⁹ J. Joachim/ A. Moser, *Violinschule*, iii, 230.

Example 5.10: *Allegretto* transition between the second and third movements in Mendelssohn's Violin Concerto, Op. 64 (ed. Larry Todd, Bärenreiter Urtext). The bars in question with the same-note portamento are highlighted in red boxes.

This Urtext edition excludes the slurs over the $f^{\#\prime\prime} - b^{\prime}$ (bar 639) and $a^{\prime\prime} - b^{\prime}$ (bar 643) leaps, which are found in the other nineteenth- and early twentieth-century editions. The $d^{\#\prime\prime} - d^{\prime\prime}$ slur in bar 649 has been included in this analysis of portamento fingering as it essentially is the same principal note and could easily be played using the first finger without changing the hand position.

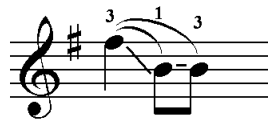
Joachim and Moser's edition (Example 5.11) indicates slurs over the intervallic leaps in bars 639 and 643. In bar 643, Joachim and Moser suggests a fingering on the first of the b^{\prime} notes, suggesting a portamento slide from the preceding $a^{\prime\prime}$.

Example 5.11: *Allegretto* transition between the second and third movements in Mendelssohn's Violin Concerto, Op. 64 (ed. Joachim and Moser). Portamento fingering as indicated by Joachim and Moser are highlighted in red boxes.



Taking into consideration that bars 638 – 641³ and bars 641⁴ – 645³ are almost identical, we can assume that a portamento would be applied as well to the first of the two intervallic leaps. Therefore, the first of the b' notes in bar 639 will be played with the first finger in first position, before swooping up to the third finger in third position (Example 5.12).

Example 5.12: Mendelssohn Violin Concerto, Op. 61 (bar 639, beats 3 – 4). The fingerings and lines indicate how portamento is implied in Joachim and Moser's edition.



This is a noteworthy example. While the portamento from the f[#] to b' is to be expected from the slur found in the Urtext edition, the portamento between the two b' notes is not implied by the original text. Although the second portamento might retain the slurred phrasing between the two b' notes, it creates an awkward emphasis on the upbeat before another b' is sounded

on the downbeat of bar 640. With the addition of the slur over the two b' notes, there is no other way apart from introducing portamento to connect both notes without 'breaking' the slur. If Joachim had wanted the performer to have a slight separation between the two notes of the slur, he would have introduced *tenuto* markings with a slur to both the b' notes. Such a marking would indicate to the violinist that he is to play both notes in one bow, but should stop the bow to re-emphasise the second note, as in the last beat of bar 641.

This same-note portamento is hardly unfamiliar to violinists of the nineteenth-century German tradition. Better known as 'bariolage portamenti' as defined in Milsom (2003),³⁰ the fingers swap on the same note places consecutively in order to alter the tonal quality. This sort of fingering pattern, and the portamenti which result from it, were cited in various treatises, including Joachim's *Violinschule*. Long before this, Spohr stated that a pupil should note how the style of delivery can be improved by introducing such artificial shifting.

Dessauer's edition of Mendelssohn's Violin Concerto, 'after Joachim', as it were, states the *Allegretto* transition should be played 'with entire freedom of expression and more as though the player were giving vent to his own imagination'.³¹ Therefore, we might safely assume that Joachim did use the device in a restrained manner, as suggested by the generally conservative attitude towards portamenti adopted in the *Violinschule*.

Auer's edition of the same piece includes several more instances of portamento, including the portamento slide from the f[#] to the first b'. This is not unconventional, but Auer actually

³⁰ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 93-95.

³¹ Mendelssohn's Violin Concerto, Op. 64 (ed. Heinrich Dessauer after Joseph Joachim), (New York: Carl Fischer, 1900).

withholds the slide from the first to the third position until the downbeat of bar 640. However, he indicates Joachim and Moser's type of portamento fingering in bar 643, suggesting a downwards portamento from the a² to b¹, and then an upwards portamento between the two b¹ notes (Example 5.13).

Example 5.13: *Allegretto* transition between the second and third movements in Mendelssohn's Violin Concerto, Op. 64 (ed. Leopold Auer). Portamento fingerings as indicated by Auer are highlighted in red boxes.

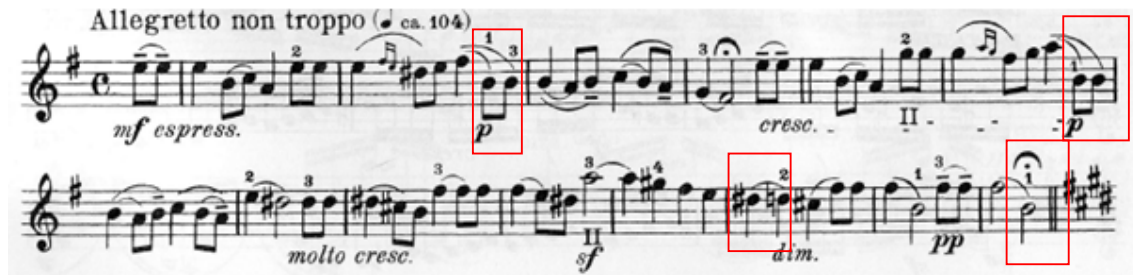


There are a few other instances of atypical portamento fingerings in Auer's edition, but these will be discussed later in this chapter.

An edition of the piece published by Simrock gives both Joachim and Schnirlin as the editors, but it is more likely to be Schnirlin's work, perhaps based on Joachim's teaching, or even on Joachim's earlier edition. The sub-heading 'New Concert Version by Ossip Schnirlin' also suggests this. While Schnirlin's edition contains far fewer portamento fingerings than Auer's, it also incorporates the same-note portamento fingering in bar 639 as seen earlier. Even

though no fingering is suggested for the second b[♭] note in bar 643, the downward portamento between the a[♭] and b[♭] hints at a similar approach.

Example 5.14: *Allegretto* transition between the second and third movements in Mendelssohn's Violin Concerto, Op. 64 (ed. Ossip Schnirlin). Portamento fingerings as indicated by Schnirlin are highlighted in red boxes.

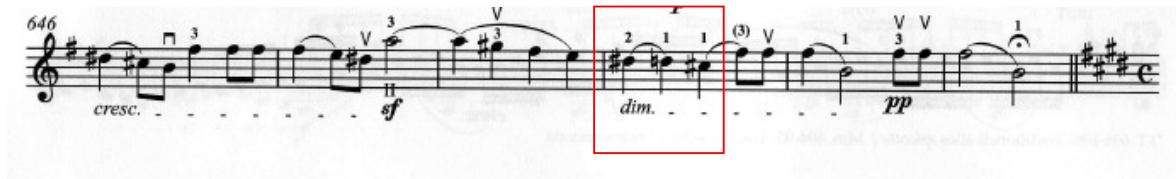


It is interesting that all these editions should incorporate the same-note portamento. It is obviously difficult for a violinist to conceal the glide between the notes while trying to achieve the slur, though it does help achieve the *cantabile* vocal-like quality that is essential to the 19th-century German violin playing tradition. As quoted earlier, Spohr commented that the change of finger must be swift in order to avoid any audible finger alteration between the notes.

Another interesting example of the inclusion of portamento in the *Allegretto* transition can be found in bar 649. As suggested earlier, the d[♯] – d[♮] can essentially be played with just the first finger in third position, though this might create an audible slide which would certainly be

‘mawkish’. The performing edition included in the Bärenreiter Urtext³² suggests that it should be played with two different fingers, hence doing away with the slide. The first finger is then transferred to the c[#] on the third beat. As it not incorporated within a slur and the same bow stroke, a portamento would hardly be audible here (Example 5.15).

Example 5.15: Mendelssohn Violin Concerto, Op. 61 (ed. Larry Todd; performance part edited by Martin Wulfhorst), bars 646 – 651. The notes and fingerings analysed above are highlighted in the red box.



Joachim and Moser suggests that the violinist play the semitone interval with the first finger to start with, and then move on to the second finger. This would create a potentially awkward shift, though admittedly the slide between the two notes might be hardly audible if a violinist were able to interchange his fingers in an adept manner (Example 5.16).

Example 5.16: Mendelssohn Violin Concerto, Op. 61 (ed. Joachim and Moser), bar 649.



³² F. Mendelssohn, *Concerto in E minor for Violin and Orchestra, Op. 64* (Berlin: Bärenreiter Urtext, 2007), ed. Larry Todd . This study score is based on the Urtext edition of Mendelssohn’s violin masterpiece and is published in two versions – an Urtext version, and a second part prepared with fingerings and bowings.

Schnirlin's edition, unsurprisingly, also advocates Joachim and Moser's fingering.

Auer, on the other hand, suggests a string of consecutive portamenti fingerings prior to bar 649. This leads to a rather awkward finger shift in the semitone interval in bar 649 between the second and third fingers (Example 5.17).

Example 5.17: Mendelssohn Violin Concerto, Op. 61, bars 647³ – 649⁴, (ed. Leopold Auer). Fingerings have been indicated as suggested by the edition to draw attention to the consecutive portamenti implied.



The notes to which consecutive portamenti fingering are applied (bar 648) are not incorporated under slurs, yet the slow tempo of this section would surely make any use of portamento fingering immediately obvious in performance. It seems even more peculiar that successive portamenti are advised from strong to weak beats, therefore placing emphasis on the 'weaker' beats. Such a placing of portamenti could suggest a freer use of the device than the puritanical attitude which Auer otherwise advocates in his treatise.³³

Portamenti were especially evident in folk music, and sometimes even seen as an indispensable element in portraying its character and spirit. Joachim's and Auer's students

³³ Consecutive portamenti are found in David's edition of the Mendelssohn Violin Concerto as pointed out by Milsom (*Theory and Practice in Late Nineteenth-Century Violin Performance*, 86), though the difference here is that David's consecutive portamenti are played on the same finger and are repeated in patterns.

therefore used the technique liberally in pieces such as the Brahms Hungarian Dances and other similar folk-influenced music. Particularly notable in this respect was the work of Maud Powell, a pupil of Joachim.

Powell was the first white soloist to programme arrangements of black spirituals, and she often played these during WW1 for American troops, who appreciated the familiar melodies. As an encore, Powell sometimes played her own arrangement of four *Plantation Melodies*, all of which began life in minstrel shows, the infamous blackface vaudeville acts that grotesquely sentimentalised American plantation life. We are fortunate that both Powell's edition and 1917 recording of the four pieces are available today.

In the first of the four melodies, 'My Kentucky Home', there are obvious places in the opening melody where Powell has indicated the use of portamento by her fingering suggestions (Example 5.18). Powell utilises portamento fingerings almost perpetually as an expressive device. One of their main functions is to pass from one tone to another within a bow stroke in order to achieve a cantabile melody line within phrases. There is a mixture of both B- and L- portamento in this example. Most of the portamenti are incorporated within slurs except for the slide between bars 2 and 3. This exception to the use of portamento fingering could be an attempt to make an expressive emphasis on the word 'old' in the title phrase 'old Kentucky home'.

Example 5.18: *My Old Kentucky Home*, from *Plantation Melodies* (ed. Maud Powell), bars 1-5. The red boxes highlight where portamenti is implied through Powell's fingering suggestions.

Tranquillo
 (My Old Kentucky Home)
 Transcribed by MAUD POWELL
 mf
 The sun shines bright in the old Ken-tuck-y home, 'Tis
 sum-mer, the dark-ies are gay; The corn-tops ripe and the

Powell's non-text specific slides in the following example are some of the many instances of leaps within syllables where she chooses to execute audible slides. The three obvious instances of such portamento in both her transcription and recording are the slides found towards the end of the melody on the word 'Ken-tuck-y'. The last occurrence however, broadly adheres to the rule of sliding on longer leaps where the portamento appears between the first and second syllables of the word (Example 5.19).

It is worth noting that, in general, Powell employs portamenti where the syllables elide most seamlessly. In bar 2, for example, the slightly harder phonetic implications of 'in-the' on the fourth beat admits no slide, whereas 'bright – in', executed between the third and fourth beats, is softer and allows a natural glide. Similarly, in bar 5, the syllables 'ripe – and' are also a soft pair, and therefore a slide can be allowed. Clearly, articulating the words 'ripe-and' would sound somewhat stilted.

Example 5.19: *My Old Kentucky Home*, from *Plantation Melodies* (ed. Maud Powell), bars 1-5. The red boxes draw attention to how Powell uses portamenti across syllables in order to emphasise the word ‘Ken-tuck-y’.

The image shows a musical score for the song 'My Old Kentucky Home'. It consists of three staves of music in a single system. The lyrics are written below the notes. The first staff contains the lyrics: 'old Ken-tuck-y home, good - night. Weep no more, my la - dy, Oh,'. The second staff contains: 'weep no more to - day; We will sing one song for the'. The third staff contains: 'old Ken-tuck-y home, For the old Ken-tuck-y home far a - way.' There are two red rectangular boxes drawn on the score. The first box is on the first staff, highlighting a portamento line that connects the notes for 'Ken-tuck-y' across two syllables. The second box is on the third staff, highlighting a similar portamento line for the word 'home' in the phrase 'old Ken-tuck-y home'.

Such natural use of portamento can be found in a few instances throughout ‘My Old Kentucky Home’ and ‘Old Black Joe’. In ‘My Old Kentucky Home’, the two occurrences take place with the word ‘the’, as the latter of the pair in bars 8 and 15 (Example 5.20).

Example 5.20: *My Old Kentucky Home*, from *Plantation Melodies* (ed. Maud Powell). The red boxes highlight Powell's natural use of portamento, incorporating the word 'the' as the latter of the pair.

(i) Bars 8 – 10

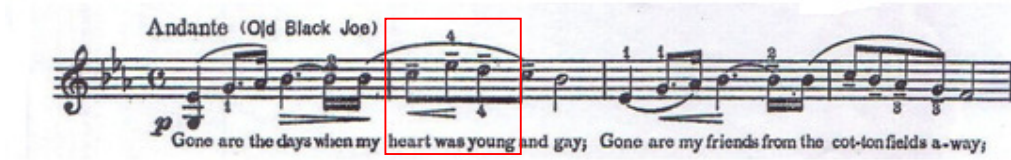


(ii) Bars 15 – 17



A similar example in 'Old Black Joe' involves the pair 'heart-was' and 'was-young', but Powell here also indicates *tenuto* markings and a slight *crescendo*. Perhaps the use of the portamento was a deliberate attempt to lay emphasis on the significance of the lyrics – that the heart that was 'once young and gay' has given way to nostalgia (Example 5.21).

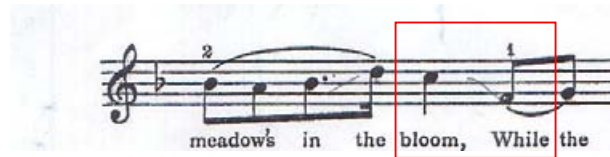
Example 5.21: *Old Black Joe*, from *Plantation Melodies* (ed. Maud Powell), bars 1 – 4. The red boxes highlight Powell’s natural use of portamento, fusing the words ‘heart-was’ and ‘was-young’.



However, what seems to be rather uncharacteristic is the use of portamento between phrases of the lyrics on the last beats of bars 3 and 5. The appearance of portamento in bar 3 could perhaps be justifiable as a singer would not take a significant breath on the last beat of bar 3, thus creating the effect of a slur. Yet the same could not be said for the portamento in bar 5, which is not text-specific – it goes across the implicit articulation of the comma in the text. That Powell’s ‘artistic licence’ would allow some theoretically unsupported portamenti across text commas is a significant point. In addition, Powell executes small descending swoops to the fourth beat in bar 11, and more startlingly, in bar 23 (Example 5.22).

Example 5.22: *Old Black Joe*, from *Plantation Melodies* (ed. Maud Powell)

(i) Bar 11



(ii) Bar 23 – 5



A plausible explanation for the occurrences of these portamenti is the fact that at both times, the downward portamenti slides take place just before the last phrase of the four-phrase melody. This could be an accentuation of the expression in a similar fashion to the earlier example, especially given that the pause on the third beat of bar 23 would encourage a lingering sentiment.

A *cantabile* line can also be achieved by means of open strings or natural harmonics. These play an important role in artistic phrasing, often serving as a method of strengthening the expressive contrast in a musical phrase. Therefore, the juxtaposition of stopped and open

strings for a single note in a repeated melodic phrase throws it into relief and gives it a variety of tone colour. Both open strings and natural harmonics were used for definite musical purposes and not just for the sake of facility. There is, of course, a possibility that they will be too obtrusive, since they lack something in expressive power.

Harmonics and especially open strings are also often associated with folk music, especially when an open string is played simultaneously with a stopped note on an adjacent string. This produces a bagpipe-like drone. Sometimes playing two identical notes (for instance, playing a fingered *a* on the D string, against the open A string), gives a ringing ‘folk fiddle’ sound.

Even as far back as 1750, the use of open strings and natural harmonics was diminishing, although they were sometimes necessarily used in shifting of positions and multiple stopping. They were increasingly avoided from the early eighteenth century, as performers began to cultivate uniformity of tone-colour within phrases.³⁴ Sequences were played wherever possible with matching fingerings. Natural harmonics were generally accepted, but there was cautious use of them for the same reasons that caused concerns about the effects of open strings. The harmonics were thought to have an inferior tone quality as compared to stopped notes. Most of the major nineteenth-century violin treatises therefore cautioned against their use, stating that they should only be employed when the musical content of the work, phrase, or single note is in keeping with their specific tone quality. Joachim was more concerned with uniformity of timbre and, according to his treatise, usually preferred a stopped note.

³⁴ R. Stowell, ‘Technique and performing practice’, in R. Stowell (ed.), *The Cambridge Companion to the Violin*, 129.

There are several instances in both ‘My Old Kentucky Home’ and ‘Kingdom Comin’ where Powell employs natural harmonics. However, most of these occurrences are on the last of a group of slurred notes. These seem to suggest that the harmonics were intended for expressive purposes or to aid the facility of the left hand. Yet, if we take the lyrics into consideration, we might argue that Powell indicated the harmonics to lessen the emphasis on the word on which the harmonic falls.

In the first instance of a natural harmonic in ‘My Old Kentucky Home’, the harmonic falls on the word ‘the’ before ‘little cabin floor’. An alternative fingering to the harmonic would be to play the a” on the E string, or slide on the fourth finger from the preceding g” to a”. Both of these alternatives would create unnecessary stress on the word ‘the’, thus one could perhaps identify with Powell’s choice to use the harmonic (Example 5.23).

Example 5.23: *My Old Kentucky Home*, from *Plantation Melodies* (ed. Maud Powell), bars 9 – 10.



Nevertheless, it is interesting to note that in Powell’s recording of this piece, she does not execute the harmonic on the a”. Instead, she slides between the preceding f” and g”, so that there is freedom for the use of the fourth finger on the a”. The use of the fourth finger on that a” would also create a similar ‘mute’ effect to the natural harmonic (Example 5.24).

Example 5.24: *My Old Kentucky Home*, from *Plantation Melodies* (as performed by Powell), bars 9 – 10.

young folks roll on the lit - tle cab-in floor, All

The two occurrences of natural harmonics in ‘Kingdom Comin’, however, are not so similar to the ones in ‘My Old Kentucky Home’. Here, the harmonics both arrive on anacrusis and also on ‘strong’ words at the start of phrases. The fingerings indicated suggest that the harmonics be played with an upwards portamento slide – a playing technique which would certainly have been frowned upon by Joachim. However, if we consider the genre of the work, then perhaps the unusual use of natural harmonics here might not seem so contrary to the teachings of the nineteenth-century German violin tradition.

‘Kingdom Comin’ quickly became one of the greatest popular songs in the history of American music. Public opinion on the slavery issue was starting to change; and it is of considerable interest that this piece, written for the minstrel stage, ridiculed not the African-American slaves but rather the slave owners and the overseer. The mood of this song is certainly triumphant, for the tide of public opinion was turning slowly but irrevocably against the institution of slavery. The lyric of the last verse, which is not included in Powell’s transcription of the song, exemplifies this:

*The whip is lost, the handcuffs broken.
 But the master will have his pay;
 He's old enough, big enough, ought to know (sic) better,
 Than to up and run away.*

In the light of this last verse, Powell's indication of natural harmonics paired with portamento for the beginning of phrases that imply freedom for the slaves might not be a bolt from the blue after all. These portamenti natural harmonic slides are paired up with crescendos in both instances (Example 5.25).

Example 5.25: *Kingdom Comin'*, from *Plantation Melodies* (ed. Maud Powell), bars 1 – 15. Portamenti with natural harmonics and *crescendos* are indicated in red boxes.

animato (*Kingdom Comin'*)

f Darkies, hab you seen de massa Wid de 'muff-stash on his face? Go long de road some
 time dis mornin', Lik he gwine to leab de place He seen a smoke way up de ribber, Whar de
 Linkum gun-boats lay; Ho took his hat an' lef'berry sudden, An' I spec he's run a -

A general point can be made from Powell's transcriptions of the *Plantation Melodies* – stylistic change often lies in a complex interaction between fundamentals such as fingerings and expressive devices like portamenti. The aural effect of Powell's transcription is strikingly different from what one might imagine Joachim would have done, even if a quick glance at editions of various works by both violinists initially show similarities rather than differences.

Editions by Powell might superficially look rather like those by her teacher, but upon playing these, the actual sound is fundamentally, and perhaps unexpectedly, divergent.

Yet Powell does adhere to Joachim's broad approach as it relates to the general execution of portamenti. Most of her portamenti are still contained within slurs, and she definitely takes into account the 'vocal ideal' which Joachim and the nineteenth-century German violin school preached at length. The portamenti are justified by the cantabile character of the melody with the exception of portamenti to the natural harmonics, which are simply included for 'effect'. The portamenti are, when applied, deliberately conspicuous, particularly over larger leaps.

To summarise, it would appear that editions and recordings by Schnirlin, Auer and Powell are broadly representative of Joachim's teachings, though Powell's choice of certain fingerings in the 'Old Plantation Melodies' deviates to some extent from her teacher's ideals. As Milsom observed, it seems that the older performers such as Auer and Schnirlin display a predominant faithfulness to the artistic vision articulated by Joachim, particularly in respect of portamento usage, the need for artistic sensitivity and the avoidance of excess and mannerism. However, the issue this chapter now wishes to address is whether the same can be said of Auer's students across Russia and America.

Brahms's Hungarian Dances and Hubay's folk dances for violin and piano are useful examples to take in order to research trends in the use of portamento in folk music by other violinists associated with both Joachim and Auer. Several editions and recordings of the Brahms Hungarian Dances exist by Joachim, Auer, Schnirlin, Kathleen Parlow, Benno

Rabinof and Isolde Menges. A number of studies analysing the recordings of Brahms's Hungarian Dances by Joachim and Auer themselves have been made in recent years,³⁵ and there is consequently no need to repeat this material here.

Of greater novelty is a study of the use of portamento in the recordings of Classical and Hungarian-influenced music by Parlow, Hansen, Menges, Petschikoff, Weisbord and Rabinof, among other Auer students.³⁶ This investigation should allow a lucid comparison between the playing styles of Auer's students from both East and West, in the hope of constructing a clearer picture of the legacy of Auer's school. The analysis should also help to chronicle the developing perception of portamento among violinists in the first half of the twentieth century.

Auer's students in Russia

(i) Kathleen Parlow

Parlow's surviving recordings are remarkable despite their age and primitive sound. They emphatically show her playing to be in the Auer tradition. Her style is always neat and

³⁵ David Milsom's *Theory and Practice in Nineteenth Century Violin Playing* contains a thorough study comparing the types and location of portamento used in Joachim's and Auer's Brahms recordings; and Mark Katz's article 'Portamento and the Phonograph Effect', *Journal of Musicological Research*, 25 (2006), 211-232 also includes a study of the same recordings. The latter discussion focuses on the how the rise of recordings led to the decline of the use of portamento. Most recently, Daniel Leech-Wilkinson's online book, *The Changing Sound of Recorded Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009) includes a brief analysis of the use of portamento in the above-mentioned recordings. Leech-Wilkinson analyses portamento lengths and tries to draw parallels between the diminishing use of portamenti in recordings through the years with the development of recording technology.

³⁶ It has to be noted there are no surviving editions of any violin music edited by Auer's students, though Weisbord left behind his collection of scores, in which his personal fingerings are often indicated.

elegant, her tone even and pure, and her facility remarkable. Parlow's 1909 recording of Bach's *Air on the G String* arranged by August Wilhelmj is a good example of such qualities.

Portamenti are used rather frequently in this recording – at least one can be found in every bar within the first phrase. However, compared to the portamenti used by Auer in his recordings, Parlow's portamenti seem to be less influenced by vocal ideals. Her portamenti are slow and stressed, and although these are usually located within larger intervallic leaps, as in bar 13, this is not exclusively the case, as those in bar 2, 3, 19 and 20 testify (Example 5.26).

Example 5.26: Parlow's use of portamenti in her 1909 recording of Bach's *Air* from *Orchestral Suite No. 3* (arr. Wilhelmj), [CD 1 Track 5, 0'00"].

The image displays a musical score for the first phrase of Bach's *Air on the G String*, arranged by August Wilhelmj. The score is written in treble clef with a common time signature (C). It consists of six staves of music, with bar numbers 1, 5, 9, 13, 17, and 21 indicated at the beginning of each staff. Red rectangular boxes are drawn around specific notes in various bars, highlighting portamenti. These boxes are located in bars 2, 3, 19, and 20, as mentioned in the text. The portamenti are characterized by a slow, stressed glide between notes. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). A 'Sul G' instruction is present in bar 17. The overall style is that of a classical music score with detailed performance markings.

Neither are Parlow's portamenti always contained within slurs, such as those in bar 3 and 4. One would imagine that Parlow would have included a portamenti in the last beat of bar 3 from the g' to the f', especially since Wilhelmj indicates that both notes should be played with the fourth finger, and Parlow does slide with her fourth finger in bar 2. Instead, she incorporates portamenti between the e' and b' which displaces the 2 by 2 note slur pattern in beats 3 and 4. A possible explanation for the inclusion of the second portamento in bar 3 could be that she wanted to emphasise the g¹ in order to highlight the descending scale in bars 2 – 4. This would also explain the use of the portamento between the b and f' in bar 4. These are also notes that are not incorporated within a slur (Example 5.27).

Example 5.27: Parlow's use of portamenti in her 1909 recording: Bach, *Air* from *Orchestral Suite no. 3* (arr. Wilhelmj), bars 1 – 4, [CD 1 Track 5, 0'00"]; the red boxes highlight the descending scale pattern and the portamenti which emphasise this.



But most of the portamenti used in the recording are justified by the cantabile character of the melody, and are mostly within slurs.

It is tempting to compare Parlow's recording to that of Arnold Rosé of the same piece, as both violinists stem from the Joachim tradition. Slow and pronounced portamenti are also apparent in Rosé's recording, which Milsom describes as 'less naturally vocal'.³⁷ However,

³⁷ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 101.

both Rosé and Parlow apply these sluggish and ‘heavy’ portamenti within larger intervallic leaps. Overall, Parlow uses far fewer portamenti than Rosé and therefore appears more conservative in her use of the device. Nevertheless, it is still questionable whether Parlow’s pronounced slides, which sometimes appear louder than the notes which they join, are truly characteristic of the Auer tradition.

Parlow’s recording of Chopin’s Nocturne, Op. 27 no. 2, arranged by August Wilhelmj, was made around the same time as the Bach recording above.³⁸ Parlow also frequently uses slow and stressed portamenti, often within slurs. However, the portamenti not only take place within larger intervallic leaps but also within intervals as ‘narrow’ as thirds and fourths. While Wilhelmj does imply portamenti via his fingering indications, there are a few places where Parlow’s use of portamenti diverge from the teachings of the nineteenth-century German violin school, and more specifically from, Auer’s ideals.

One obvious example of this is within the first bar of the recording, where Parlow slides down from a harmonic to a stopped note. While it was not unusual for violinists from the same ‘school’ to slide up to a harmonic, especially when the note is rather high up on the fingerboard, a downwards slide from a harmonic was almost certainly uncharacteristic of the Auer tradition (Example 5.28).

³⁸ Parlow does not start playing from bar 1 in the recording. Instead, she starts from bar 26 (*a tempo* section) probably owing to time constraints.

Example 5.28: Parlow’s use of portamenti in her 1909 recording: Chopin, Nocturne for Violin and Piano, Op. 27 no. 2, (arr. Wilhelmj), bars 1-7, [CD 1 Track 6, 0’00”]. The red lines indicate where portamenti is used in the recording.



There are similar slow and stressed portamenti in Parlow’s 1909 recording of Halvorsen’s *Chant de Veslemøy*³⁹ [CD Track 30] though these mainly occur in passages where a *crescendo* and rising melodic lines are present. More interestingly, many of these portamenti are played on the same finger – the ‘one finger slides’. These portamenti could be an attempt at achieving hyper-expressivity in the performance, and accordingly coincide with the vocal effect a singer might produce when executing small ascending ‘swoops’. The portamenti, however, are not foreign to the teachings of the nineteenth-century German school. Milsom points out that these small ‘swoops’ are suggested in the fingerings of editions by Joachim and Moser, such as in the first violin part of Beethoven’s Op. 95 String Quartet.⁴⁰

³⁹ Parlow’s recording starts at bar 9 of the work, presumably to fit within the time constraints of the recording process.

⁴⁰ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 94.

(ii) Alexander Petschnikoff

Petschnikoff's 1914 recording of an arrangement of Saint-Saëns's *The Swan* from the *Carnival of the Animals* is striking for its eloquent tone. The portamenti employed in this recording in general display similar traits to Parlow's use of the device. They are used freely but no less intelligently.

Within the first twenty-one bars of the music, Petschnikoff utilises portamento eleven times, mostly within slurs (Example 5.27). Where Auer carefully manages his use of portamenti to avoid any direct repetitions of performance style when phrases or phrase units are themselves repeated, Petschnikoff does repeat the portamenti in the repeats of phrases. Hence he executes a slide in bar 2 and again in bar 6. However, he further adds a slide between beats 3 and 4, perhaps to highlight the chromaticism in the harmony.

The use of consecutive portamenti in bars 6, 10 and 12 is similar to Joachim's (illustrated earlier in this chapter). These portamenti have a general tendency to be most pronounced on larger interval leaps, again in a similar fashion to Parlow's 'slow and stressed' approach.

Petschnikoff's use of portamenti in his recording of Vieuxtemp's *Fantasia appassionata*, Op. 35, is rather conservative. The device is employed sparingly in the main theme and in a similar manner to Parlow's approach, it appears only when *crescendo* markings are present or in octave leaps. The portamenti used in the main theme are slight and fast, thus less noticeable. Slow and 'sluggish' portamenti are, however, also used to obvious effect, and are mostly found in the improvisatory-like section before the return of the 'coda' section. A chain of 'successive' portamenti is employed through the scale-like melodic passages and appear to

form 'clusters' (Example 5.28). This mirrors Joachim's 1903 recording of his own *Romanze in C Major*. Such portamenti are of course suggested in editions by Spohr and David.⁴¹

While one might argue that these 1914 recordings were made after Petschikoff had begun his teaching and touring career – a long time after he completed his studies with Auer in St. Petersburg – the similarities in the style of portamenti between master and student is unmistakable.

⁴¹ Ibid., 96.

Example 5.27: Petschinikoff's use of portamenti in his 1914 recording: Saint-Saëns, *The Swan* from *The Carnival of the Animals* (arr. unknown), bars 1 – 22, [CD 1 Track 7, 0'00"].

Adagio

The musical score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Adagio'. The score consists of five staves of music, numbered 1, 6, 11, 16, and 19. Red boxes highlight specific portamenti (glissandi) in the melody across the staves.

- Staff 1: Bars 1-22. Red boxes highlight portamenti in measures 2, 4, and 10.
- Staff 6: Red boxes highlight portamenti in measures 7, 13, and 19.
- Staff 11: Red boxes highlight portamenti in measures 12 and 18.
- Staff 16: Red boxes highlight portamenti in measures 17 and 23.
- Staff 19: Red boxes highlight portamenti in measures 20 and 26.

Example 5.28: Petschinikoff's use of portamenti in his 1914 recording: Vieuxtemps, *Fantasia appassionata*, Op. 35; concluding bars before the Finale section, [CD 2 Track 8, 2'06"]. The red lines indicate where portamenti is used in the recording.

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The musical score is divided into four systems. The first system shows the piano part with a dense texture of chords and arpeggios, and the violin part with a melodic line. The second system continues the piano part with a similar texture and the violin part with a melodic line. The third system shows the piano part with a similar texture and the violin part with a melodic line. The fourth system shows the piano part with a similar texture and the violin part with a melodic line. The score includes various dynamics and performance instructions such as *eresc.*, *mf dim.*, *p*, *dim.*, *poco rall.*, *pp*, *colla parte*, *pp*, *sempre più pp*, *morendo*, and *morendo*. Red lines indicate the use of portamenti in the recording.

(iii) Isolde Menges

Isolde Menges's 1915 recording of Brahms's *Hungarian Dance no. 7* makes an interesting comparison with Joachim's and Auer's recordings of the first dance. All these interpretations are filled with humour and liveliness, and the vibrant and colourful appeal of both dances seems to incorporate folkish elements naturally into their fabric.

Menges's use of portamenti in her recording is quite similar to Auer's and Joachim's. The device is sparingly used, and when employed, 'theoretically' justifiable. Several of the portamenti employed are 'anticipatory portamenti' – portamenti which slide up or down to a grace note or anacrusis in lieu of the return of a melodic theme. Such examples can be found in bars 2 – 3 of the piece and bars 43 – 44, before the return of the 'A' section (Example 5.29).

Example 5.29: Menges’s use of portamenti in her recording of Brahms’s *Hungarian Dance no. 7*, (ed. Gustav Saenger), [CD 1 Track 8, (i) 0’00” (ii) 1’26”]. The red lines indicate where portamenti are used in the recording.

(a) bars 1 – 5

Alleretto Arranged by Gustav Saenger
molto sostenuto
poco f

poco a poco *in tempo*
f

(b) 42 – 44

p Tempo I
rit. *molto sostenuto*

The use of the device in example 5.29(a) is rather similar to Auer’s in his performance of Tchaikovsky’s *Melodie*, Op. 42. Here, Auer inserts an anticipatory note, from which the portamento is executed in bar 8.⁴² Ironically although Menges’s first portamento in example 29(b) is ‘theoretically’ not so justifiable since it overrides the semiquaver rest, Auer employs a similar portamento in bar 10 of his recording of the first Hungarian Dance. The portamento was perhaps placed across the semiquaver rest to create a build-up of tension in anticipation of the return of the opening melody. This is especially likely, given that Menges doubles the notes prior to *Tempo I* in octaves.

⁴² Ibid., 100.

The same kind of portamento, applied to create a ‘build-up’ of tension can be seen in bars 52 – 3. Here, the music slows down almost to a halt before the two bar *vivo* flourish brings the piece to a close. While Menges does not use a portamento between bars 51 – 2, she does insert one over the bar line between bars 52 -3, which is less justifiable according to Auer’s teaching. This was perhaps to create some variation between the repeated phrases, also evident in the way bar 53 is played almost like an echo (Example 5.30).

Example 5.30: Menges’s use of portamenti in her recording of Brahms’s *Hungarian Dance no. 7*, (ed. Gustav Saenger), bars 49-55, [CD 1 Track 8, 1’43”]. The red lines indicate where portamenti are used in the recording.



Like Auer, Menges does vary her use of portamenti in the repeat of the first section. However, this ‘variation’ is the opposite of Auer’s in that the return of the first section sees less use of portamenti. The upwards ‘swoop’ found in bar 3 does not return in bar 46, even though it makes many appearances whenever the octave leap from e'' to e''' occurs within the first section. While one might argue that the leap in bar 46 ends in a harmonic, and hence is unsuitable for a portamento, this does not stop Menges from inserting a portamento when a similar leap is found in bar 11. Menges likely employs the device in this manner in order to avoid any direct repetition of performance style when phrases or phrase units are themselves

repeated. Whilst this argument seems generally convincing, it should be noted that Menges's 1925 performance of Fauré's *Berceuse*, Op. 16 shows more repetition of performance approach than one might expect.

Of course, the *Berceuse*, as its name suggests, is repetitive in nature, and Menges does not fail to emphasise this aspect in her playing – over thirty portamenti are executed, perhaps in keeping with the more introverted nature of the piece. While these vary in intensity, Menges does not vary the use of the device itself in the recapitulation of the opening section. Portamenti appear in the same locations and even with the same intensity as at corresponding places.

Menges exercises little restraint here in her employment of portamento, and although one might attribute this to the character of the piece, it is difficult not to notice the contrast between the extent of portamento usage in this recording and in her recording of the Brahms. The 'gypsy' nature of the *Hungarian Dance* should perhaps allow for a greater use of portamento, so it is ironic that it is the recording of the *Berceuse* that should incorporate many more examples of the technique. Menges's Fauré is rather similar to Ysaÿe's recording of the same piece. Here portamento is also used freely, and the slides help to create an almost seamless flow. Perhaps Menges's recording suggests that she had started to deviate from the 'Auer ideal' a decade after her recording of the Brahms *Hungarian Dance*.

(iv) Mischa Weisbord

Weisbord's 1924 recordings not only give us an insight to the brilliance of Weisbord's playing, but also allow a good comparison between Weisbord's and Menges's performance styles a decade after they both graduated from the St. Petersburg Conservatory. Both violinists studied with Auer at the peak of his career in Russia, and both of them started concertising frequently in the mid-1910s, giving concerto débuts prior to the outbreak of the First World War.

(a) *Hullamzo Ballaton* – Hubay

Weisbord's 1924 recording of Hubay's *Hullamzo Balaton* from *Scènes de la Csarda* displays an appropriate *danse hongroise* character. He achieves this in a number of ways, portamenti being one of them.

It would be normal to use portamenti in the *Andante* section of the piece, but in the *Allegretto* and *Allegro* sections, one would expect that the animated nature of the music would not tempt a violinist to utilise the technique. Weisbord proves otherwise by inserting portamenti into bars with slightly longer notes. He slides up onto the top note after a run and then lingers on the d⁴ (Example 5.31, bar 6).

By and large, Weisbord's portamenti seem to comply with Auer's teaching. He uses the effect within slurs and where Hubay's fingerings otherwise suggest it. However, there are also instances where his portamenti are not found within slurs, or where the slides end on a natural harmonic. These are few in number and could perhaps have been inserted to enhance

the improvisational quality of the performance, especially when the slides are paired up with the slight lingering previously mentioned.

One more unusual example of portamenti can be found in bars 5 and 13, where the device complements the *tenuto* markings that Hubay indicates. These slow and stressed portamenti could well be a deliberate display of 'Hungarian' hyper-expressiveness in performance. Such consecutive portamenti also echo Joachim's similar use of the device in his recording of Brahms's *Hungarian Dance No. 1*, though the *Sul G* performance direction makes Joachim's approach more pronounced and emphatic.

Weisbord's treatment of portamenti in this recording largely conforms to his master's teachings. One can certainly detect his background in the relatively ascetic nineteenth-century German school of violin playing, especially in the manner in which the portamenti are incorporated within slurs. The similarities between this recording and Auer's and Menges's recordings of Brahms's *Hungarian Dances* are apparent – both bring out the *danse hongroise* element in the music very effectively through portamenti within certain confined parameters.

Example 5.31: Weisbord's use of portamenti in his 1924 recording of *Hullamzo Balaton* from *Scenes de la Csarda* (ed. Hubay), [CD 1 Track 12, 0'00"].

Andante molto sostenuto $\text{♩} = 60$

The musical score is presented in four systems, each on a single staff. The first system (measures 1-9) begins with a forte (*f*) dynamic and includes a *Syl G.* marking above the staff. The second system (measures 10-18) features a piano (*p*) dynamic and includes a *cresc.* marking. The third system (measures 19-27) starts with a mezzo-piano (*mp*) dynamic and includes a *trem.* marking. The fourth system (measures 28-36) begins with a mezzo-forte (*mf*) dynamic and includes a *f rall.* marking. The tempo changes to *Allegretto moderato* at measure 28. The score is marked with various dynamics, including *f*, *sf*, *p*, *pp*, *mp*, *dim*, and *mf*, as well as performance instructions like *espressivo*, *trem.*, and *f rall.*. The piece concludes with a five-fingered chord in the final measure.

(b) Romanza Andulaza, Op. 22, no. 1 – Pablo Sarasate

Moving west from Hungary to Spain, we turn to Sarasate's *Romanza Andaluza* – another violin standard filled with dance elements. *Romanza Andaluza* appears in one of four books of *Spanische Tänze* (opp. 21, 22, 23, 26), which feature folk tunes in elegant arrangements. In a purely violinistic sense, the pieces succeed superbly, for Sarasate knew thoroughly how to exploit the violin, both tonally and technically. Weisbord was keen on including pieces such as these in his recitals. In fact, one could almost guarantee that works from composers such as Sarasate, Albéniz, Olé Bull, and Hubay would make an appearance. Weisbord certainly executed the dance and folk elements with ease. But this 1924 recording is especially important because it is the first evidence we have of Weisbord's deliberate departure from Auer's teaching on portamenti.

Portamenti are used on longer notes as in the earlier Hubay recording. However, these are now even more frequent, with as many as five occurrences in a four-bar phrase. It feels as if Weisbord was tempted to use a portamento at every opportunity he could. Unlike in the Hubay, Weisbord does not linger on longer notes after a slide. Instead, he carries on with the rhythm as indicated in the score.

About $\frac{4}{5}$ ths of the portamenti in this recording take the form of 'bariolage portamenti'. In this piece, one has to acknowledge that it would be difficult to execute an 'inaudible' portamento, and Weisbord could well have been using Sarasate's fingerings, which indicate finger swaps. The 'bariolage portamenti' are, moreover, not entirely foreign to recordings

from the masters of the nineteenth-century German violin school. Joachim, for example, utilised these in his recording of Brahms's *Hungarian Dance no. 2*.

Turning to the remaining portamenti that cannot be classified under the term 'bariolage', Weisbord certainly slides between slurs, but still contains these effects within bars and phrases.

Similarly to Menges's recording of Fauré's *Berceuse*, Weisbord's use of portamenti here is rather liberal and, at times, 'theoretically' unjustifiable according to the standards of the nineteenth-century German violin tradition. This is perhaps an indication that Weisbord had started hesitantly to depart from this tradition, but yet was still observant of some of the aesthetic attitudes inculcated in him. Yet, the analysis of Weisbord's recording of Hubay's *Hullamzo balaton* may well lead one to conclude the opposite, and therefore an accurate representation of Auer's influence on Weisbord is by no means straightforward. It could be that Auer, a native Hungarian, had particularly emphasised the 'gypsy' qualities when teaching Hungarian-influenced pieces by Brahms and Hubay.

Example 5.32: Weisbord's use of portamenti in his 1924 recording of *Romanza Andaluza*, Op. 22, no. 1, Sarasate, [CD 1 Track 13, 0'00"]. The red boxes indicate where portamenti are used.

The image displays a musical score for the piece "Romanza Andaluza" by Sarasate, Op. 22, no. 1. The score is written in 8/8 time and is divided into five systems of music. Red boxes are placed around specific notes and slurs throughout the score to indicate where portamenti (glissandi) were used in the 1924 recording by Weisbord. The score includes various performance markings: "mezzo espressivo" (mezzo), "p" (piano), "espressivo", and "dim." (diminuendo). The first system starts at measure 3 and includes a "IV" fingering instruction. The second system starts at measure 13 and includes a "p" marking. The third system starts at measure 23 and includes "espressivo" and "p" markings. The fourth system starts at measure 32 and includes "dim." and "p" markings. The fifth system starts at measure 43 and includes a "p" marking and ends with "etc.". The red boxes highlight specific notes and slurs in measures 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Weisbord had a habit of marking the date on which he performed each piece on the front cover of his scores, and he certainly played the Hubay in public during his studies at the St. Petersburg Conservatory. However, he inserted the date 1922 on the front cover of the Sarasate, by which time he was already residing in Belgium and had been in contact with Ysaÿe. A possible conclusion would be that in performing the Hubay, Weisbord still had in his mind some of the ideas he had learnt from Auer. However by the time he came to play the Sarasate, his style and attitude towards portamenti had developed certain features which had departed from Auer and Joachim's approach.

As a supplement to the direct aural evidence of Weisbord's recordings, the author has been fortunate enough to be able to examine the entire surviving collection of Weisbord's performing scores. This includes the *Canzonetta* from Tchaikovsky's Violin Concerto, which is especially illustrative of his approach towards fingering and interpretation. It is also an appropriate piece to compare with Auer's recording of Tchaikovsky's *Melodie*, Op. 42, no. 3. Moreover, the edition which Weisbord used was, fittingly, edited by his teacher's teacher, Joseph Joachim.

Example 5.33: Weisbord's fingerings in his copy of Tchaikovsky's Violin Concerto, *Canzonetta*. [Reproduced with permission of David Vaisbord – owner of the Weisbord collection]

CANZONETTA.

Andante. (♩ = 64) *(ha espressione apass.)*
senza sordino!

8 9 10 11

con sordino

crescendo

diminuendo

f *p*

f *con anima*

p

f *più f*

f

Handwritten musical score for guitar, featuring ten staves of music. The score includes various musical notations such as treble clef, key signature (one flat), and time signature (4/4). The music is heavily annotated with handwritten fingerings (numbers 1-4) and dynamic markings (dim., cresc., p., f., diminuendo, dimi.).

Key markings and annotations include:

- dim.* (diminuendo)
- espressivo*
- p.* (piano)
- cresc.* (crescendo)
- p.* (piano)
- f.* (forte)
- diminuendo*
- p.* (piano)
- f.* (forte)
- dimi.* (diminuendo)

The score concludes with the lyrics "nuc - do" and a final measure marked "22".

What is immediately striking is Weisbord's fastidious system of fingering every note in the piece. This is typical of his surviving scores. Upon closer examination of the fingering, it is obvious that Weisbord utilised 'bariolage portamenti'. However, in this instance, the 'bariolage portamenti' are paired up with tenuto markings which further crank up the hyper-expressiveness. In the first of these portamenti and stopped notes in bar 3 of the solo violin part, Weisbord starts the chain of three portamenti on a harmonic, continues on the A-string in third position (which would be played on the first finger) and finishes with the stronger second finger. This would give the effect of the d'' becoming more emphatic through the bar, with the third d'' being the most pronounced. Even though no *crescendo* is marked, the music suggests that expressiveness should grow through the bar, ending on the d'' trill in bar 4. I have reproduced these fingerings and bow markings in a digitalised format for easy reference (Example 5.34).

Example 5.34: Digitalised format of Weisbord's fingering from Tchaikovsky's *Melodie*, Op. 42, no. 3, bars 1-4.

con sordino
p

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

We can therefore observe – not entirely unexpectedly – that Weisbord’s playing and ethos was heavily influenced by Auer and the Joachim tradition as whole. This is clearly shown by the similarities between the recordings of Auer and Weisbord in the Brahms and Hubay respectively. Weisbord had learned and performed the *Hullamzo Ballaton* during his studies with Auer. It is therefore hardly surprising that Auer’s approach to portamento in that piece is broadly characteristic of Weisbord’s recording.

Yet the Sarasate recording paints a different picture, even though both recordings were made on the same day. A gradual distancing from Auer’s teachings can be heard here through the abundant use of portamenti, even if much of Weisbord’s interpretation still conforms to the nineteenth-century German violin tradition. The same can be said for his fingerings in the second movement of Tchaikovsky’s Violin Concerto. There is some evidence of Weisbord’s own ideas on fingerings, but the general attitude towards the ‘in’-position fingering and portamenti is rather similar to Auer’s.

From Russia to America, we turn to Oscar Shumsky, David Hochstein and Benno Rabinof, in order to compare the promulgation of Auer’s teachings on portamento in both countries.

Auer’s students in America

(i) Oscar Shumsky

David Oistrakh had high admiration for Oscar Shumsky’s violin technique, hailing him as ‘one of the world’s greatest violinists’. Boris Schwarz and Margaret Campbell comment in the *New Grove* dictionary entry on Shumsky,

He was a player of virtuoso technique, pure style and refined taste; yet never sought recognition as a soloist, preferring to concentrate on teaching, chamber music playing and conducting.⁴³

But it is questionable how much German ‘pure style and refined taste’ Shumsky really encompassed in his playing, especially with reference to the use of portamento. His recorded output is extensive, and ranges from the 1930s to the 1990s. This is particularly useful, as we can hear both Shumsky’s style of playing during his studies with Auer and Zimbalist (also a distinguished Auer pupil) from 1928 – 36, and also later on in the century when violin performance began to become more homogeneous.

I have selected the following recordings for analysis – the first movement of Beethoven’s Violin Concerto (1938), which is the earliest document of Shumsky’s playing; the finale from Mendelssohn’s Violin Concerto in E minor from the late 1940s; Wieniawski’s *Polonaise in A major* also recorded in the 1940s; and Beethoven’s *Romance in F major*, Op. 50 recorded in 1988.

(a) Mendelssohn’s Violin Concerto – Finale

Shumsky’s use of *fingerings* in the transition between the slow movement and finale of Mendelssohn’s Violin Concerto is after the manner of Joachim and Auer. His use of portamento, however, suggests a more liberal approach to the device, in quantity at least (Example 5.35).

⁴³ B. Schwarz & M. Campbell, ‘Oscar Shumsky’, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 29 vols. (2nd edn., London: Macmillan, 2001), xxiii, 317.

Example 5.35: Shumsky's use of portamenti in his 1938 recording of the finale of Mendelssohn's Violin Concerto (ed. Dessauer [after Joseph Joachim]), [CD 1 Track 16, 0'00"]. The red lines are representative of Shumsky's employment of portamenti in the recording.

Allegretto non troppo.

R) This transition to the last movement is to be performed with entire freedom of expression and more as though the player were giving vent to his own imagination.

The portamenti are more pronounced in the larger intervallic leaps, such as in bar 5 and 6 of the example. The other portamenti are audible, but to a lesser extent. While Shumsky might have been trying to create the *cantabile* effect which was so often encouraged by Auer's teaching, the portamenti reflect a different attitude, and may even seem stylistically insensitive. They are less naturally vocal, especially when incorporated *between* slurs.

Elsewhere in the finale, portamenti are scarce, probably owing to the fast semiquaver passages prevalent in the piece. When portamenti are incorporated, these are found within the larger intervallic leaps in the cantabile sections. Most of the portamenti in this category are 'theoretically' justifiable, for they are found within slurs, thus adhering to a 'vocal' ideal in the *cantabile* solo passages (Example 5.36).

The portamenti within the larger intervals sometimes end with a harmonic note. This is also found in other relevant recordings and editions analysed earlier.

Example 5.36: Shumsky's use of portamenti in his 1938 recording of the finale of Mendelssohn's Violin Concerto (ed. Dessauer [after Joseph Joachim]), bars 757-769 [CD 1 Track 16, 3'13"]. The red lines are representative of Shumsky's employment of portamenti in the recording.

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains several measures of music with slurs and fingerings. Red lines are drawn above the notes in measures 757, 758, and 769, indicating portamenti. The bottom staff is also in treble clef with the same key signature and time signature. It contains several measures of music with slurs and fingerings. Red lines are drawn above the notes in measures 757, 758, and 769, indicating portamenti. The score includes dynamic markings such as *cresc.* and *p*, and section markers I and II.

(b) Wieniawski's *Polonaise Brillante in A major*

Wieniawski's *Polonaise Brillante in A major* is similar in style to the finale of Mendelssohn's Violin Concerto in that it also incorporates elements of folk music. It also serves as a good case-study for comparison with recordings from the other Auer pupils.

Again, the portamenti employed by Shumsky in the fast passages are limited to large intervallic or octave leaps. Some of these end on a harmonic, which is hardly out of the ordinary. Both the lyrical passages contain portamenti within slurs. Moreover, the ascending swoops found between the double-stopped notes at the beginning of the *Più Moderato ed Grandioso* section (Example 5.37) are reminiscent of Auer's portamento in bar 136 of his

recording of Brahms's *Hungarian Dance no. 1*. These upward swoops also appear in groups, evocative of Joachim's 'cluster portamenti' in his recording of his *Romanze in C major*.⁴⁴

However, using a fingering which does not involve portamento may have caused an unwelcome break in some phrases, especially in the first bar. It might nevertheless be possible to avoid this and execute the portamenti in a swift and unobtrusive manner. But Shumsky chooses to play the portamenti in an overtly expressive manner that might be an attempt at a 'folk-music' style. It nonetheless seems slightly exaggerated.

⁴⁴ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 98.

Example 5.37: Shumsky's use of portamenti in his recording of Wieniawski's *Polonaise Brillante in A Major, Più Moderato ed Grandioso* section [CD 2 Track 4, 1'27"]. The red lines are representative of Shumsky's employment of portamenti in the recording.

Più Moderato ed Grandioso.

The musical score is presented in five staves. The first staff is marked *f energico.* and *largamente.* and contains several red lines indicating portamenti. The second staff includes the instruction *du talon.* and *tr* markings. The third staff has *sul G.* and *tr* markings. The fourth staff has *sul G.* markings. The fifth staff begins with *p dolce.* and includes *tr* markings. The score includes various musical notations such as slurs, accents, and fingerings.

(c) Beethoven's *Romance in F major, Op. 50*

From this recording it is immediately obvious that Shumsky has now adopted a rather modern view of violin playing, not only in terms of the liberal use of vibrato, but also in the pristine, clear tone which avoids any use of portamento at all. This is more in line with the uniformity of much contemporary violin playing.

Joachim's edition of this piece suggests several instances of portamenti fingering in the opening melody. While Joachim and Auer may have employed portamenti in a way that reflected the pedagogic literature and vocal ideals of the nineteenth-century German violin school, Shumsky avoids the slides by using open strings and playing most of the melody on the E-string (Example 5.38).

Example 5.38: Beethoven's *Romance in F Major*, Op. 50; (ed. Joachim), bars 1 – 8, [CD 2 Track 9, 0'00"]. The red text below the staves indicates Shumsky's use of open strings to avoid portamenti slides.

The image shows a musical score for the first eight bars of Beethoven's *Romance in F Major*, Op. 50. The tempo is marked 'Adagio cantabile' with a metronome marking of approximately 50-63 beats per minute. The instruction '(dolce)' is present. The score consists of two staves. The first staff contains the main melody with various slurs and accents. The second staff shows the fingering for the left hand, with red '0' indicating the use of the open string. The fingering sequence is 0, 8, 1, 2, 1, I, *, 0. The asterisk in bar 8 indicates an optional slur marking.

Joachim's fingerings sidestep the use of the open string by shifting passages up onto higher positions on the A-string. The optional slur marking (marked with an asterisk) and fingering on the c^{'''} note in bar 8 are editorial markings by the publisher, Simrock. Joachim or Auer would not have advocated having an open E-string fingering in bar 8, not least on an off-beat. The open string fingering would cause the e^{''} to stick out jarringly as the melodic line moves from g^{''} on the first beat to f^{''} on the third beat of the bar.

Shumsky's recording shows an obvious departure from the ideals of the nineteenth-century German school. While his earlier recordings of the Mendelssohn and Wieniawski still display

a predominant adherence to the teaching articulated in the treatises of Joachim and Moser and Auer, the later recordings of the Brahms and Beethoven suggest that he moved progressively away from these attitudes. Shumsky was now influenced by a modern playing style which did not treat portamento as a necessity for achieving a vocal-*cantabile* effect.

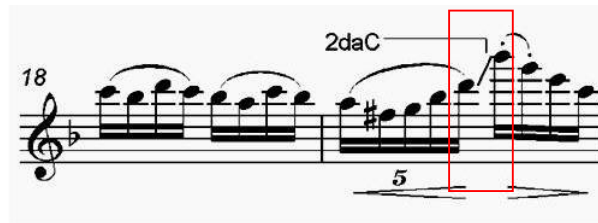
(ii) Benno Rabinof

As mentioned earlier, David Milsom's analysis of Auer's recordings of the Brahms Hungarian Dances identifies only a few portamenti, their rarity probably owing to the animated and rhapsodic character of the pieces. The use of portamenti in his 1920 recordings can therefore be said to be cautious but audible, especially in the bigger intervallic leaps.

Rabinof's recording of the Brahms Hungarian Dance no. 20, made in the 1960s, shows on the contrary a significant use of portamento. This is surprising, given that Rabinof claimed he 'agree[d] wholeheartedly' with his master's teachings.⁴⁵ Nonetheless, the type of portamenti in Rabinof's recording largely complies with the teachings of Joachim and Auer. Most portamenti are applied within slurs, with exceptions such as bars 4 and 5. The latter could possibly be owing to the nature of the phrasing, where the upbeat is as an emphatic element of the melody (Example 5.39).

⁴⁵ Applebaum, *The Way They Play*, xi, 62.

Example 5.39: Brahms, Hungarian Dance No. 20, bb. 18-19, (ed. Leopold Auer), [CD 1 Track 17, 0'43"]. (Portamento marked as performed by Benno Rabinof.)

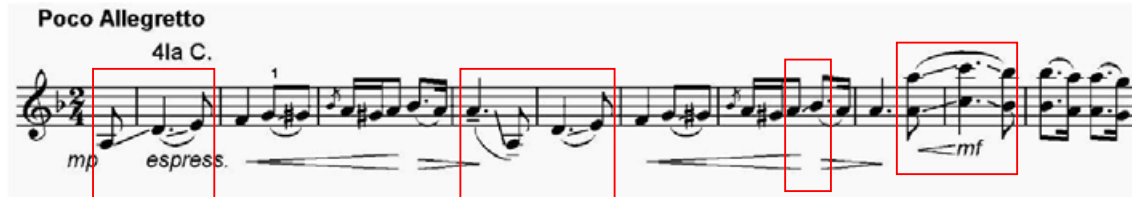


Two other places where portamenti appear between slurs are in bars 11 and 19. These are most likely to have been strategically placed in order to heighten emotion, for the portamenti occur at the climax of the phrases at both times (Example 5.40).

Example 5.40: Brahms, Hungarian Dance No. 20, bb. 11-19, (ed. Leopold Auer), [CD 1 Track 17, 0'24"]. Portamento marked as performed by Benno Rabinof.

Despite these exceptions, Rabinof does largely conform to the instruction of his master in respect of not using portamenti in ‘artificial’ situations, or from and to open strings. The portamenti are mostly slow and stressed, and usually located within the larger intervallic leaps, with the exceptions of bars 1, 5, and 9 (Example 5.41).

Example 5.41: Brahms, Hungarian Dance No. 20, bb. 1-10, (ed. Leopold Auer), [CD Track 17, 0'00"]. Portamento marked as performed by Benno Rabinof.



These slow portamenti make the device more pronounced and are a deliberate display of hyper-expressiveness. The majority of the portamenti are also of the B-type. This is similar the practice of the older generation.

In conclusion, we have seen how Joachim's attitude towards portamento is reflected in Schnirlin's editions, but not to such a great extent in Auer's publications. Unfortunately, a similar kind of analysis cannot be undertaken for Auer's students, as hardly any of the latter were active as editors. But there is an abundance of surviving recordings which allow us to compare performance styles.

While conclusions can only be speculative owing to the restricted body of evidence, a comparison between the Auer pupils can yield a number of useful observations in respect of use of portamento and open string/harmonic fingerings. His Russian students from 1910 to 1917 preserved Auer's teaching in their use of portamento even though their recordings were made around a decade after they had ceased their studies. Most of the Russian pupils still used portamento in a broad alignment with vocal ideals. The majority of exceptions relate to

folk-music elements within particular pieces. Shumsky's recordings from the 1930s and 1940s are also to some extent reflective of Auer's philosophy of portamento usage, and Shumsky definitely saw the need for artistic sensitivity and the avoidance of excess and mannerism. However, the same cannot be said of his recordings from the 1980s. These were undeniably influenced by the decline of the use of portamenti in favour of the 'clean' tone that is very apparent in modern day violin playing. One would then expect Rabinof's recording to show the same modern tendencies, given that he was Auer's last American pupil and had studied with the master during the pinnacle of Heifetz's and Elman's career – two violinists whose playing styles had evidently moved on from the ideals of the nineteenth-century German violin school even by the time they had started recording in the early twentieth century. However, Rabinof's recording of Brahms's *Hungarian Dance no. 20* surprisingly still adopts the cautious approach characteristic of the Auer tradition, and despite his belonging to an entirely new generation of violinists susceptible to the influence of Kreisler.

How, then, did Auer's influence play itself out between the Russian and American pupils? Auer's Russian students used portamento with an intelligence and perception that relates to the 'purer' style of the German violin playing tradition, possibly owing to Auer's influence. But the general popularity of the device in some form or another in the late nineteenth century is evidently also an underlying factor in terms of influence. Long before Auer's death in 1930, recordings in 'competing' styles were easily available. Kreisler's initial recordings were made in 1903 and 1911, and Heifetz's first commercial disc was issued in 1917. By the time Shumsky, and Auer's other American pupils were ready to make recordings, most of them would have been exposed to these influences. We can therefore never be entirely certain how much Shumsky and Rabinof, for example, were directly influenced by Auer in this

respect. However, as illustrated by their earlier recordings, their master's teachings in respect of portamento lived on in some form at least until the 1940s. After this point, 'fashion' in the violin playing world moved away from many aspects of this approach.

Tempo Rubato

I'M CONDUCTING SLOWLY BECAUSE I DON'T KNOW THE TEMPO
- EUGENE ORMANDY, CONDUCTOR

Rubato has received especially widespread attention in musicological studies of performance practice at least since Richard Hudson's *Stolen Time: the History of Tempo Rubato*, which was the first book to deal with the subject in a comprehensive fashion. However, the issue had possibly been previously neglected owing to its elusiveness. There are many conflicting opinions on how rubato should be interpreted, even when it is actually marked, and it was marked relatively infrequently in the music of most composers until recently. Even today, when discussions of tempo rubato are commonplace, the term is hardly used consistently.

The Italian castrato singer, composer and writer on music Pier Francesco Tosi (1653-1732) is said to have coined the term *il rubato di tempo* (the stealing of time),

Whoever does not know how to steal the time [rubare il tempo] in singing, knows not how to compose, nor to accompany himself, and is destitute of the best taste and greatest knowledge. The stealing of time [il rubamento di tempo] in the pathetic is an honorable theft in one that sings better than others, provided he makes a restitution with ingenuity.¹

Hudson interprets Tosi's remarks as meaning that the melody notes alone were stretched and shortened, while the accompaniment maintained a strict rhythmic beat. This is different from

¹ R. Hudson, *The History of Tempo Rubato* (New York: Oxford University Press, 1997), 44.

the type of rubato in which there is a rhythmic 'give-and-take' of the entire musical texture by means of *accelerando* and *ritardando*.²

Hudson cites several eighteenth- and nineteenth-century authors including Johann Joachim Quantz, Johann Friederich Agricola, Johann Philipp Kirnberger, Roger North and Charles Burney who indicate, with greater or lesser degrees of clarity, that rubato consisted of the singer's alteration of the notated rhythms while the accompaniment observed strict time.³ This was done either to accommodate accentuation of text or the addition of ornaments and portamentos, or simply to add an expressive element of rhythmic tension to the music.

In the nineteenth century, singer and voice pedagogue Manuel Garcia provided the clearest description of the two practices of rubato,

In order to make the effect of the tempo rubato perceptible in singing, it is necessary to sustain the tempo of the accompaniment with precision. The singer, free on this condition to increase and decrease alternately the partial values, will be able to set off certain phrases in a new way. The *accelerando* and *rallentando* require that the accompaniment and the voice move together and slow down or speed up the movement as a whole. The tempo rubato, on the contrary, accords this liberty only to the voice.⁴

Hudson provides evidence that some composers attempted to notate the sort of rubato they had in mind literally, only to abandon the effort when it did not produce the intended result.⁵

² Ibid., 42-45.

³ Ibid., 42-61.

⁴ M. Garcia, *Traité complet de l'art du chant*, trans. as *Complete Treatise on the Art of Singing* (Paris, 1847), 75-6.

⁵ Hudson, *The History of Tempo Rubato*, 159.

When written into the score, the term may apply to a specific passage, the duration of which is not always indicated. It may also be associated with the word *tempo* or with another term of expression. Some composers such as Bartók often included the word in a general tempo marking. For example, his *Hungarian Pictures*, Sz. 97 has two instances where ‘rubato’ is used within the tempo direction – the first movement, *An Evening in the Village* (*Lento rubato*) and the fourth movement, *Slightly Tipsy* (*Allegretto rubato*). Context and composers’ own performances often suggest that rubato may be understood in a variety of divergent ways.

Many believe that rubato became a prominent feature of performance only during the nineteenth century. Indeed, in the sense of expressive tempo fluctuation it did come into widespread fashion in instructed playing at about the middle of the Romantic period. Hudson terms this type the ‘later rubato’. The extensive use probably stemmed from the fact that rubato became associated with the piano playing of Chopin and others, who apparently imitated the rubato of opera singers. Numerous accounts by Chopin’s admirers and pupils document how he was influenced by the style of singing he heard in Bellini’s operas and emulated this in his *Nocturnes*.⁶ Unfortunately, these pieces are rarely played with a true *tempo rubato*, but rather with *accelerandos* and *ritardandos* of the entire musical texture. Hudson calls the ‘true’ rubato as described by Garcia and others, the earlier (melodic) rubato. The other practice, which uses *accelerandos* and *ritardandos* of the entire musical texture, is termed the later (structural) rubato.

⁶ Ibid., 65-81.

According to Stark, the art of the earlier style of rubato apparently fell into disuse in the later nineteenth century, at least in German musical practice.⁷ He cites mezzo-soprano and bel-canto vocalist Mathilda Marchesi's comments about how German conductors were lacking in their sensitivity to *rallentandos* and *rubato*. Her daughter Blanche complained that German opera conductors did not follow the singers, but rather, made the singers follow them. She maintained that this was a new development, and that the German conductors made music 'as strict as the military goose-step'. The above statements suggest that not only the rhythmic tension of rubato, but even the accelerandos and rallentandos of the entire musical texture had been lost. Yet this cannot be the whole picture, as it was also the heyday of 'tempo rubato' conductors such as Hans von Bülow.⁸

Milsom also states that several nineteenth-century violin pedagogues regarded the inclusion of rubato as an essential component of fine playing. He quotes Spohr's *Violinschule* recommendation of

... the increase of time in furious, impetuous and passionate passages, as well as the retarding of such as have a tender, doleful, or melancholy character.⁹

Spohr's comments on Rode's Seventh Violin Concerto illustrate how certain notes in the first movement should be prolonged and how others should then speed up to create the effect of

⁷ J. Stark, *Bel Canto* (Toronto: University of Toronto Press, 2nd edn., 2003), 175.

⁸ Hanslick commented that Bülow 'conducts the orchestra as if it were a little bell in his hand... [and] plays with utter freedom, from which he produces nuances possible only with a discipline to which larger orchestras would not ordinarily submit.' Hanslick however says that 'it would be unjust to call these tempo changes 'liberties', as 'conscientious adherence to the score is a primary and inviolable rule with Bülow'. (E. Hanslick, 'The Meiningen Court Orchestra' in *Vienna's Golden Years of Music 1850-1900*, H. Pleasants III (ed.), trans. by H. Pleasants III (London: Victor Gollancz Ltd., 1951), 273.)

⁹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 152.

'losing' and gaining back time. While Milsom rightly suggests that 'direct remarks' by Joachim regarding the use of rubato are few, Paderewski cites the short *Intermezzo* leading from the *Andante* to the *Finale* of Mendelssohn's Violin Concerto as a prime example where rubato might be used and states that Joachim's playing was 'most distinctly rubato'.¹⁰ However, Joachim and Moser both advise caution when playing earlier music with continuo,

For apart from the fact that even in the performance of more modern music much harm can be done to the character of a piece by the use of unjustifiable liberties, the apparently inexorable strictness of the continuo is especially distinctive of the older classical art.¹¹

Milsom claims that Auer had a similar concept of rubato to that of Joachim. He notes that although Auer is often quick to 'pour scorn upon 'abuses', he was silent about tempo rubato, therefore he must have accepted the idea of rubato in performance.¹² There is indeed direct evidence that Auer thought that rubato was a vital part of a musical performance, for example the following remark:

The variation in tempo and shading is the life-principle of any composition played, since it reveals the soul of the composer's music; it underlies the interpretation of every important work.¹³

¹⁰ Paderewski met Joachim in 1882 and performed some of his pieces; their paths then crossed during concert tours, for instance in Wiesbaden in 1900 and in Bonn in 1901. (I. Paderewski, 'Tempo Rubato', *Polish Musical Journal*, 4 (2001), 1.)

¹¹ J. Joachim & A. Moser, *Violinschule*, iii, 16.

¹² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 159.

¹³ L. Auer, *Violin Masterworks and their interpretation* (New York: Carl Fischer, 1925), vii.

From this quote, it is evident that Auer not only passively accepted the use of rubato in performance, but also actively promoted its employment. He viewed it as a fundamental part of musical interpretation, and as a key tool with which to bring out the heart of the music. However, like most violin pedagogues of the era, he also cautioned that an extreme use of the device was tasteless, and that a performer should exercise subtlety when applying rubato:

A violinist without a sense of rhythm is no violinist, he is as helpless as a painter who is colour blind. Rhythm is a principle underlying all life, and all the arts, not that of music alone. In violin playing, it must be translated into natural interpretation in accordance with the character of a piece.

However, while Auer maintains that the rhythm of a composition should be maintained regardless of the use of rubato in a performance, the lengthening and shortening of notes in rubato irrevocably leads to a ‘distortion’ of rhythms. Paderewski states that,

... in the course of the dramatic developments of a musical composition, the initial themes change their character, consequently rhythm changes also...¹⁴

Several writers have also commented on the phenomenon of rhythmic changes via tempo rubato, for example Rosenblum.¹⁵ She believes that rubato can be classified into five different techniques, one of which she terms ‘Strict contrametric’, which is associated with German performance traditions. Rosenblum uses the term ‘contrametric rubato’ to describe a ‘shifting away from the meter [sic]’, where the rubato is more subtle and moves more ‘freely’. ‘Contrametric rubato’ is also used to describe a more ‘uniform shifting of notes by

¹⁴ I. Paderewski, ‘Tempo Rubato’, *Polish Musical Journal*, 4 (2001), 1.

¹⁵ S. Rosenblum, *Performance Practice in Classic Piano Music* (Indiana: Indiana University Press, 1988), 381.

anticipation or retardation'. This 'uniform displacement' is explained by Türk (1789) as the shortening and lengthening of notes where,

something is taken away (stolen) from the duration of one note and therefore that much more is given to another...

Türk also explains that such rubato is based on syncopation, though he specifies that both voices (melody and accompaniment) must coincide again at the beginning of each bar.¹⁶ Rosenblum alludes to this type of rubato to the opening and closing sections of Chopin's *Nocturne* Op. 48, no. 1 (bars 1 – 2). Türk's rationalisation suggests that rubato was delivered in a flexible manner, and Rosenblum suggests that this flexibility stems from the 'vocally-derived Italian style'. It can essentially be seen as 'melodic embellishment'. Here, she refers to Franz Benda's violin sonatas, where improvisatory embellishments are written out and the melodic line is played 'as if without any fixed division of time'. The term 'tempo rubato' appears with some frequency in Benda's sonatas as a convenience of notation to accommodate an irregular grouping of notes within a specified time unit. Some instances (Example 6.1) show quaver notes distributed over a time span normally divided into six crotchet- or twelve quaver notes. The performer presumably could allocate these notes freely within the designated space of two or more bars.¹⁷

¹⁶ D. Türk, *Klavierschule* (Leipzig, Halle: Auf Kosten des Verfassers, 1789), 375, 419.

¹⁷ Such 'tempo rubato' differs from the later applications of the term. Most eighteenth-century and early nineteenth-century pedagogues held that the principal notes of the melody should be maintained as essential points of reference.

Example 6.1: Franz Benda's Violin Sonata, Sonata VIII, *Tempo di minuetto*, bars 25-28.¹⁸



The examples above all point toward some sort of rhythmic dislocation, which might in turn result in dissonant harmonies. Such rhythmic displacement was still common at the end of the nineteenth century, as recalled by one of Ysaÿe's regular accompanists,

In rubato melodic passages, he instructed me not to follow him meticulously in the accelerandos or ritardandos, if my part consisted of no more than a simple accompaniment.... In the train he would try to make up violin passages based on the dynamic accents... of the wheels, and to execute 'rubato passages, returning to the first beat each time one passed in front of a telegraph pole.'¹⁹

Ysaÿe's mention of 'dynamic accents' clearly refers to the use of agogic accents in rubato and hence, 'agogic rubato'. Rosenblum suggests that 'agogic rubato' contrasts with 'contrametric rubato' in that the accents are induced by expressive melodies or harmonies.²⁰ Such accents

¹⁸ D. A. Lee, 'Some Embellished Versions of Sonatas by Franz Benda', *The Musical Quarterly*, 62 (1976), 58-71.

¹⁹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 157.

²⁰ S. Rosenblum, *Performance Practices*, 382.

include the lingering on individual notes that is more commonly known as ‘agogic accentuation’, as seen earlier in Chapter 4. In ‘agogic rubato’, the tempo is stretched or accelerated, in practice actually more often the former. This is commonly heard in Romantic playing styles, and associated with expressive music.

‘Agogic rubato’ is also referred to by Alfred Johnstone, the well-known teacher and author of several books on piano-playing, in his study of rubato, though he terms it the ‘single-note rubato’.²¹ The single-note rubato pertains to the elasticity of note-lengths, whether within the range of a musical beat, a motive, or a bar. Johnstone states that agogic accents and hence, agogic rubato, strengthen the rhythmic flow of the music. The fundamental analogy between eloquent declamation and expressive musical interpretation is the foundation of this freedom from the tyranny of rigid, mechanical measurement of note-lengths.

In this sense, agogic accents can be seen to relate to the practice of over-dotting. While over-dotting seems to have been practised in order to intensify the character of a composition, slight dotting of even rhythms by means of agogic accents can be seen as a way of intensifying the melodic importance of certain notes within the overall framework of the speech ideal. This is sometimes indicated by commas, when slight caesuras are implied. As a result, the rhythm, and sometimes tempo, of melodies are modified; they are then rendered more natural and ‘vocal’. In relation to the ‘accented’ note, rubato automatically occurs. The feeling of progress and the anticipation of the accented climax are to be effected by an almost imperceptible *accelerando* or hastening of the note or notes leading up to this climax.

²¹ A. Johnstone, *Rubato, or the secret expression of pianoforte playing* (Melbourne: Allan & Co., 1920), 9.

It is obvious that agogic accents were integral to the performance and interpretation of Romantic music, though how and exactly where ‘agogic rubato’ was applied are less certain. Most nineteenth-century treatises fail to explain where and when notes should be lengthened, partly because most pedagogues were naturally cautious in encouraging a *change* to the musical text. However, most writings liken the use of agogic accents to speech and vocal music. Robert Philip has also observed that several writers compare this rubato by agogic accents to declamation in speech.²² Ferruccio Busoni advised,

The bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinate to the declamation; you must speak the piano.²³

M. Sterling Mackinlay (1910) writes that

in tempo rubato, the lengthening of certain syllables is naturally equalised by the shortening of others, governed by the accents which are given in ordinary speech.²⁴

As highlighted earlier, most nineteenth-century writers were cautious in advising students and performers where and how agogic accents, and therefore ‘agogic rubato’ might be applied. Therefore it would seem reasonable to turn first to Leopold Mozart’s more specific recommendations. He was revered and notably still quoted, by most nineteenth-century violin pedagogues in respect of other performance parameters.

²² R. Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 2004), 41-42.

²³ H.T. Finck, *Success in Music and How it is Won* (New York: C. Scribner’s Sons, 1909), 300.

²⁴ M. S. Mackinlay, *The Singing Voice and its Training* (London: Routledge, 1910), 156.

Leopold Mozart's *Violinschule* gives an account of where and how performers should lengthen notes. Though he emphasises that it is necessary for the player to stress metrically strong beats, and that the first notes of slurred pairs should be lengthened and stressed, he does not prescribe this practice for faster passages, but instead for crotchets or quavers in

$\frac{2}{2}$ and $\frac{3}{2}$, quavers or semiquavers in $\frac{4}{4}$, $\frac{2}{4}$ and $\frac{3}{4}$, and semiquavers in $\frac{3}{8}$ and $\frac{6}{8}$.²⁵ Mozart also

gives the impression that the lengthening should be subtle. In slurs, the extent of lengthening should be such that it delivers a tasteful performance:

The first of two, three, four, or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later. But this must be carried out with such good judgement that the bar-length is not altered in the smallest degree. The slight sustaining of the first note must not only be made agreeable to the ear by a nice apportioning of the slightly hurried notes slurred on to it, but must even be made truly pleasant to the listener.²⁶

Given that nineteenth-century pedagogues hardly ever mentioned where notes should be lengthened or shortened to incorporate 'agogic rubato' in performance, perhaps the only reliable nineteenth-century sources to determine where and how agogic rubato was applied in music are the scores themselves.

Several nineteenth-century composers attempted to control the use of rubato before its excessive use by performers provoked too many complaints. Many composers tried to notate rubato, and more specifically 'agogic rubato', in a variety of ways. Liszt, for example, indicates the later rubato by indicating the letters R and A (for *ritardando* and *accelerando*) in

²⁵ Brown, *Classical and Romantic Performance Practice: 1750 – 1900*, 52.

²⁶ L. Mozart, *Versuch einer gründlichen Violinschule*, 130.

rapid succession above and below the system in the score. One such example can be found in the first movement of his 'Faust' Symphony. He sometimes also uses a single line above the music to indicate a *rallentando* and an oblong box for *accelerando* in his *Grande Études* Nos. 5 and 9 (Example 6.2) and in some other works of the late 1830s.

Example 6.2:

(i) Grande Étude No. 9 – Ricordanza (bar 1-13)

Andantino

dolce con grazia

poco rallentando

espressivo

(Rea *)

a capriccio

dolce

cresc. ed accelerando

(Rea *)

Un poco animato

dolce

cresc.

(ii) Faust Symphony, first movement, bars 503-18.

The musical score is divided into two systems. The first system includes parts for Flute A (Fl. A.), Horns (Hr.), Trumpets (1. u. 2. Tr.), Trombones (Pk.), Violins (Vl.), and Cellos/Double Basses (Cb.). The second system includes parts for Flute A (Fl. A.), Horns (Hr.), Trumpets (1. u. 2. Tr.), Trombones (Pk.), Violins (Vl.), and Cellos/Double Basses (Cb.).

Tempo markings: *Maestoso.*, *rall.*, *R.*, *poco rall.*

Dynamic markings: *pp*, *mf*, *ppp*, *dim.*, *rall. dim.*, *nobile*.

Articulation: *pp*, *ppp*.

Tempo fluctuations: *R.*, *A.*, *poco rall.*

Die Buchstaben R und A bedeuten kleine Schwankungen im Tempo. } R = un poco rallentando.
 The letters R and A indicate slight fluctuations in the tempo. } A = un poco accelerando.
 Les lettres R et A signifient un peu de fluctuations de tempo.
 As R és A betűk a tempo kisebb ingadozásait jelölik.

Hh

Poco a poco animando sino al *fff*. (Allegro con fuoco.)

Fl.
Hob.
Klar.
Fag.
arco
p marc.
arco
mf

The first system of the score includes five staves. The top four staves are for woodwinds: Flute (Fl.), Horn (Hob.), Clarinet (Klar.), and Bassoon (Fag.). The bottom two staves are for the piano, with the right hand (treble clef) and left hand (bass clef). The woodwinds enter with a melodic line marked *p*. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand, with dynamics ranging from *mf* to *fff*. The tempo is marked as *Allegro con fuoco*.

Poco a poco animando sino al *fff*. (Allegro con fuoco.)

Hh

Ii

triquillo
pizz.
p
pizz.
p
pizz.
p
arco
pizz.
p
Ii
triquillo

The second system of the score continues with the same five staves. The woodwinds and piano continue their respective parts. The piano part includes a section marked *triquillo* (pizzicato) with dynamics *p*. The tempo remains *Allegro con fuoco*.

(iii) Grande Étude no. 5, bars 1-15.

Egualmente

p veloce leggiero

quieto espressivo

leggerissimo velocissimo

dolce scherzando

poco rinf.

diminuendo poco a poco

Rea * Rea * Rea *

The musical score consists of five systems of piano and bass staves. The first system is marked 'Egualmente' and 'p veloce leggiero'. The second system is marked 'quieto espressivo'. The third system is marked 'leggerissimo velocissimo' and 'dolce scherzando'. The fourth system is marked 'poco rinf.'. The fifth system is marked 'diminuendo poco a poco'. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some markings like 'Rea' and '*' below the staves.

From these examples, it appears that Liszt indicated *rallentando* and *accelerando* particularly in passages of music where melodic and rhythmic units are repeated. It is possible that Liszt's inclusion of *rubato* was to avoid a repetitive rhythmic 'drone' in such units. However, it should also be noted that Liszt is careful to state that the 'R's and 'A's in his *Faust* Symphony indicate 'slight' fluctuations in tempo. Therefore, in a similar fashion to the treatises, Liszt is wary of over-prescribing the use of *rubato* in performance.

More interestingly, Liszt sometimes applies this distinct use of *rubato* towards the end of a section of music, heralding a new section in the structure of the composition. The *rubato* could also therefore be seen as an improvisatory-element in the music, almost like the prelude before a performance of a piece which was an established practice in the nineteenth-century. Kenneth Hamilton (2008) states that prelude had been a 'normal part of the custom of concert improvisation that ranged from the performance of entire fantasies extempore to the improvisation of cadenzas, lead-ins, and additional ornaments'.²⁷ All three examples above fit into these categories. Bar 8 of the *Ricordanza* acts as a lead in to an improvisatory passage spanning four bars before the *Un poco animato* section. Similarly, the 'slight fluctuations' in tempi in bars 503 – 18 in the first movement of the *Faust* Symphony introduce a quasi-extempore element, and again, this leads up to the new *Poco a poco animando sino al fff* (*Allegro con fuoco*) section at orchestral cue Hh. Liszt's *rubato* in the *Grande Étude no. 5* is also another instance of improvisatory 'prelude'. In this case, there is already an element of improvisation right from the start of the work. The *accelerando* in bars 7 and 8 is marked *leggierissimo velocissimo*. Again, the *accelerando* bridges the improvisatory section at the beginning of the piece with the main material in bar 9, where Liszt indicates that the performer should play strict semiquavers, albeit 'playfully'. However

²⁷ K. Hamilton, *After the Golden Age* (Oxford: Oxford University Press, 2008), 103.

the rigidity is short-lived as the motif from bar 9 is soon diminished to a four-note figure in bar 14 with a *rallentando*, and then a three-note figure in bar 15¹ with an *accelerando* and a two-note figure in bar 15². While the elasticity of tempo in bars 14 and 15 creates a rhythmic freedom also commonly found in Chopin's piano music, it also creates a slight 'pause' at the end of bar 15 similar to Lachmund's description of Liszt's rubato as 'a momentary halting of the time, by a slight pause here or there on some significant note'.²⁸ The 'significant note' in question is the last note of bar 15. It paves the way for a trill-like passage in bar 16 marked *capricciosamente*.

Liszt's attempts of directly indicating rubato are something of a rarity in nineteenth-century performing traditions. However, a similar labeling of rubato was used in the early twentieth century by Edward Elgar – a composer who was very much influenced by German music, notably that of Brahms and Wagner, and of his own younger contemporary Richard Strauss. According to Diana McVeagh (1955), Elgar also mentioned Mendelssohn, Spohr and Gounod as early formative influences.²⁹ He attended concerts by Brahms and Schumann (his 'ideal') while on holiday in Leipzig in 1882 and influences from these German masters can additionally be easily seen in his music.³⁰ Elgar uses symbols similar to those of Liszt's to indicate rubato in his first two symphonies (1907-8, 1911). Even more interesting is the fact that Elgar recorded his Symphony No. 1 between 1930-2, which allows an instructive comparison between score and performance. We can draw on examples of Elgar's rubato possibly to pin-point how and when rubato was used in some later performance traditions.

²⁸ *Ibid.*, 243.

²⁹ D. McVeagh, *Edward Elgar: His Life and Music* (London: J.M.Dent, 1955), 189.

³⁰ D. McVeagh, 'Elgar's musical language: the shorter instrumental works', in D. Grimley & J. Rushton (ed.), *The Cambridge Companion to Elgar* (Cambridge: Cambridge University Press, 2004), 54.

Elgar, like Liszt, uses letters to signify *rallentando* (R↯) and *accelerando* (A↯), though he also uses L↯ to represent *largamente*. The tempo fluctuations in the third and fourth movements of his Symphony no. 1 are similar to those of Liszt's in that they come just before a new section is introduced. However, one difference is that the notation does not imply improvisation like Liszt's cascading demisemiquaver figurations. Instead, in some instances, Elgar's orchestral writing suggests that the pulse should remain constant and the rhythm exact. One such example is at figure 103 in the third movement of his first symphony (Example 6.3). Here, he indicates a *rallentando* over the strings for two bars, probably applying to the first violin's sweet and delicate dotted rhythm melody. However, the crotchets in the rest of the string parts suggest otherwise – that the music should be kept at a constant pace and the crotchets continue on with no *rallentando*. The crotchets are also heard in the new section (*Molto espressivo e sostenuto*) in orchestral figure 104. The first violin melody in the *rallentando* bars brings back a transitional motive. This broadens into a melodic triplet figure in the last beat of 103:5 before landing on the chords for brass and harps. The use of the *rallentando* and hence 'later style' rubato in this instance hints at recollection, reminiscing over earlier melodic material before the start of the coda at figure 104.³¹ The rubato is therefore likely connected with memory, recall and nostalgia.

Of course, while most scholars would happily characterize Liszt's indications for *accelerando* and *rallentando* as an attempt to notate 'type 2' rubato, some might consider the standard *rallentandos* or *ritardandos* that frequently appear towards the end of phrases or sections of Elgar's scores as less than a clear case of actual 'rubato'. On the other hand, as type 2 rubato involves by definition a modification of the basic tempo for expressive or structural

³¹ For Elgar and nostalgia in general, see Matthew Riley, *Edward Elgar and the nostalgic imagination* (Cambridge: Cambridge University Press, 2007).

purposes, we might reasonably view such *rallentandos* etc. as in fact the simplest, most frequent and commonplace usage of type 2 rubato.

Example 6.3: Symphony no. 1, third movement, fig. 103ff.³²

³² Elgar writes explicitly in a letter of 1903, that his music is to be played ‘elastically & mystically’, not ‘squarely & ... like a wooden box’ in P.M. Young, ed. *Letters to Nimrod from Edward Elgar* (London, 1965),

104 *Molto espressivo e sostenuto.* 105

Fl.
Ob.
C. ingl.
Cl. G.
Cl. B.
Fag.
C. Fag.
Cor.
Trb.
Timp.
Argo.

104 *Molto espressivo e sostenuto.* 105

Vcl. I.
Vcl. II.
Viola.
Vcl.
C. B.

Molto espressivo e sostenuto.

ppp
I SOLO
len.
TUTTI
pizz

The *largamente* and *accelerando* indications between figs. 6 and 7 in the first movement of Elgar's symphony point towards a different use of rubato. This example and its corresponding section in the recapitulation (fig. 33) demonstrate how rubato helps shape the phase-end leading to figure 7, where a new 'agitated' section begins (Example 6.4). Norman Del Mar states that this rubato is 'not one which he [Elgar] himself succeeds in bring[ing] off'. In reality, there is a slight slowing in Elgar's 1930 performance (Elgar Editions EECD008), but it is far less pronounced than on most modern recordings. Elgar's use of rubato in the three bars is subtle, hinting that the *largamente* and *accelerando* are not intended to interrupt the overall flow of the music. But the *largamente* and *accelerando* bring out the slightly unexpected diminished-seventh harmony in the bar before figure 7, and help shape the end of the phrase before the transitional material. This sort of rubato marking can therefore be termed a 'transitional rubato'. The composer uses it to help soften what may otherwise be an abrupt change in the character of the music. If the music were to continue without the slight fluctuation in tempi, the new theme at figure 7 – which is a rhythmically important figure throughout the first and second movement – would appear abruptly.

Example 6.4: Elgar, Symphony no. 1, first movement, fig. 6 ff.

6

Fl.

Ob.

Clng

Cl.

Bsn.

Cbagn.

Cb.

Tbn.

Trp.

Timp.

F in E
Bb in D

Ab in G

finore

6

7

Vln. I

Vln. II

Vla.

Vcl.

Cb.

L.

A.

IV.

7

Another instance of such ‘transitional rubato’ can be found in bar 7 of the second movement of Elgar’s Second Symphony (Example 6.5). However, in this example, the violins are marked tenuto in the second beat of the bar, and perhaps the *largamente* here is also an ‘agogic rubato’, in which there is ‘a suppleness in the movement within a small number of beats, induced, perhaps, by an especially expressive turn of phrase or harmony’.³³ The orchestral writing for strings in the opening bars is interesting in terms of the distribution of divided lines – the melody is not in the first violins but in the upper strand of the seconds and violas, with the firsts only taking over in the middle of bar 6. Norman Del Mar³⁴ explains that the ‘unorthodox colouring’ must not be over-emphasised. The only interest in bars 6 and 7 should be the ‘swell’ in the strings and muted horns, even though the bassoon possesses the melodic line. However, the tenuto accent in bar 7 should according to Del Mar, be well-stressed as the violins hand the melodic line over to the horns, which become unmuted for the purpose. Elgar’s inclusion of *largamente* therefore places extra emphasis on the tenuto marking to stress this passing-over of the melodic line before the funeral procession starts at orchestral fig. 67. Therefore, ‘agogic rubato’ can be seen as a way of intensifying the melodic importance of certain notes within the overall structure. This is perhaps the most common form of rubato, which has been mentioned by several authors³⁵ as discussed earlier in this chapter.

³³ S. Rosenblum, *Performance Practices in Classic Piano Music* (Indiana: Indiana University Press, 1988), 382.

³⁴ N. Del Mar, *Conducting Elgar* (New York: Oxford University Press, 1988), 61.

³⁵ Discussions of ‘agogic rubato’ can be found in Brown, *Classical and Romantic Performance Practice*, 50-55; Milsom, *Theory and Practice in Nineteenth-Century Violin Performance Practice*, 36-55; R. Philips, *Early Recordings and Musical Style*, 41-42; S. Rosenblum, *Performance Practices in Classic Piano Music*, 365-366.

Example 6.5: Opening bars of Elgar's Second Symphony, second movement.

II.

Larghetto. (♩=60)

Flauto I.
Flauto II.
Flauto III (e Piccolo).
Oboi I. II.
Corno Inglese.
Clarinetto in E♭.
Clarinetti I. II. in B♭.
Clarinetto Basso in B♭.
Fagotti I. II.
Contra Fagotto.
I. II.
Corni in F.
III. IV.
I.
Trombe in B♭.
II. III.
I. II.
Tromboni.
III.
Tuba.
3 Timpani.
Gran Cassa e Piatti.
Arpe I. II.

Larghetto. (♩=60)

Violini I.
Violini II.
Viole.
Violoncelli.
Contra Bassi.

Larghetto. (♩=60)

The examples above have been included as illustrations of different types of rubato. However, it would be erroneous to associate rubato exclusively with the ‘higher’ artistic forms of music. Rubato can also be found in national music and folk music traditions, and in music by composers using folk music sources, especially from the borderlands of Western culture (Eastern Europe, the Russian borders etc.). Many composers introduced *unequal beat patterns* in both dynamic dance rhythms in strict style (*tempo giusto*) and pieces in free vocal style (*parlando rubato*) – the latter plays an important role in many Hungarian dances and Hungarian-influenced compositions. Rubato also endows Hungarian Dances with their fascinating, capricious rhythms; it can make a Waltz sound almost like duple time instead of triple time, and sometimes gives the mazurka the irregular accent on the third beat, resulting in an extra semiquaver beat in each bar. Béla Bartók mentions that gypsies often included extensive rubato in their folk music,

... they deformed the parlando-rubato melodies, with excessive rubato and with florid, superimposed embellishments, until they made them unrecognizable [sic]. They made use of the rubato in a special way in melodies with strict rhythm: certain small melodic portions of equal length (for instance, each couple of measures) remain equally long temporally, while inside these measures the value of the quarter-notes, for example is variable.³⁶

There have been many references to the gypsy style in discussions of Joachim and Auer’s recordings of the Brahms Hungarian Dances. However, it is not always pointed out exactly where and under what context rubato is employed. The notation of Hungarian *parlando-rubato* melodies often presents the trained musician with much difficulty, owing to its complex rhythms. Composers such as Huby often notated Hungarian melodies in strict time but performed the music in gypsy fashion. Joachim, a native Hungarian, certainly did not

³⁶ B. Bartók, *Béla Bartók essays* (London: Faber and Faber, 1976), 70.

notate rubato rhythms in his arrangement of Brahms's *Hungarian Dances*, yet played them with the gusto and *rubato* one would associate with a gypsy violinist. Composers such as Bartók used a variety of symbols to suggest a *parlando-rubato* or *tempo giusto* style. The *tempo giusto* tends to feature the so-called 'percussive signs' – staccato and the various degrees of accent – in a regularly articulated style within a fast tempo. The *parlando rubato* on the other hand, employs a more expressive 'non-percussive' style of notation – tenuto, portato, legato and half-tenuto – which Bartók described as requiring 'special colour' in his annotations.³⁷

By understanding how and when a composer might use rubato markings, it is possible to gain insight into the 'Hungarian' interpretations of Joachim, Auer and the 'German School' violinists. We shall, below, analyse their writings and recordings, and compare their use of rubato. This might begin to establish a rudimentary methodology for the Hungarian-influenced compositions by Hubay, Wieniawski and Brahms relating to when rubato should be employed to bring out the 'gypsy' flavour in performance.

Joachim's recording of his *Romanze in C Major* makes a good starting point for a discussion on how rubato can be used almost as an ornamental device. There are two instances in this 1903 recording where tempo flexibility is almost overwhelming, thus distorting not only the melodic, but also the harmonic rhythm of the piece. The first occurrence is at bars 54 – 60, where Joachim's score indicates even semiquavers in a lead up to the *e con fuoco* section in bar 61ff (Example 6.6). However, while Joachim starts the semiquaver passage in an even and unruffled manner, this soon turns into a quasi-cadenza melody with a somewhat rapid

³⁷ Benjamin Suchoff, *Guide to Bartók's Mikrokosmos* (New York: Da Capo Press, 1983), 14. Suchoff discusses the 'percussive' and 'non-percussive' touches, and their differences.

descending scalar passage starting in bar 58. The acceleration in bars 57 – 58¹ might appear slight to the listener, but Joachim's pushing forward of the tempo is soon drastic, for he fits bars 59² – 60¹ into a beat. The rapid acceleration ends with a dramatic *caesura* in bar 60², almost as if Joachim were compensating for the time gained. Throughout this passage, it also seems that the accompanist is trying hard to keep the tempo in strict time with his regular crotchets, but not quite succeeding.

Example 6.6: Joseph Joachim, Romanze in C major, bars 49ff. [CD 1 Track 1, 0' 57"]
(→ denotes *accelerando*; ← denotes *rallentando*).

The image shows a page of musical notation for Joseph Joachim's Romanze in C major, bars 49ff. The score is in C major and 3/4 time. It features a violin part and a piano accompaniment. The piano part has a descending scalar passage in the right hand and a more active bass line. Dynamics include *p*, *pp*, *cresc.*, *dim.*, *f*, and *ff*. Performance markings include *accelerando* (→) and *rallentando* (←). The score is divided into systems, with the first system containing the violin and piano parts, and the second system containing the violin and piano parts. The piano part has a descending scalar passage in the right hand and a more active bass line. The violin part has a melodic line with some ornamentation. The score is in C major and 3/4 time.

While one might argue that acceleration is to be expected here given the spiralling descending scalar passage, it also appears to be a decision which is consistent with performance practices in the nineteenth century. The pushing forward of the tempo in bars 57

– 58¹, and then the more dramatic acceleration in bars 58² – 60¹, certainly creates a sense of excitement in the performance and almost gives the feel of an improvisatory prelude similar to those of Liszt discussed earlier. Joachim’s *accelerando* is probably intended to create a fiery image in the listener’s mind, and then introduce an air of suspense with the *caesura* in bar 60. The *con fuoco* passage is a new section, containing new material. This ties in with the examples in Liszt’s works where *rubato* is employed in improvisatory-like passages the lead-in to new sections of a piece.

A similar example of improvisatory-rubato can be found in bars 165ff (Example 6.7). Again, Joachim writes a series of semiquavers, and includes a performance direction of *dol. assai* (very sweetly) in bar 168 and *pp* in bar 172. However, a comparison between Joachim’s performance and his score shows that the *dol. assai* is hardly attainable if one were to imitate Joachim’s massive *accelerando* from bar 168. In fact, the semiquavers seem almost to double in speed by bar 171. Joachim, as before, then tries to hold back the tempi from bar 172, perhaps in accordance with the *pp* marking. The tempo fluctuation definitely settles down by bar 177. Again, this fluctuation suggests extemporisation.

Example 6.7: Joseph Joachim, Romanze in C major, bars 163ff, [CD 1 Track 1, 3'16"']. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Joachim).

Harmonically speaking, the music could easily end in bar 164 with the perfect cadence in the home key. The following semiquaver passage in bars 165-180 sounds yet again like an improvised after-thought.

Auer's recording of Tchaikovsky's *Melodie*, Op. 42, no. 3 also provide some interesting insights into how rubato could be linked to elements of improvisation in a performance. One

would certainly expect a certain degree of rubato in a performance of this work, for the piece is filled with a sense of yearning, nostalgia and melancholy. It should also be no surprise that Tchaikovsky was meticulous in indicating dynamic markings, to guide the performer in portraying the sentiments involved.

Accelerando not only calls for a gradual hastening of tempo, but also often automatically brings about a *crescendo* in performance.³⁸ Likewise, a *rallentando* is often associated with *diminuendo*. However, Auer's 1920 recording does not conform to this. He tends to make a slight *rallentando* in bars with crescendo to *forte* and *fortissimo*. One such example is in bar 16 where Tchaikovsky indicates a *crescendo* into the next bar in preparation for the *grazioso scherzando* subject in bar 19 (Example 6.8). If one were to apply a tempo rubato in the lead up to the new subject, a *rallentando* would most certainly be expected in bar 17, perhaps in the piano part as the open G-string *diminuendo* is held. But, Auer applies a rather obvious *rallentando* in bar 16 leading into the next bar with an equally noticeable *crescendo*. A plausible explanation for this is an intended emphasis on the end of the 'first subject group' before the lead-in to the *grazioso scherzando* theme ('second subject group').

³⁸ Ries made the following comment on Beethoven's ideal on the pairing of *crescendo* with *ritardando*: 'I remember only two occasions where Beethoven instructed me to add a few notes to any of his compositions, once in the Rondo of the *Sonate Pathetique* (Opus 13) and another time in the theme of the Rondo in his first Concerto in C Major. There he dictated several octaves to make it more brilliant. Incidentally, he performed this particular Rondo with a very special expressiveness. In general he played his own compositions most capriciously, though he usually kept a very steady rhythm and only occasionally, indeed, very rarely, speed up the tempo somewhat. At times, he restrained the tempo in his crescendo with a ritardando, which had a beautiful and most striking effect'. (F. Wegler and F. Ries, *Remembering Beethoven: The Biographical Notes of Franz Wegler and Ferdinand Ries*, trans. Frederick Noonan (London: André Deutsch Limited, 1988), 94.

Example 6.8: Tchaikovsky, *Melodie*, Op. 42, no.3, bars 16-27, [CD 1 Track 3, 0'40"].
(→ denotes *accelerando*; ← denotes *rallentando* as performed by Leopold Auer).

The image displays a musical score for Tchaikovsky's *Melodie*, Op. 42, no. 3, bars 16-27. The score is presented in three systems, each with a violin staff on top and a piano accompaniment on the bottom. The key signature is two flats (B-flat and E-flat). The first system (bars 16-18) features a red arrow pointing left above the violin staff, indicating a *rallentando*. The second system (bars 19-21) also has a red arrow pointing left above the violin staff, indicating a *rallentando*. The third system (bars 22-24) has a red arrow pointing left above the violin staff, indicating a *rallentando*. The score includes dynamic markings such as *f*, *p*, *cresc.*, *poco cresc.*, *mf*, and *p*. The tempo/mood marking *grazioso scherzando* is present above the first system. The score is written for violin and piano.

While a comparison between a recording and the score might give an insight to how rubato might be employed in a performance, the same procedure cannot of course be applied to violinists like Schnirlin, who left no surviving recordings. Nevertheless, Schnirlin's editions

can shed some light on his philosophy towards tempo rubato in performance. String players habitually associate a succession of down bows with the pulling or pushing of tempi. This somewhat atypical bowing practice is not only found in cadenzas – Mendelssohn and Tchaikovsky in particular – but also indicated notably by Kreisler in his transcriptions,³⁹ and by Beethoven in his Fifth Symphony.⁴⁰ However, at times, these down-bow retakes could subtly also create a *slowing down* of tempo due to the sheer physical demands of retaking the bow in such a short space of time. There are also cases where composers and editors deliberately prescribe a down-bow retake to slow the tempo. Schnirlin’s arrangement and edition of Handel’s *Gigue* is such a case in point (Example 6.9). The final bar of this edition uses two down bows on the perfect cadence, and hence creates a natural deceleration of tempo. A violinist approaching this work without any guidance on bowing would not naturally play the e´ with a down bow. Therefore, as well as emphasising the *molto ritard* marking within the bar, the rubato created by the retake bowing also gives a sense of finality to the performance.

Example 6.9: Schnirlin’s edition and arrangement of Handel’s *Gigue*, bar 25-7.



³⁹ Kreisler’s Ballet Music No. 2 from *Rosamunde von Cypern* uses a succession of down bows from bars 19-28.

⁴⁰ Beethoven Symphony No. 5, iv, bars 607 – 612.

Perhaps something similar could be said for successions of up-bows in Schnirlin's arrangement of the third of Dvořák's *Four Romantic Pieces*, Op. 75 (Example 6.10). Here, Schnirlin prescribes a series of up bows with staccato markings on even quaver passages. While one might argue that these up bows are to be played without retaking the bow, it is more probable that Schnirlin did intend subtle retakes of the bow in order to realise the staccato articulation markings. The series of up bows implies that some tempo fluctuation or fluidity is intended, as a good violinist could achieve the staccato effect without resorting to such an extreme bowing.⁴¹ However, it is not possible to tell for sure if Schnirlin is actually implying an *accelerando* or *rallentando* in his bowing suggestions here – both would work within the context of the piece. One is nonetheless more inclined to think that a *rallentando* is implied in bars 3 and 7 as a means of shaping the phrase-endings, similar to the rubato discussed earlier in the second movement of Elgar's Second Symphony. Likewise, an *accelerando* through the series of up bows in bars 9 – 12 would definitely be more fitting than a *rallentando*, as the sequential melody combined with the crescendo in bars 11 – 12 creates a brewing excitement within the music, culminating in accented double-stops and the *fortissimo* imperfect cadence in bar 16. This time, the chain of up bows creates the virtuosic and abandoned effect one might attain with the succession of down-bows in cadenzas.

⁴¹ The bowing markings suggest that the violinist should play the passage with a 'circular' hand-motion, which could imply that Schnirlin intended a more precise staccato. This might perhaps be a plausible explanation for longer passages with consecutive up-bow markings.

Example 6.10: Schnirlin's arrangement of Dvořák's *Four Romantic Pieces*, Op. 75, no. 3.

3. Romantisches Stück

(aus Op.75)

Violine

Allegro maestoso (♩ = 88-96)

The musical score is written for Violin and Piano. The Violin part consists of ten staves, and the Piano part consists of two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro maestoso' with a metronome marking of quarter note = 88-96. The score includes various dynamics such as *ff*, *p*, *mf*, *f*, *pp*, *cresc.*, *dimin.*, *rit.*, and *ritard.*. There are also performance instructions like *spiccato*, *tr*, and *dimin.*. The score features several first and second endings, triplets, and a trill. The piece concludes with a *Meno mosso Andante* section.

One other example of how Schnirlin may possibly have used a series of up-bows to help guide a performer in phrase-endings can be found in his arrangement of Handel's *Gavotte*. Here, he prescribes three up-bows in the up-beat to the end of the first phrase in bar 4. This bowing suggestion is seen again in bar 10 at the end of the second phrase, which is essentially an extension of the opening four-bar phrase. The bowing is also repeated when the opening phrase returns in bars 20 – 24 (Example 6.11). The succession of up-bow retakes subtly slows down the music on the approach to the end of the phrases, giving the phrase-ends some vigour and finality.

Example 6.11: Schnirlin's arrangement and edition of Handel's *Gavotte*.

(a) Bars 1 – 10

Allegro moderato (♩ = 78) (♩ = 88)

p dolce

mf *p spicc.*

p

Klavier

The score consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato' with a metronome marking of 78 quarter notes per minute, which is later changed to 88. The first staff begins with a dynamic of *p dolce* and features a series of eighth-note patterns with slurs and accents. The second staff starts with a circled 'A' and a dynamic of *mf*, followed by a change to *p spicc.* The third staff ends with a dynamic of *p* and includes the word 'Klavier' at the end. Various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) are present throughout the piece.

(b) Bars 20(b) ff.

pp

mf *p*

molto ritard. *dim.* *pp*

The score consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a dynamic of *pp* and features a series of eighth-note patterns with slurs and accents. The second staff starts with a circled 'E' and a dynamic of *mf*, followed by a change to *p*. The third staff ends with a dynamic of *pp* and includes the instruction 'molto ritard.' and 'dim.'. Various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) are present throughout the piece.

The comments above have endeavoured to give a broad overview of how the ‘Joachim school’ might have applied rubato ‘ornamentally’, as aspects of improvisation and virtuosity, to help the performer shape phrases in music, and to articulate the sections of a composition. Let us now examine the recordings of Auer’s students from a similar perspective.

Parlow’s 1909 recording of Chopin’s *Nocturne* no. 8, Op. 27 no. 2 is heavily infused with tempo rubato, as one might expect with Chopin. It has similar tempo variety to Auer’s Tchaikovsky recording. Overall, her performance reflects certain attitudes to tempo rubato characteristic of the German violin school in general. One example of tempo rubato as a signifier of virtuosity can be found in bars 18 – 20 where Parlow pushes the tempo forwards quite drastically coupled with *sforzando* accents on the syncopated beat. The acceleration is then ‘compensated’ for in bar 21, with a *diminuendo* leading back to the opening theme in its original speed (Example 6.12). This tempo rubato might seem odd to modern ears more by nature of its magnitude than its location, but it nevertheless appears to be well-designed to create some tension before the return of the calm opening theme.

Example 6.12: Chopin's *Nocturne* no. 8, Op. 27 no. 2 (arranged by August Wilhelmj), bars 1-30, [CD 1 Track 6, 0'00"]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Parlow).

Lento sostenuto. (♩ = 50.) VIOLINO. A. Wilhelmj.

The image shows a musical score for violin, titled "VIOLINO." and arranged by "A. Wilhelmj." The tempo is marked "Lento sostenuto. (♩ = 50.)". The score is in G major and 4/4 time. It consists of four systems of music. The first system starts with a melody marked "dolce" and an accompaniment marked "espress.". The second system continues with a triplet marked "3 cresc." and another triplet marked "cresc.". The third system features a melody marked "f con forza" and "sul G", and an accompaniment marked "f rubato" and "p". The fourth system includes a melody marked "a tempo", "dim.", and "rit.", and an accompaniment marked "p". A red arrow above the third system indicates an accelerando from bar 18 to bar 21, and a red arrow below it indicates a rallentando from bar 21 to bar 24.

One other reason for this sudden sprint might be technical. The melody in bars 18 – 21¹ certainly calls for a fervent performance. However, the gut strings used by violinists of Auer's and Parlow's eras may have encouraged more rapid bow-strokes. The swift bow strokes would consequently bring about an *accelerando*.

Parlow's performance also reflects a tendency towards sporadically elongated beat durations, especially at the end of individual sections in the work. An example is found in bars 37-38¹ where the music almost comes to a close, only to be extended somewhat unexpectedly by a

codetta-like section. Her performance slows down radically, and indeed almost stops in bars 37 – 38¹ before the tempo picks up again rather suddenly in the next beat. However, like Auer, Parlow does observe the *crescendo* marking in bar 37.

Milsom shows via a graphic representation that later players such as Rosé and Hubay display a trend towards ‘increasingly metronomic performances’ even in their ‘slow and romantic readings’ of the Bach-Wilhelmj *Air*.⁴² Parlow’s much earlier recording of the same work (1909) therefore makes an interesting comparison with the later playing style.

While Parlow holds back the tempo considerably at times, these moments are often confined to the upbeats to each bar (Example 6.13). For example, Parlow holds back the tempo in bar 3⁴, before pushing forward again through the first two beats in bar 4. This effect is repeated in bars 4⁴ – 5¹. The same is heard once more in bar 13 and 14, where the upbeat pair of semiquavers is slightly held back before landing on the following dotted crotchet. Here, the tempo pushes slightly forward to compensate for the time ‘lost’. The same kind of *rallentando* is again found in bar 15⁴ and bar 16² – each time the tempo accelerates slightly in the following beat. The rubato is therefore an anticipatory one, in each case highlighting the suspended dissonance. Rhythms, too, are slightly modified, with equally-notated semiquavers played as double-dotted rhythms.

⁴² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 168.

Example 6.13: J.S. Bach's *Air* from *Orchestral Suite No. 3* (arranged by August Wilhelmj), [CD 1 Track 5, 0'00"]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Parlow).

Air
(For the G-String)

Lento e molto espressivo J. S. BACH

The score is written in 3/4 time and consists of four systems of music. Each system has a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The first system starts with a piano (*pp*) dynamic. The second system includes a crescendo (*cresc.*) marking and red arrows indicating tempo changes: a double-headed arrow for *accelerando* and two single-headed arrows for *rallentando*. The third system features first and second endings, with dynamics of piano (*p*) and a final *rallentando* arrow. The fourth system shows dynamics of mezzo-forte (*mf*), piano (*p*), crescendo (*cresc.*), and forte (*f*).

Musical score system 1. Treble clef: *pp*, *dolciss*, *tr*. Red arrows above the staff indicate phrasing. Bass clef: *pp*.

Musical score system 2. Treble clef: *pp*, *p cresc.*, *f*. Red arrows above the staff indicate phrasing. Bass clef: *p*, *f*.

Musical score system 3. Treble clef: *p*, *cresc.*, *f*. Bass clef: *pp*, *f*.

Musical score system 4. Treble clef: *dim.*, *e*, *1 poco rit.*, *tr*, *a tempo*, *2 molto rit.*, *tr*, *pp*. Bass clef: *dim.*, *e*, *1 a tempo*, *2 molto rit.*, *pp*.

However, the rubato used in this recording is significantly less extreme than that used by Auer or in Parlow’s own Chopin performance. Parlow manages to ‘keep in time’ for most of the performance, with a significant slowing down only of bar 14, where the music reaches its climax just before the closing phrase. Again, the pronounced *rallentando* in bar 14 could be classified as a ‘transitional rubato’, or merely regarded as emphasising the emotion and dreamy character of the piece.

Wilhelmj also arranged Schubert’s *Ave Maria*, and Max Rosen’s 1922 recording of this work makes a good comparison to Parlow’s Bach recording. In a similar fashion to Parlow, Rosen’s rubato is also an ‘anticipatory rubato’, where the up-beats are held ever so slightly before tumbling forwards to the next down beat (bars 3, 4, 5, and 8) (Example 6.14).

Example 6.14: Schubert’s *Ave Maria* (arr. August Wilhelmj), bars 1-8, [CD 2 Track 10, 0’00”]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Rosen).



Rosen also employs a ‘compensation rubato’ much like Auer’s in the latter half of the piece. The sextuplets are never played equally – the first three notes are often hurried and ‘squashed’ together, and the latter three are elongated (Example 6.15).

Example 6.15: Schubert's *Ave Maria* (arr. August Wilhelmj), bars 16-21, [CD 2 Track 10, 2'10"]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Rosen).

Turning now to Hochstein's 1916 recording of Brahms's *Waltz in A Major*, Op. 39, no. 15, we hear a preference for *rallentandi* at the end of every eight-bar phrase. Hochstein pushes the tempo forward a little in the third bar of each. This sounds almost like a slight 'hiccup', but he subtly compensates for the gain of time in the next bar (Example 6.16). Yet, despite this, like Parlow's Bach recording, Hochstein's performance is generally rather metronomic. Rubato is used with an evident restraint.

Example 6.16: Brahms's *Waltz* in A Major, Op. 39, no. 15 (arranged by David Hochstein), [CD 1 Track 10, 0'00"] (→ denotes *accelerando*; ← denotes *rallentando* as performed by Hochstein).

The image displays a musical score for Brahms's *Waltz* in A Major, Op. 39, no. 15, arranged by David Hochstein. The score is presented in five staves of music, each beginning with a measure number (2, 5, 9, 13, 17) and a red arrow indicating a tempo change. The first staff (measure 2) features a double bar line and a fermata, with a red arrow pointing right (→) above it, indicating an *accelerando*. The second staff (measure 5) has a red arrow pointing left (←) above it, indicating a *rallentando*. The third staff (measure 9) has a red arrow pointing right (→) above it, indicating an *accelerando*. The fourth staff (measure 13) has a red arrow pointing left (←) above it, indicating a *rallentando*. The fifth staff (measure 17) has a red arrow pointing right (→) above it, indicating an *accelerando*. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests.

Faure's *Berceuse*, Op. 16, is related in atmosphere to the Brahms *Waltz*. One might have expected Menges's 1925 recording of the work to be similar to Parlow's or Hochstein's more metronomic performances, but it instead reflects the extensive speed fluctuations found in Auer's recording of Tchaikovsky's *Melodie*. This is especially the case in the second part of the performance. There is often a significant holding back in the first half of the bar before an equally considerable pushing forward in the latter half (Example 6.17). The oscillating tempo found in bars 89, 91 and 104 bears a striking resemblance to Auer's almost rickety tempo in the opening of the Tchaikovsky.

Example 6.17: Hansen’s interpretation of Faure’s *Berceuse*, Op. 16, bars 88ff, [CD 1 Track 9, 2’ 56”]. (→ denotes *accelerando*; ← denotes *rallentando*).

The image shows a musical score for the final bars of Faure's *Berceuse*. It consists of four staves of music in G major. The first staff has two red double-headed arrows above it, indicating tempo fluctuations. The second staff is marked *sempre p*. The third staff is marked *pp* and has several red double-headed arrows. The fourth staff begins with *poco rit.*, followed by *pp*, then *ad libitum:* with a red arrow pointing right, and finally *a tempo* with a red arrow pointing left. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like slurs and accents.

This tempo undulation may result from the idea of a *Berceuse* being characterized by a ‘rocking’ motion. As most of Menges other surviving recordings are of Hungarian-style music, we do not have enough data to decide how representative the *Berceuse* recording is of her ‘normal’ playing.

Rosen’s 1927 performance of Massenet’s *Meditation* from *Thaïs* is possibly the first instance of an obvious aesthetic departure from the Auer ideal by one of the Auer ‘descendants’. His application of tempo rubato is similar to what a modern player might imagine – its use is somewhat restrained, and allows some interesting comparisons with the performances discussed above (Example 6.18). *Rallentando* rubato is found mostly at the end of phrases or sections such as bar 9, which leads to the repeat of the opening subject. A modest ‘transitional

rubato' can also be found in bars 19 and 20 just before the new *animando* section. However, Rosen does 'compensate' time in bar 21 (marked *a tempo*). The tempo is again pushed forward in bar 23 through the triplets, though that is possibly linked to the tenuto markings. The same idea is found in bar 27⁴, though this time Rosen associates the tenuto markings with a *rallentando*, possibly to enhance the effect of the unexpected b^b in bar 28¹. However, he yet again combines an *accelerando* with tenuto markings through bar 33, diligently obeying the composer's *poco più appassionato* directions. The use of rubato in the recapitulation of the opening section is rather similar to what was heard before. It is interesting to note that Rosen often pre-empts a *rallentando* marking by applying the *rallentando rubato* a bar before the composer actually directs a performer to do so.

Example 6.18: Rosen’s interpretation of Massenet’s *Meditation* from *Thaïs*, bars 1 – 32, [CD 2 Track 11, 0’00”]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Rosen).

Andante. *doux avec suavité* **VIOLON.**

sul A - *p* 2. *3* sul E sul A *rall.a tempo* 5

più cresc. f *mf* *f* *pp* *f* *expressif.* sul G sul A

più mosso agitato *craso.* *poco più appassionato*

So far, the recordings cited have been of Auer’s Russian students, and many of them were made at the start of the respective performers’ careers. Polyakin’s 1939 recording of the *Kreutzer* Sonata therefore allows us to assess the survival of the Auer ‘legacy’ over a longer time-span. Polyakin had an extensive and successful career behind him when he made this recording.

Polyakin’s application of tempo rubato in the first movement of the sonata is largely confined to specific sections. There is a sudden acceleration of tempo in the transition section (bar 64),

though this is promptly straightened out by the next bar. Another abrupt *accelerando* is found in bar 86-88, driving through to the second subject. These unexpected *accelerandos* and ‘transition rubatos’ are also found in the same location in the recapitulation (bars 407-9) (Example 6.19).

Example 6.19: Beethoven Violin Sonata No. 9, *Kreutzer*, first movement (ed. Joachim), [CD 2 Track 12, (i) 2'18" (ii) 7'14"']. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Polyakin).

(i) bars 79-92

(ii) bars 398 – 427

Evidently Polyakin is using a similar rubato to the one found earlier in Elgar’s symphonies. Here rubato helps to articulate sections of the music. A similar usage can be found in bars 141-3, before the third subject enters in bar 144 (Example 6.20). However, in this instance, Polyakin applies a *rallentando* rubato, and almost brings the music to a standstill in anticipation of the third subject.

Example 6.20: Beethoven Violin Sonata No. 9, *Kreutzer*, first movement (ed. Joachim), bars 132-155, [CD 2 Track 12, 3'13"']. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Polyakin).

The long coda section of this movement (bars 497² – end) contains several recurrences of the various themes found earlier in the work. Polyakin notably applies rubato before the reappearance of each theme (Example 6.21). For example, he rushes through bars 514 – 516, landing on the held b^{\flat} , which are in principle an extension of the opening of the development section. Likewise, he pushes the tempo forward in bars 529-532 before the recurrence of the first subject.

Example 6.21: Beethoven Violin Sonata No. 9, *Kreutzer*, first movement (ed. Joachim), bars 496-530, [CD 2 Track 12, 8'40"]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Polyakin).

Despite the use of rubato subtly to define formal sections in the music, Polyakin is more restrained in the extensive development section (bars 192 – 343¹). One exception is a massive surge forwards in bars 254 – 257, swiftly ‘compensated’ for in bar 257⁴ onwards when fragments of the first subject return.

Polyakin’s use of rubato in general encompasses several characteristics of Joachim’s and Auer’s playing such as the use of rubato at the end and beginning of formal sections of music. This rubato is effectively ‘structural’. Polyakin, however, is otherwise slightly less inclined than Powell and Rosen to indulge in rhythmic modification. Polyakin’s recording definitely reflects later practices of rhythmic ‘accuracy’ rather more than the ‘German’ legacy.

There are other recordings that offer evidence of similar developments. Eddy Brown's later recordings (1939-1940) are worth studying in this regard. He also recorded several pieces with other Auer students, more specifically American student Benno Rabinof and Russian student Mischa Mischakoff.⁴³ This combination of students from both 'camps' allows an interesting comparison between Auer's Russian and American students.

Brown, Mischakoff and Rabinof recorded Leonard's *Scène humoristique*, Op. 61 no. 5 – *Sérénade du lapin belliqueux* (Serenade of the martial rabbit) in 1939, though it is not clear who took which violin part. Nonetheless, it is evident that all three violinists play with present-day attitudes towards performance – adhering to the text rhythmically and being reluctant to depart far from the 'metronomic' tempo. A slight *rallentando* rubato is found in the opening few bars, though this can be classified as an 'anticipatory' rubato, quite similar to the ones found in Parlow's and Rosen's respective recordings of Bach and Schubert (Example 6.22).

⁴³ It should be noted that Mischa Mischakoff can be considered to have had somewhat distant participation in the Auer tradition through his 'inheritance' via Auer's assistant, Korguyev.

Example 6.22: *Scène humoristique*, Op. 61 no. 5 – *Sérénade du lapin belliqueux*, bars 1ff [CD 2 Track 13, 0'00"]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Eddy Brown and friends).

The image displays a musical score for the piece "Sérénade du lapin belliqueux" from "Scène humoristique, Op. 61 no. 5". The score is divided into several systems:

- Piano Part:** The first system is marked "Andante." and "mf". It features a melody with triplets in the right hand and a bass line in the left hand.
- String Parts:** The second system shows the parts for the 4th strings, labeled "(ALARD.)", "(SIVORI.)", and "(LÉONARD.)". Each part is marked "4^e Corde." and "p espress.". The piano part continues below with dynamics "p" and "pp".
- Performance Markings:** Red arrows are placed above the string parts to indicate tempo changes: a right-pointing arrow (→) for *accelerando* and left-pointing arrows (←) for *rallentando*.
- Final System:** The piano part includes a "dim." marking, and the string parts continue with the same performance markings.

Rubato is also found in the recitative section – not unexpectedly as the music is marked *parlando*. However, even rhythms retain their integrity. Once the Allegretto section

commences, rubato is hardly used and is only reapplied towards the end of the section, where a massive *accelerando* propels the music forward into the *recitative*. This all seems to indicate that while certain elements of Auer's ethos on tempo rubato can still be found in his students' playing as late as 1939, the more extreme aspects of an elastic and almost 'metre-less' playing style had now fallen out of fashion.

The Brahms Hungarian Dances

Joachim's and Auer's recordings of Brahms's Hungarian Dance no. 1 have been the topic of several analyses, including Milsom (2003), Brown (2003)⁴⁴ and more recently, Leech-Wilkinson (2009).⁴⁵ Less well-known, however, are the Hungarian dance recordings of Auer's pupils. These help to give us an idea of how Hungarian gypsy-style rubato was regarded with the modernisation of violin playing.

As mentioned earlier, rubato has two functions in a performance: it contributes to the characterisation of the piece, and can help to articulate the structure. The gypsy-style rubato combines these two elements generously to add a particular flavour to the performance.

Milsom concluded that Joachim and Auer's use of rubato in their Brahms recordings is limited to 'compensatory rubato'. Both performers elongated beats to a far greater extent than

⁴⁴ C. Brown, 'Joachim's violin playing and the performance of Brahms's string music', in M. Musgrave and B. Sherman (eds.), *Performing Brahms*, 48-98.

⁴⁵ Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), 5, 2.

they truncated them, and this possibly suggests that the modern understanding of ‘rubato’ already ‘had some impact on even the oldest players to have recorded’.⁴⁶

Joachim’s treatment of rubato in his Brahms recording is rather conservative. The degree and extent of rubato application would hardly seem out of place in works by Beethoven and Mozart. He remains largely in tempo, and rubato is occasionally used, for example, for emphasis, to accentuate the syncopated accented cadence in bar 60. Whilst there are other aspects of Joachim’s performance which do comply with expected *style hongrois* characteristics (notably the portamento), his rubato is generally far more restrained than typical for the style.

Auer, on the other hand, uses rubato to give his performance somewhat more poetic licence and certainly a little more freedom compared to Joachim’s recording. He accentuates the syncopated accents in bar 60 just as Joachim does, but holds back significantly in bar 61. The section from bar 61 to bar 72 starts off as a slow, proud march but turns to a much more rhapsodic style, in which the pulse is at times lost. The overall interpretation is rather similar to Joachim’s, though unmistakably more ‘gipsy-like’ in character.

Seidel’s 1940 recording, however, has massively more freedom. The section from bar 49 to bar 72 starts off significantly slower than Joachim’s or Auer, only to lead to a sudden rhapsodic outburst. Regular semiquavers become almost wild ornamental flourishes, especially in bars 70-71, and the rhythm is freely distorted. A slowing down accentuates the syncopated cadential progression in bar 72. Seidel’s performance is more analogous to an

⁴⁶ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 168.

‘improvisatory’ *style hongrois* approach than Joachim’s and Auer’s, and neatly recalls Bartok’s comment that it is nearly impossible to notate Hungarian folk-dance rhythms (Example 6.23).

Example 6.23: Brahms Hungarian Dance no. 1, bars 45-72 (ed. Joachim), [CD Track 37, 0’44’]. (→ denotes *accelerando*; ← denotes *rallentando* as performed by Seidel).



Menges’s earlier 1915 recording of Brahms’s Hungarian Dance no. 7, like Seidel’s, also displays an extreme use of rubato and sounds heavily improvisatory. But recalling Auer, she accentuates the ends of phrases that regularly fall on the second or third quavers of each $\frac{2}{4}$ bar. Menges’s rubato in these bars recalls speech accents where a two quavers and crotchet

rhythm (bar 2) becomes a Hungarian ‘Lombard’ rhythm of one accented short and one unaccented long note (Example 6.24). She sometimes transforms this into two short unaccented notes with one long note, though the two short notes are not always metronomic. This latter rhythm is known as the ‘Hungarian anapest’.

Menges sometimes completely ignores performance directions in the score. In bar 24, for example, she rushes through the music with a string of harmonics, rhapsodic interpolations and extravagant arpeggiation despite the *ritardando* marking. Such violinistic fireworks recall *hallgató* style pieces – essentially rhapsodic improvisations on a Hungarian song melody.

Example 6.24: Brahms Hungarian Dance no. 7, ed. Joachim, [CD 1 Track 8, 0'00"'].
(→ denotes *accelerando*; ← denotes *rallentando* as performed by Menges).

Johannes Brahms – Joseph Joachim

The image shows a page of musical notation for Johannes Brahms' Hungarian Dance no. 7, edited by Joseph Joachim. The score is written in treble clef, 2/4 time, and the key signature is two sharps (D major). The tempo is marked 'Allegretto' and the initial dynamic is 'molto sostenuto'. The score consists of seven staves of music. Red arrows are placed above the staff to indicate performance directions: → for *accelerando* and ← for *rallentando*. The markings include 'molto sostenuto', 'poco', 'f. in tempo', 'p', 'riten.', and 'a'. There are also fingering numbers (1-5) and articulation marks (accents, slurs) throughout the piece.

The image displays a musical score with seven staves, each containing a different musical part. The score is annotated with various performance instructions and dynamic markings. Red arrows are drawn across the staves to indicate phrasing or articulation points.

- Staff 1:** Marked *molto sostenuto*. It begins with a triplet of eighth notes. The tempo changes to *poco* and then *a* (allegro). It ends with *poco*.
- Staff 2:** Marked *in tempo*. It starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.
- Staff 3:** Features a *Seri* (Seri) marking and a forte (*f*) dynamic. It includes a *sf* (sforzando) marking and a first ending bracket labeled *I*.
- Staff 4:** Marked *ad libitum*. It starts with a piano (*p*) dynamic and ends with *rit. e dim.* (ritardando e diminuendo).
- Staff 5:** Marked *molto sostenuto*. It begins with a forte (*f*) dynamic and ends with *poco*.
- Staff 6:** Marked *poco* and *in tempo*. It starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.
- Staff 7:** Marked *poco*, *rit.* (ritardando), and *Vivo*. It starts with a forte (*f*) dynamic.

Hansen's 1924 recording of Brahms's Hungarian Dance no. 7 is somewhat similar to Menges's. Even rhythms are 'Hungarianised'. For example, the three quaver up-beat in the opening motif is often 'distorted'. The second quaver is held, producing a short-long-short rhythm, similar to the Hungarian *alla zoppa* or 'limping' rhythm more commonly found in $\frac{4}{4}$ time music. Menges and Hansen almost certainly do this to place emphasis on the subdominant chord in the next bar.

Another point of interest is in the repeat of the *Vivace* section. The quadruple stop in bar 9 is not bowed, but plucked; the dotted crotchet is elongated into $2\frac{1}{4}$ beats and the open e-string quaver is played as a left-hand pizzicato as opposed to a bowed note. The tempo then slowly picks up again four bars later. The punctuating quadruple stop and pizzicato effects are hallmarks of the *cifra* or 'flashy' style found in rhapsodic Hungarian music.

In conclusion, tempo extremes, rhythmic alterations and indeed compensation rubato are evident in some of these performances, but there is no neat relationship of chronology here. Recordings of 'non-Hungarian music' by Parlow, Hansen, Menges and Rosen all point towards certain Auer ideals. Their use of rubato is generally conservative, and primarily appears around the starts and ends of 'formal' sections of music. At times, rubato is also used as a tool of hyper-expressiveness, though these moments are habitually 'compensated' for within the next few beats. Polyakin's 1939 recording of the *Kreutzer* sonata demonstrates a clear departure from the Auer ideal, as his approach to rubato is so subtle that it does not require a significant rhythmic modification. The recording cited from the same year involving a trio of Auer students – Mischakoff, Brown and Rabinof – clearly illustrates that the Auer approach to tempo rubato had been significantly modified. Traces of tempo rubato remain at

the end of sections, but even where obvious opportunities arise to use the device, the trio chooses not to do so. This is a clear departure from Auer's approach, and a reflection of later practices where rubato is used far more sparingly.

Milsom's suggestion that 'older' players seem to exercise the most bizarre rhythmic changes, particularly those of the 'German' school, is therefore somewhat misleading. Later performers such as Menges, Seidel and Hansen at times used even more extreme variations of rhythm in their recordings of the Brahms's Hungarian Dances. However, most of these rhythmic changes are associated with the Hungarian style. There is, counter-intuitively, a clear chronological pattern through the Hungarian recordings of the Auer students in that the later the recording, the more bold the rhapsodic rubato. Auer's own recording of Brahms's Hungarian Dance no. 1 lies in the midst of this timeline, but pales in comparison with his later students' free use of *style hongrois* elements. Perhaps Joachim and Auer were more imbued with nineteenth-century practices of 'clean playing'.

But one must be wary in drawing too firm a conclusion. The sample of performances available is relatively small, and one cannot regard Auer's two recordings as 'definitive'. Likewise, Joachim only has a single 'Hungarian' recording to his name, one made late in his life. Yet, it is clear that, through their increased use of rubato, the Auer students were in fact playing Hungarian music with greater freedom than their master (ironically a native Hungarian).

Chapter Seven

Conclusion

“TO FINISH A WORK? TO FINISH A PICTURE? WHAT NONSENSE! TO FINISH IT MEANS TO BE THROUGH WITH IT, TO KILL IT, TO RID IT OF ITS SOUL, TO GIVE IT ITS FINAL BLOW THE COUP DE GRACE FOR THE PAINTER AS WELL AS FOR THE PICTURE.”
~ PABLO PICASSO, SPANISH ARTIST AND PAINTER

This thesis has explored the teaching legacy of Auer throughout the early twentieth century, and his influence on violin playing during that era. More significantly, it has endeavoured to address how important the German violin school was to the establishment of the Russian and American violin schools, while bearing in mind the increasingly nebulous status of these ‘schools’ themselves during this era of rapid assimilation of playing styles. By examining Auer’s aesthetic ideals and comparing them with those of his students, at least as far as the latter can be ascertained, it has been possible to evaluate somewhat the long-term influence of the former.

The chapter conclusions have shown that, in most cases, Auer’s students reflected their master’s aesthetic standpoint in certain important respects such as portamento. Not surprisingly, the older students seem to embody nineteenth-century attitudes to this to a greater degree than the younger figures (such as Shumsky), who were more sympathetic to the ‘progressive’ styles of the second half of the twentieth century. This is not to say that Auer’s influence was non-existent in later recordings, but it is certainly more difficult to pin down.

In some other respects, Auer’s legacy was less enduring. For example, even though some of his earlier Russian students were sparing in their use of vibrato (Auer’s favoured approach),

the more popular and soon to be almost indispensable continuous vibrato quickly penetrated the playing style of the later Russian pupils. It is therefore evident that while Auer's philosophy on portamento survived well into the twentieth century, his views on vibrato were quickly sidelined by later twentieth-century trends.

If Auer's legacy in terms of portamento was relatively enduring, and that for vibrato less long-lived, his influence in terms of phrasing, articulation and rubato can be less clearly defined. Most of his students professed to agree with his broad viewpoint that one should follow the score closely and respect the composer's intentions in terms of phrasing and articulation. But we have seen that 'respect for the score' can, in practice, mean a number of different things, from the present-day 'strict' fidelity to the notation, to the more liberal attitude characteristic of earlier eras. In respect of choice of tempo and attitudes to rhythmic alteration, the expected chronological pattern from liberality to fidelity cannot be so obviously observed. Most notably, recordings by later Auer students of music in the Hungarian style display more freedom and even willfulness than those of his earlier pupils, or indeed than those of Auer himself. One might certainly have expected Auer, as a native Hungarian, to have imparted a great deal of the *style hongrois* to his students. Perhaps he was even *too* successful in this aspect of his teaching. A pronounced freedom is certainly evident in their treatment of rhythm, and even more prominent, occasionally even jarring, in later performers such as Seidel. Counter-intuitively, the earlier the recording, the more sober the performance.

We might also conclude that later students such as Seidel, Shumsky and Rabinof were less specifically influenced by Auer, and rather more by general ideals of 'German school' style, or simply the 'modern' style of violin playing as it developed in the twentieth century. Some

Auer students also received a great deal of advice from Heifetz, and it is widely acknowledged that Heifetz had moved on from Auer's teachings by the time he started recording to embrace the new 'era' of violin playing. These players belonged to an entirely new generation of violinists susceptible also to the influence of Kreisler. Seidel's performance of Kreisler's *Liebesleid* – to take only the most obvious example- is, unsurprisingly, close to Kreisler's own interpretation, especially in terms of phrasing, articulation and vibrato, an interpretation which Auer would have scarcely adopted himself or taught to his pupils.

Yet, it would be an exaggeration to say that Auer's American students were fully in sympathy with the latest trends. Shumsky, for example, used the Kreisler-style continuous vibrato sparingly, preferring the tight and narrow Auer vibrato despite his frequent collaborations with Kreisler. Astonishingly, Shumsky even displayed the Auer approach in his own recording of the Kreisler *Liebesleid*-deliberately rejecting the style of the composer in favour of the style of his teacher. There is, of course, a great irony here. Where does such an interpretation leave 'German-school' ideas of 'fidelity to the score', if such fidelity is taken to encompass sensitivity to the sound-world of the composer? Fidelity, like beauty, is often evidently in the eye of the beholder.

But perhaps it is hardly unexpected that we should find it so difficult to trace a neat line of Auer influence through to the second half of the 20th century. Transitional eras resist such an approach. Playing style changes at different rates in different places. The eventual result is the establishing of a more 'modern' style, but this style is in some respects no more uniform and unvaried than the manner that preceded it. All great players, almost by definition, have their own individuality, however influenced that might be by the values of their teachers or

their colleagues. In this respect, one of the most significant elements of this thesis has been to analyse and evaluate the achievements of some great players of the past whose contribution to the history of violin playing has hitherto been relatively neglected. Fitting their unique individual achievements into the performance history of their chosen instrument is at least as important as creating a convincing chronology of stylistic change on which to map their playing styles. Ultimately, it is a mark of Auer's outstanding success as a teacher that he did not turn his students into copies of himself, but inspired them to become inspirational violinists. Their talents continue to live on, albeit through a glass, darkly, in their little-known but gripping recordings.

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Parlow, Kathleen (1890-1963): Bach *Air on the G String*, rec. 1909, CDAPR 7015

Parlow, Kathleen (1890-1963): Chopin *Nocturne No. 8*, rec. 1909, CDAPR 7015

Parlow, Kathleen (1890-1963): Halvorsen *Chant de Veslemøy*, rec. 1909, CDAPR 7015

Powell, Maud (1890-1920): Mendelssohn *Finale from Violin Concerto in E minor*, Op. 64, rec. 1904, Naxos CD8.110993

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Menges, Isolde (1893-1976): Fauré *Berceuse*, rec. 1925-30, CDAPR7015

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Brown, Eddy (with Mischakoff, Mischa & Rabinof, Benno) (1895-1974): Leonard *Scène humoristique*, Op. 61 no. 5 – *Sérénad du lapin belliqueux*, rec. 1939?, CDAPR7016

Brown, Eddy (1895-1974): Mendelssohn *Violin Concerto in E minor*, rec. 1939/40, Symposium 1373

Polyakin, Myron (1895-1941): Beethoven *Violin Sonata No. 9 in A*, Op. 47 'Kreutzer', rec. 1939/40, CDAPR7017

Hansen, Cecilia (1898-1989): Brahms-Joachim *Hungarian Dance No. 4*, rec. 1924-5, CDAPR7015

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Rosen, Max (1900-1956): Schubert *Ave Maria*, rec. 1922, CDAPR7017

Seidel, Toscha (1900-1962): Kreisler *Liebesfreud*, rec. 1926, CDAPR 7016

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Weisbord Mischa (1907-1991): Hubay *Hullamzo Balaton*, Op. 33, rec. 1924, CDAPR7017

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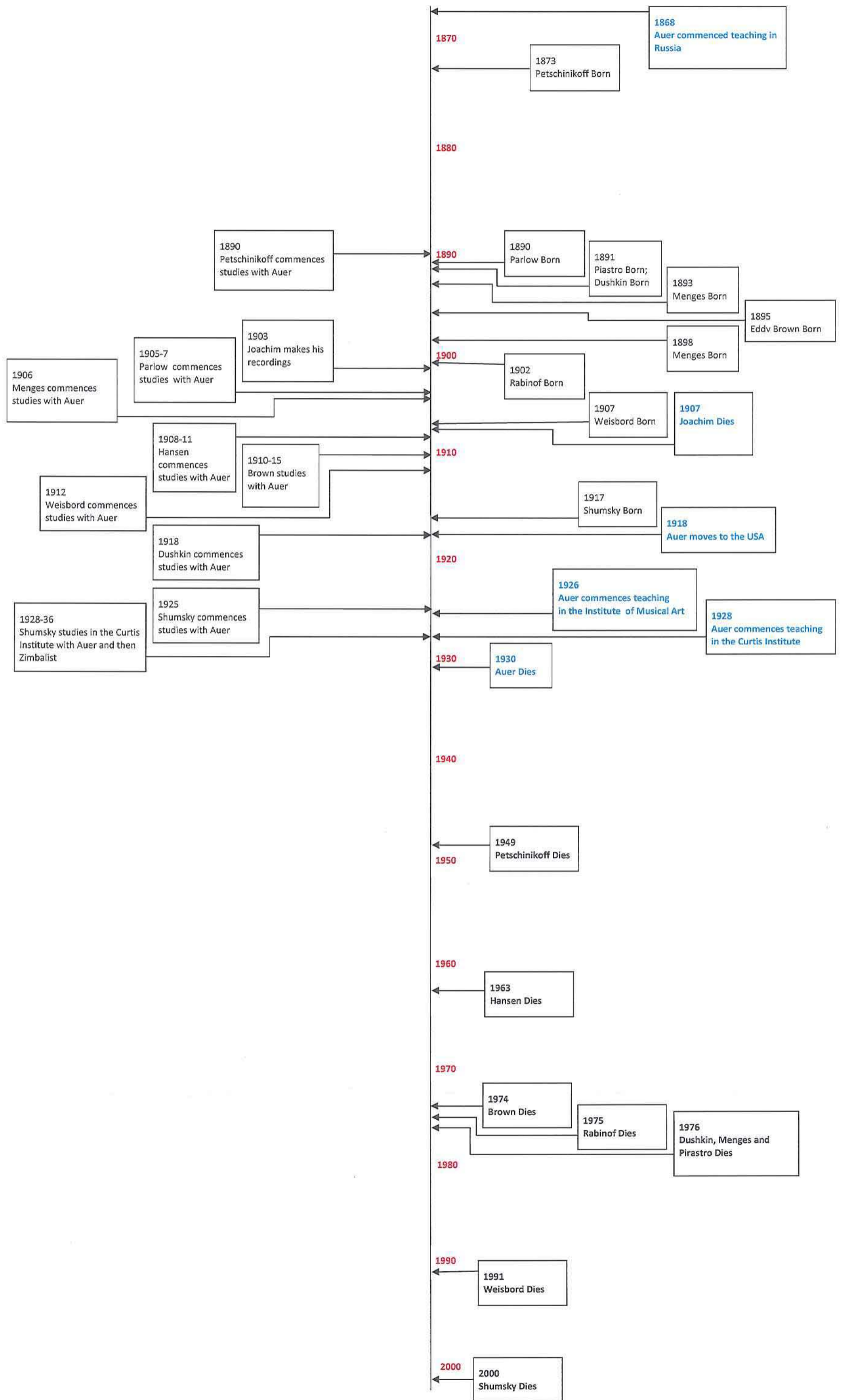
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Appendix A: Timeline of Violinists and Significant Events



Appendix B: CDs Track Listing

CD 1:

1. J. Joachim: Joachim, *Romanze* in C Major (1903)
2. M. Powell: Massenet, *Meditation* from *Thaïs* (1909)
3. L. Auer: Tchaikovsky, *Melodie*, Op. 42. No. 3 (1920)
4. L. Auer: Brahms, *Hungarian Dance No. 1 in G Minor* (1920)
5. K. Parlow: Bach, *Air* from *Orchestral Suite No. 3* (arr. Wilhelmj) (1909)
6. K. Parlow: Chopin, *Nocturne*, Op. 27 no. 8 (arr. Wilhelmj) (1909)
7. A. Petschikoff: Saint-Saëns, *The Swan* from *The Carnival of the Animals* (1914)
8. I. Menges: Brahms, *Hungarian Dance No. 7* (1915)
9. I. Menges: Fauré, *Berceuse*, Op. 16 (ca.1925)
10. D. Hochstein: Brahms, *Waltz* in A Major, Op. 16 (arr. Hochstein) (1916)
11. D. Hochstein: Kreisler, *Liebesleid* (1916)
12. M. Weisbord: Hubay, *Hullamzo Ballaton*, Op. 33 (1924)
13. M. Weisbord: Sarasate, *Romanza Andaluza*, Op. 21 no. 1 (1924)
14. C. Hansen: Hubay, *Hejre Kati* (ca.1924)
15. I. Menges: Hubay, *Hejre Kati* (ca. 1925)
16. O. Shumsky: Mendelssohn, *Violin Concerto in E Minor*, Op. 64, *Finale* (1940)
17. B. Rabinof: Brahms, *Hungarian Dance No. 20* (n.d. – ca. 1950)
18. C. Hansen: Brahms, *Hungarian Dance No. 4* (ca. 1924)
19. T. Seidel: Brahms, *Hungarian Dance No. 1* (ca. 1940)
20. M. Powell: Schumann, *Traumerei* from *Kinderszenen*, Op. 15 (1910)
21. M. Powell: Bach, *Partita* in B Minor, BWV 1002 – *Bourée* (1913)
22. J. Joachim: Bach, *Partita* in B Minor, BWV 1002 – *Bourée* (1903)

CD 2:

1. M. Powell: : Saint-Säens, *The Swan* from *The Carnival of the Animals* (1911)
2. M. Weisbord: Ries *Perpetuum Mobile*, Op. 34, no. 5 (1924)
3. T. Seidel: Kreisler, *Liebesfreud* (1926)
4. O. Shumsky: Wieniawski, *Polonaise Brillante in A Major* (1940)
5. B. Rabinof: Handel, Violin Sonata, Op. 1, No. 15 in D Major – Adagio (ca. 1952)
6. B. Rabinof: Handel, Violin Sonata, Op. 1, No. 15 in D Major – Allegro (ca. 1952)
7. K. Parlow: Halvorsen, *Chant de Veslemøy* (1909)
8. A. Petschikoff: Vieuxtemps, *Fantasia Appassionata*, Op. 35 (1914)
9. O. Shumsky: Beethoven, Romance in F Major, Op. 50 (1988)
10. M. Rosen: Schubert, *Ave Maria* (1922)
11. M. Rosen: Massenet, *Meditation* from *Thaïs* (1927)
12. M. Polyakin: Beethoven, Violin Sonata No. 9 in A Major, Op. 47, 'Kreutzer' – Adagio *sostenuto* – Presto (ca. 1930)
13. E. Brown, M. Mischakoff, B. Rabinof – Leonard: *Scène humoristique*, Op. 61 no. 5 – *Sérénade du lapin belliqueux* (ca. 1939)

Appendix B recordings are not available in the digital version of this thesis

Appendix C: Mischa Weisbord Collection

Fig. 1: Annotated score – Beethoven *Violin Concerto* (third movement, first page), score dated 1923 and March 1924.

Fig. 2: Weisbord Concert Listings dating from 1930-1946.

Fig. 3: Concert poster hailing Weisbord as ‘The New Paganini’.

Fig. 4: Various newspaper reviews and associated material for Weisbord’s concerts dating from 1941-1956.

Fig. 5: Weisbord concert programme booklets from 1922.

Fig. 6: Concert programmes featuring other violinists such as Benno Rabinof.

Fig. 7: Transcript of interview between David Vaisbord and Sylvia Rabinof.

Fig. 8: Photo of Weisbord as a child.

Fig. 9: Photos of Weisbord as a child in the sailor costume which many of Auer’s students wore, including Heifetz.

Fig. 10: Photo of Weisbord as a teenager.

Fig. 11: Photo of Weisbord in his New York flat in 1980.

Fig. 12: Photo of Leopold Auer.

Fig. 13: Photo of Leopold Auer and his students from the St. Petersburg Conservatory.

Fig. 14: Photo of Weisbord’s violin.

Fig. 15: Photos showing that Weisbord still used gut E and A strings even in the latter half of the twentieth century.

Appendix C is not available in the digital version of this thesis