Violin Performance Practice from the Baroque Period to the Early 20\textsuperscript{th} Century.

A performer’s Perspective.

Eric Bugeja

A Dissertation submitted to the School of Performing Arts in partial fulfillment of the requirements for the degree of Bachelor of Arts in Music Studies

Department of Music Studies
School of Performing Arts
University of Malta

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Student's I.D. /Code 433496M

Student's Name & Surname Eric Bugeja

Course Bachelor of Arts (Hons.) in Music

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Violin Performance Practice from the Baroque Period to the Early 20th Century, A Performer's Perspective.

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Date 26th May 2017
To my precious parents,

Maria & Joe.
Abstract

This Dissertation will focus on the fundamentals of violin performance practice, including: phrasing, articulation, bowing techniques and also provide historical information, from the late Baroque period to the early 20th century, featuring five composers. In my first chapter I focused on the first four movements from the second Partita, in D minor by J. S. Bach, in which I have gained a better understanding of the violin repertoire in the Baroque period, by comparing between the Italian and French models of the dance suite and getting familiar with the Doctrine of Affections by Rene Descartes and Johann Mattheson which have thus had an impact on the execution of the various musical figures employed in the partita. In the other chapters, I have focused on the remaining composers, Wolfgang Amadeus Mozart, Johannes Brahms, Bela Bartók and Dimitri Kabalevsky, all of whom wrote significant works for the violin and acquainted myself with the style of each composer by distinguishing the various articulation marks, bowings, fingerings and phrasing. The Dissertation serves as an accompanying part of the recital, performed on June 14, 2017. In approaching a musical piece it is crucial to perceive the performance practice in which such work was composed and the changes that have been made in the structure of both the violin and bow, which affected tone production, led to different requirements in holding the instrument and had an impact on articulation and performance. Delving deeper and considering the aforementioned aspects, helped me to distinguish between the styles and characteristics of each piece in both my daily practice routine and the performance.
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Finally, I would like to thank God Almighty for giving me the strength, knowledge, ability and opportunity to undertake this research study and to persevere. Without his blessings, this achievement would not have been possible.
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Chapter 1

Bach’s Sonatas and Partitas for Unaccompanied Violin (Partita no. 2 in D minor BWV 1004)

1.1 Editions and Performances

In Bach’s own time the violin solos did not enjoy much recognition, although they were finished by the year 1720 the first complete edition appeared in 1802, titled 3 Sonate per il violino senza basso, by the publisher Simrock of Bonn.

Ferdinand David was the earliest known violinist to perform the Chaconne from Partita no. 2, in D minor, in 1840 in the Gewandhaus. In 1843, he edited the solos featuring his choice of bowings and fingerings, giving them the title “Sechs Sonaten fur die violin allein studio”, the word studio indicates that Bach’s works were intended as mere studies.

Two years later, in 1845 F.W. Ressel had published the Ciaconna with piano accompaniment and this edition led Schumann to add an accompanying piano part in 1854, in the same year Bernard Molique published selections from the unaccompanied works with piano accompaniment except for the D minor Partita.
1.2 J. S. Bach as a String Player

During his years at the Cothen period, Bach composed several works for pedagogical purposes, most notably the Well-Tempered Clavier and Clavier Buchlein. Although it is possible that he might have dedicated the Unaccompanied Sonatas and Partitas for violin, to Pisendel (a student of Torelli for whom several composers dedicated unaccompanied works, including Telemann and Albinoni, the title page of Bach’s violin solo works “Senza Basso Accompagnato” indicates that such works were not intended for public performance as it was the least popular way of performing in the Baroque period, but rather for pedagogical purposes. This is evidenced by a letter, written by C.P.E.Bach to Nikolaus Forkel, cited by Schneider (2016: 30):

‘He (J.S.Bach) understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for violin and violoncello without bass. One of the greatest violinists told me once, that he had seen nothing more perfect for learning to be a good violinist and could suggest nothing better to anyone eager to learn than the said violin solos without bass.’

Although Bach’s fame as a violinist was overshadowed by his status as a master of keyboard instruments, he was an accomplished string player. The qualities of his playing were described in 1774 by his son, C.P.E.Bach, in another letter to Forkel, for which I have followed the citation by (Hans T. David & Arthur Mendel 1999: 397):

‘In his youth and until the approach of old age, he played the violin cleanly and penetratingly and thus kept the orchestra in better order than he could have done with the harpsichord. He understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for violin and violoncello without accompanying bass.’
1.3 Interpretation of the Movements

The technical qualities found in the violin solos were unprecedented; the heavy use of contrapuntal texture which Bach employed in his Keyboard music was also incorporated into his violin works. Bach’s Partitas were based on the French model, a set of four dances: Allemande, Courante, Sarabande and Giga. However like other composers he expanded the form by adding additional movements, which in the case of the D minor partita include the Chaconne. The structure is mostly reminiscent of the Italian Sonata da Camera (a suite of stylized dances), as Bach used the Italian term Partita, in the original score, for the sequence of dances and each dance title is in Italian, Allemanda, Corrente, Sarabanda and Giga. The Allemanda, Corrente and Giga display the Italian characteristics, especially the Allemanda and Giga which are monophonic, but the Sarabanda and Ciaconna, being richly chordal, having dotted crotchet rhythms and second-beat stress present French characteristics. The binary form, used in the Allemanda, Corrente and Giga was one of the most common form in the stylized dances of the Baroque period.

Baroque composers sought to move their audience through the various affections and emotions. Descartes believed that the human passions which he categorized as: love, sorrow, joy, hatred, anger, etc… are central to human experience and he stated, ‘the action and passion are always one and the same, what in the soul is a passion is in the body usually an action.’ Philosophers, art theorists and musicians stated their ideas about the importance of music being associated with speech. Performers and composers were often regarded as orators. As cited by Burton (2002: 32), Quantz stated that: ‘Musical execution may be compared to the delivery of an orator, the orator and musician have the same aim … to make
themselves masters of the heart of their listeners to arouse or still their passions and to transport them now to this sentiment now to that.’ The unaccompanied works for violin lack dynamic markings and the reason behind this is that any educated person at that time would have been taught the rules of rhetoric as they applied to literary composition and public speaking. Music was codified according to musical figures, analogous to Rhetorical figures (Figurenlehre). The most common figures in the Partita in D minor are those of Repetition, “Repetitio”. Figures of repetition can suggest the intensification of an idea. A climax or “Gradatio”, is the repetition of a pattern in different registers, getting higher, therefore the performer might opt for a crescendo or an accelerando, to represent vocal declamation, as when we repeat a statement through speech we inevitably raise our voice in both the pitch and volume.

![Figure 1: Climax (Gradatio) BWV 1004/1, bars 1-4](image1)

However a repetition could also be presenting an echo, such as Bars (10-11) and (25-26) of the Giga.

![Figure 2: BWV 1004/1, bars 11-12](image2)
From the middle to late baroque period, composers followed the convention of maintaining a single affection or emotion throughout a piece or movement. Each dance, namely the: Allemande, Corrente, Sarabanda and Giga, has a different character; each character was also depicted in Johann Mattheson’s *Der Vollkommene Cappelmeister* (1739). He gave his own explanations of how composers are able to express an emotion through various musical figures.

‘Joy is an expansion of our vital spirit… this affect is best expressed by large and expanded intervals.’

‘Sadness is a contraction of those same subtle parts of our bodies; the narrowest intervals are the most suitable.’

In the last 3 bars of the Sarabanda, sadness is expressed by the Diminished broken chord and the consecutive minor 2\textsuperscript{nd} intervals. The descending scale, 2 bars before the end of the movement spans the interval of a diminished 7\textsuperscript{th}, which also represents sorrow and sadness.

In approaching these movements, together with my mentor I have decided to refer to both the *Wiener Urtext edition* from 1959, which is authentic to what Bach had composed, in terms of bowings and technical nuances and to *Hermann’s edition*, which contains his suggestions.
with regards to fingerings, dynamic shading and bowings and he also indicated metronome markings.

Mattheson gave a picturesque description of the character each dance movement should portray, and hence by consulting these quotes, following the doctoral dissertation by Schneider (2016: 79) I have received a better understanding of the tempo and setting of each movement. ‘Now the Allemande is a broken, serious and well-constructed harmony, with the image of a content or satisfied spirit which enjoys good order and calm.’

Such characteristics are presented by the lack of dotted rhythms and the five-note figures such as those in bars 11-12:

As suggested by Schneider (2016: 80) the triplets found in bars 2 and 3 of the first section and in bars 19 and 22 of the second section, also convey the feeling of contentment.

The metronome mark of the allemande, in Hermann’s edition, is \( \text{ \textbia} = 76 \), however, as it precedes the corrente, I have decided to take a slower tempo to present more contrast between each movement. The allemande is a calm movement as stated by Johann Mattheson and is also a speech-like movement rather than dance-like, hence I have opted for rubato to emphasize harmony. Although the texture of the movement is monophonic, Bach makes use of linear polyphony by creating different voices through the four strings, each of which has a particular timbre. An example of this is bar 7, in which a contrast is created between the E string and the G string.
The difference in bowing marks, between both editions, appeared only through the long slur, from the *Wiener Urtext edition* across the bar, from the last 2 beats of bar 9 and the first 2 of bar 10. In *Hermann’s edition* the semiquavers starting from the said measures, are divided into groups of 8 semiquavers, thus I followed the latter edition as it was more practical for an equal distribution and compensation of the bow and to reach a climax through a crescendo as the melody is repeated and gets higher in pitch.

The dance-like parts are found at bars 11 and 14 of the first section and at bars 20 and 21 of the second section, and in such passages I have decided to play without rubato.

Although the allemande lacks any double, triple or quadruple stops, except for the last chord of each section, it is still a very challenging movement especially for intonation, due to the fact that there are several changes of the strings and hence not only the timbre changes but intonation will also be affected.

The articulation of the allemande consists of slurs and legato strokes. In bars 11-12 and 20-21 the five-note figure is marked by a slur on the first four notes and the last note is separate, therefore comes as an up bow in both editions. However, with my mentor’s advice I have opted to play such figures with a slur covering the 5 notes, and a staccato in the last note, to produce an equivalent sound of the up bow.
Another citation from Mattheson’s *Der Vollkommene Cappelmeister*, by Schneider (2016: 80) presents the characteristics of the courante as:

‘The passion or affection which should be performed in a courante is a sweet hopefulness. For there is something of the hearty, something of the longing and also something of the cheerful in this melody from which hope is composed.’

The three characteristics mentioned by Mattheson: Hearty, Longing and Cheerful are represented by the dotted rhythm and the rising triplet sequence starting from bar 7 to bar 9.

The tempo of the corrente is quite fast, and the metronome mark suggested by Hermann was that of 88 BPM. Unlike the allemande it is a danceable movement and therefore the tempo should be straighter, without rubato. The movement is monophonic and the only double and triple stops are found after the anacrusis of the beginning of each section and along the melody. Bowings between both editions were similar, except for the dotted rhythm, in the *Wiener urtext edition* the dotted quavers followed by a semiquaver are indicated to be played separately while in *Hermann’s edition* they are slurred with a staccato on the semiquaver. Throughout my practice sessions I have considered to study both bowings but ended up choosing the latter, the Baroque bow was shorter and lighter, and the weight was not
distributed equally, having more weight at the heel, thus it was more feasible to play such
dotted rhythms separately, the dotted quaver will sound as the strongest note and the
semiquaver will be lighter, but due to the length of the modern bow and an equal distribution
of weight such effect will be produced by playing the semiquaver slurred to the dotted
quaver, with a staccato to make it lighter and sound as if played separately. The articulation
of the movement consists of slurs and staccato. In both editions the first quaver of each bar of
the sequences found at bars 7-9 is indicated to be played separately from the other eight
quavers, due to the rapidity of the movement this led to a very heavy first note of the first
beat of each sequence and due to the fact that there is only one separate note against 8 slurred
note occurring three consecutive times, in each sequence the bow will move nearer to the
heel, resulting in a lack of compensation. Together with my mentor I have decided to play the
first quaver of bars 8 and 9 slurred to the previous 8 notes to avoid such a heavy and accented
first beat of each bar, following Maxim Vengerov’s performance of this movement on
youtube and Gottfried Schneider’s performance.¹

The quality attributed to the Sarabanda in (Little Meredith & Jenne Natalie 1991) was that of
‘ambition’.

‘For playing sarabandes on clavier and on the lute one lowers oneself somewhat with this category of melody, uses more liberties, indeed even makes doubles or arpeggiated works of it which are commonly called variations, through Double, by the French Lambert the father in law of Lully, tended to use such diminutions.’

¹ Gottfried, Schneider has performed on the 29th of July 2016 at St.Nicholas’ church Valletta as part of his doctoral dissertation.
The sarabanda is a polyphonic movement containing double, triple and quadruple stops. The style of the eighteenth-century bow and the flatter bridge made it more feasible for the execution of chords, especially triple and quadruple stops. With the modern bow it is difficult to sustain chords, therefore, triple and quadruple stops are to be divided. Like the allemande, this movement contains recitative-like passages hence emphasis of certain notes and rubato had to be employed.

The Giga is a fast movement of 16\textsuperscript{th} notes to be played with virtuosity, ‘Finally the Italian Giga, which are not used for dancing but for fiddling, force themselves to extreme speed or volatility though frequently in a flowing and uninterrupted manner, perhaps like the smooth swift flow of a stream.’

As a movement which presents virtuosity, the giga should be played rapidly, however, although the metronome mark in Hermann’s edition is that of 72 BPM I took a slightly slower tempo. The reason behind this was that counterpoint is presented through a single line (linear counterpoint) and therefore some notes making up the melody are to be well articulated, emphasized and pronounced. The example below shows the notes that are to be emphasized, to present the melody.

![Figure 8: BWV 1004/4, bars 33-34.](image-url)
The articulation of the piece consists of slurs and détaché. Due to the buoyant character of the movement I have chosen to follow the *Wiener urtext edition* especially for the first 2 bars of the first section and the first bar of the second section, in which each group of 3 notes are marked as: 

![Figure 9: BWV 1004/1, bar 1.](image)

therefore two notes slurred and a single note played separately.

However, in *Hermann’s edition* every 3 notes are grouped under a single slur.

Such bowing will not allow the last note of the bar to be heard as an upbeat to the next bar. Harmony plays a vital role and indicates the importance of certain notes. At the last beat of bar 15 there’s a tritone and the note B natural on the E string, therefore, together with my mentor I have opted for an allargando and to play these notes with more intensity through a faster vibrato.

The articulation of every movement consisted mainly of slurs and détaché, although staccato and accents were also employed to emphasize certain notes. Throughout every movement I have encountered several string crossings, some of which were between the extremes, the E and G strings, therefore, I have studied Kreutzer’s etude no. 7 which consists of leaps, and no.13 which helped to increase flexibility, especially in the giga.

Throughout the four movements the first position was continuously employed. Due to a shorter fingerboard in the Baroque period excessively high positions were unusually
approved as clear finger-stopping was more difficult to be achieved. Until the latter part of the 18th century, shifts were only employed where the musical punctuation allowed, thus either on repeated notes, after open strings, and after dotted notes where lifting the bow off the string is possible. Due to the double stopping requirements of the movements especially that of the sarabanda I referred to Leopold (1951: 57) in which he mentioned the Geminiani grip:

‘Place the first finger on the F of the E string, the second on the C of the A string, the third on the G of the D string and the fourth finger on the D of the G string, but in such a fashion that none are lifted, but all four fingers lie simultaneously on the right spot. Then try to lift first the index finger, then the third, soon the second, then the fourth and so let them fall again at once but without moving the other three from their places. The finger must be lifted at least so high as not to touch the string and you will see that this exercise is the shortest way to acquire the true position of the hand and that thereby one achieves an extraordinary facility in playing double stopping in tune when the moment arrives.’

![Figure 10: Geminiani Grip.](image-url)
Chapter 2

Mozart Violin Concerto no. 5 in A Major

(1st movement)

2.1 Mozart’s Violin Concertos

Being renowned mostly as a proficient and one of the greatest composers who led to the establishment and achievements of the Viennese Classical school together with Haydn and Beethoven, we tend to overshadow the fact that Mozart was also an accomplished violinist, having been taught the rudiments of violin playing by his father Leopold, who is the author of Versuch einer gründlichen violinschule, a treatise on the fundamental principles of violin playing. In the 18th century such a work stood as a monumental pedagogical tool for violinists. Aged sixteen, Mozart was appointed as third concertmaster at the court of Bishop Colloredo, in Salzburg. Most of the music which he had composed for solo strings features the violin as the soloist.

- 5 violin concertos
- 33 sonatas for violin and piano
- Concertone for 2 violins and orchestra
- Sinfonia concertante for violin and viola

The violin concertos were composed between 1773-1775, in Salzburg. They all consist of three movements: an allegro first movement, the second movement usually in the dominant
key and in a rather slower tempo than the preceding movement and a fast third movement. All five concertos are composed in major keys comprising elegant and graceful melodies, in Galant style. They are believed to have been composed for Mozart’s own personal use although it is possible that such works were added to the repertory of Antonio Brunetti, who was appointed music director and concert master succeeding Mozart in the orchestra maintained by the Prince Archbishop of Salzburg. The fifth violin concerto in A major shows a far more mature attainment than the previous ones especially the first three. The latter two concertos are more frequently played; for orchestral auditions, in concert halls and violin competitions. The 1st movement is presented through a deviation from the norms and conventions in which previous violin concertos were composed. The solo violin entry at bar 42 is marked Adagio, completely altering the mood from the tutti exposition indicated as Allegro aperto. In the Classical period it was rather usual for soloists to play alongside the orchestra in the tutti section preceding the soloist’s entry. Through the years such tradition has faded and nowadays most concert violinists will not play in the orchestral introduction.

2.2 Evolution of the Bow

Both the shape and physical characteristics of the bow will affect bow strokes and articulation, thus the several changes in bowing styles that have taken place from the mid-18th century to the end of the 19th century were a result of the development of the bow. During this period 3 types of bow have been adopted, the ‘Tartini’, ‘Cramer’ and ‘Viotti’ bows.
Iconographical evidence, including the frontispiece opposite the title page of *A treatise on the fundamental principles of violin playing*, by Leopold Mozart and Carmontelle’s painting of the Mozart family, present Leopold Mozart using a ‘Tartini’ bow.

Figure 12: Etching by Jacob Andreas Fridrich after a painting by G.Eichler, 1756.
The ‘Cramer’ bow was curved slightly inwards and its head was more developed than the ‘Tartini’ bow. A similar model of the ‘Tourte’ bow would have been the ‘Viotti’ bow, the former bow has served as the model to be followed by bow makers up to modern day. The evolution of the bow happened through a search for greater sound and tone production, achieving a cantabile stroke. An articulated effect was produced in passages of fast detached notes. A characteristic of earlier bows was that, due to an increase in the volume of hairs and flexibility in the bow stick, an immediate response was produced. By executing fast notes using only little length in the middle of the bow, the ‘Cramer’ and ‘Tourte’ bows, allowed a semi-springing stroke to be produced. The emphasis, based on articulated strokes and a delayed attack on the notes in the 18th century, was shifted away by the development of the ‘Tourte’ bow, in favour of a cantabile execution, sforzandos and immediate attack on the notes.

The convention followed by many 18th century violinists, was to separate the index finger of the right hand from the rest. This would have helped in producing more volume by applying pressure. However, Leopold Mozart did not comply with such manner of holding the bow and in the second chapter of his treatise, 2nd edn (1951: 58) states that:

‘The first, namely the index finger must however not be stretched too far over the bow or too far from the others. One may at times hold the bow with the first and second joint of the index finger, but the stretching out of the index finger is at all times a serious error.’

In one of the etchings, found in the said chapter of the treatise, Leopold included a diagram of bow grips; the one with the index finger stretched too far from the other fingers, categorized as the error and the correct bow hold. In both the Baroque and Classical period short bow strokes were executed by the wrist and forearm leading to a smoother bow change.
2.3 Techniques and Articulation

Bariolage – Multi-coloured

The bariolage technique heightens the individual timbre of each string and involves the alternation of notes on the neighbouring strings, thus G-D, D-A and A-E. The alternation occurs between a static note which is usually an open string and a changing note by stopping other notes on the adjacent string. In the 1\textsuperscript{st} movement of the concerto, these passages are found in (bars 98-100) and (bars 120-202). An echo effect is created through a forte dynamic in bars 98 and 120 and a piano mark in their subsequent bars. These passages are to be executed from the middle to the tip of the bow as the dynamic indicates to be played loudly.
and the softer repetition is to be played in the middle of the bow. Although the repetition is marked piano, a pure sound with good tone quality is to be produced. Leopold Mozart, 2nd edn (1951: 100) has stated that: ‘piano does not consist in simply letting the bow leave the violin and merely slipping it loosely about the strings, which results in a totally different and whistling tone’, a further comment was added by Leopold, 2nd edn (1951: 101), ‘They are therefore by no means to be praised who expresses piano so quietly that they can scarcely be heard.’

‘The fourth finger on the neighbouring lower string will always sound more natural and delicate because the open strings are too loud compared with stopped notes…’ (ibid.).

This statement indicates that in the bariolage passage, although it is not feasible to play every E with the 4th finger on the A string, being the alternation of notes on adjacent strings, one must assure to produce an equal intensity in volume between the E, played with the 4th finger and E open. Such equality would be produced by keeping the bow very close to both strings namely the A and E string; thus it should be tilted more towards the E string when approaching from the A string and the stroke should be produced only from the wrist, keeping the elbow as low as possible.

Figure 14: bars 98-101.
Fast passages in the concerto are usually played in the middle of the bow, however, in the mid-18th and early 19th century; the point of the bow ‘punta d’arco’ was used, producing a semi-springing stroke, equivalent to the spiccato stroke. Several editions by Andreas Moser and Ferdinand David indicate that the various passages which in modern violin playing are usually played off the string were intended to be executed either at the point of the bow or in the upper half, with the stroke being either detaché, martelé, staccato or slurred staccato. As stated by an anonymous author of; the violin: How to master it. By a professional player in Brown (1999: 268):

‘All the rapid music which is bowed and not slurred ought to be played with this part; all that is fine and delicate in violin playing is found in the upper half of the bow.’

It was also assumed by Reichardt that the faster the speed of a passage, the more accented and detached the bow strokes are to be executed. The bowings in various editions including that of Hermann and Simrock (Copyright 1905 by N.Simrock, G.m.b.H., Berlin) do not bear an anachronistic approach; an example of this is found in the first 3 bars of the allegro aperto, as in both editions the slurs are different to what Mozart had composed. The original score indicates that the first 3 notes of bar 45 are to be played separately; using the suggested articulations by the Simrock and Hermann editions would thus create a different intensity and attack, if the first note E of bar 45 were to be slurred to the previous note rather than to be played separately and down bow, the attack would be produced with less intensity and also be shorter due to the fact that it comes as an up bow.
Most of today’s concert violinists choose to play the two quavers starting on the second beat of bar 74 and bar 76 as up bows (slurred ataccato), in the middle of the bow, however, the original articulation marks by Mozart indicate that those two quavers are to be executed separately and in the upper half of the bow. Taking into consideration that their subsequent bars should be heard as an echo, I opted to play the quavers in bars 75 and 77 as slurred staccato, in the middle of the bow for a softer and shorter articulation.

By referring to an Urtext edition and to the original manuscript by Mozart through Imslp, I opted to play the passage from bars 70-71 and 172-173 separately and in the middle of the bow, following a statement by Johann Joachim Quantz as cited by Brown (1999: 175):

‘In general it is to be noted that in the accompaniment, particularly in lively pieces, a short and articulated bow stroke wielded in the French manner produces a much better effect than a long and dragging Italian stroke.’

Such statement was written by reference to Tartini’s influence on violin playing, noted for slurring and singing bow stroke which was also used in rapid notes. Contrary to Mozart’s
indications, both the Simrock and Hermann editions suggested that these bars are to be slurred, with 8 semiquavers under each slur.

Figure 17: Holograph manuscript 1775, bar 90.

Figure 18: Hermann Edition, bar 90.

The portato bowstroke, for which the notes are played in one bow and somewhere between staccato and legato, is employed by both the Hermann and Simrock edition in bars 129 and 132. However, I have followed the original score by Mozart in my practice sessions and thus executed those bars with a spiccato bow stroke. Galamian (1962: 75) refers to spiccato execution as:

‘In this type of execution the bow is dropped from the air and leaves the string again after every note. In doing so it describes an arc-like motion… A general characteristic of spiccato is that the bow is thrown down on the strings for every single note and lifted up again.’
2.4 Embellishments

Trills
In the tenth chapter of his treatise, Leopold Mozart classified the trill into four types according to speed and thus divided them into; slow, medium, lively and accelerating. The trills of the 1st movement of the concerto are to be played “very lively and full of spirit and movement” as stated by Leopold (1951: 189). Long trills, including those at bars 111 and 215, are to be sustained and one should compensate the speed of the bow and divide length equally. Changing the bow at such places is considered inappropriate and not satisfying to the listener; ‘it would be just as illogical to change the bow and disconnect it as it would be as if a singer took a breath in the middle of a long note.’

Appoggiaturas

Appoggiaturas are classified as ascending or descending and also as accentuated and passing appoggiaturas. There are 2 types of descending appoggiaturas: the long and the short. Leopold Mozart (1951: 167) has stated that:

‘If the appoggiatura stands before a crotchet, quaver or semiquaver, it is played as a long appoggiatura and is worth half of the value of the note following it. The appoggiatura is therefore sustained the length of time equivalent to half the note.’

Examples of long appoggiaturas which are worth half the value of the following note in the concerto are found at:
The short appoggiatura appears at bars 91 and 95 thus the emphasis lies on the principle note f.

In short appoggiaturas the stress falls on the principal note rather than on the appoggiatura itself. Although they are not to be attacked strongly, short appoggiaturas are played rapidly.
Chapter 3

Brahms: Scherzo in C minor from Sonata FAE

At only twenty years of age, in 1853 Brahms had composed the scherzo in C minor. Regardless of his young age, Brahms employed his compositional qualities in the movement, including: a rich harmonic vocabulary and rhythmic exuberance. The whole sonata was a collaborative effort between Albert Dietrich, one of Schumann’s favourite students who was assigned to work on the first movement, Schumann, who composed an intermezzo and the fourth movement, and Brahms who composed the Scherzo. The work was meant to serve as a challenge for Joseph Joachim to guess the composer of each movement; “in anticipation of the arrival of the revered and beloved friend Joseph Joachim, who was due to give a concert in Düsseldorf under Schumann's baton at the end of October. The result was the cryptically named, and rarely performed, ‘F-A-E’ Sonata. The three letters stand for Frei aber einsam (‘Free but lonely’), a musical motto that had special resonance for the violinist. As he explained to Schumann, he would like to have married, but reluctantly decided to remain single. Brahms's little Allegro is the third movement of this hybrid sonata. Schumann himself wrote the second and fourth movements, while Dietrich contributed the opening allegro.” \(^2\)

The original manuscript was kept by Joachim himself who only allowed the Scherzo to be published as a solo movement for violin in 1906, a year preceding his death.

3.1 Techniques and Articulation

In approaching the scherzo I have considered to follow two historic recordings; those of David Oistrakh and Isaac Stern. In his interpretation David Oistrakh starts the first note of the first and second bar as a down bow. This will result in playing the accent of the second beat

\(^2\)https://www.carnegiehall.org/ch/popups/programnotes.aspx?id=10737421649&pn=10737421648
of the first two bars as an up bow, thus a wider vibrato and bow stroke are to be applied, while assuring that the bow lies flat with all the hairs making contact with the string as the accent is to be executed distinctly from other notes and playing it as an up bow is slightly unconventional. Together with my mentor I have decided to start the first note of the opening two bars as an up bow which made it more feasible to execute the intensity of the accents effectively. However, starting up bow posed another challenge, that of playing the 3 quavers on the first beat with equal attack and duration due to the fact that they are marked as staccato. Both Oistrakh and Stern played the three quavers of bars 10 and 11 in the same manner as those on the second beats from bars 14–16, thus either as slurred staccato and flying spiccato. This helps for an equal distribution of the bow and also for compensation by allowing the player to execute the dotted crotchet following the three quavers at the frog. Galamian (1962: 75) described flying spiccato as ‘a succession of spiccato notes in one bow. It may be performed either on the up or down bow but in the latter form it is rather infrequent and is practical only for the succession of a relatively small number of notes. The bow lifts higher than in the flying staccato and true to its spiccato nature is actually thrown onto the string for every note.’ I perform the retake of the bow on the second beat of bar 11 using a circular motion, however, by the wrist, keeping the elbow as low as possible to avoid excess pressure on the string which will lead to an unpleasant sound and tone production. The attack between the crotchet and quaver is very rapid and thus finger motion is to be employed. This will also help in the compensation of the bow which is required due to the long slur over the last note of bar 11 up to the second beat of bar 12 and the accent for which more bow speed and pressure is required. Starting from the second crotchet of bar 24 up to the first crotchet of bar 26, slurred staccato marks are indicated. Due to the fact that these crotchets mark the end of a strong and energetic section appearing after the climax which is found between bars 19 to 23, the crotchets should span the whole length of the bow.
Although the fingerings covering the octaves from bar 54 up to bar 61, suggested by my mentor were slightly unconventional, they have helped to avoid audible shifts between the higher note of the octave and the following note. Instead of using the fourth finger for the higher note of the octave, I have opted for an extension using the third finger.

The dotted crotchet on the second beat of bar 54 starts as an upbow, the whole bow is used covering the three slurred dotted crotchets and a down bow on the next slur this helps to increase the volume and intensity leading towards F sharp which marks the climax of the phrase. The notes indicated to be played staccato from bar 32 to 52 were executed with a broader stroke resulting in a more detached bow stroke.

3.2 Vibrato

In violin playing there are three types of vibrato: wrist, arm and finger vibrato, the former two being the most frequently applied as they both enable various alternations in width, speed and intensity.

The hand vibrato: this type of vibrato calls for the restriction of arm movement and is usually referred to as wrist vibrato. Fingers are extended toward the scroll. The third position would be the ideal position to study hand vibrato as the lower part of the wrist makes contact with the instrument. This will help in ensuring the immobilization of the arm.
Figure 22: Setting the hand for primary practice, making contact between the lower palm and the body of the violin.

Figure 23: Vibrato exercises: The stems which are up indicate that the hand is to remain in tune thus forward position while the downward stems indicate a backward movement of the hand, flattening the pitch.

The arm vibrato: The same principles and studying methods used in the hand vibrato will also be employed in arm vibrato; however, the finger is to be held firmly, pressing down the string thus maintaining the position. In this type of vibrato the wrist is bent outward the scroll and movement occurs only from the forearm.

The finger vibrato: In this type of vibrato the finger moves outwards from the base knuckle. Galamian, as stated in his (1962: 40), considers this as ‘more difficult to acquire than the other two types, and should not be attempted until the hand and arm vibratos are under full control from the finger itself.’
The motion of vibrato should always move towards the flatter side or else the general intonation would be too sharp. The direction is usually parallel to the length of the strings. Continuity of vibrato is among the most challenging aspects of technique to be achieved and it is a common habit among players to start vibrating in the middle of the note rather than at the beginning. Galamian mentions three exercises to avoid such habit:

1. Starting a note with a sudden vibrato which will then diminish in intensity and width.
2. Practising long tones without alternation in the width and vibrato wave during bow changes.
3. Slurring two or more notes and assuring the continuity of vibrato between one note to the subsequent.

Due to the fast tempo of the scherzo I have used narrow wrist vibrato. Following a statement by Leopold Auer in his *Violin Playing as I teach it*, ‘The curious habit of vibrating on each and every tone amounts to a physical defect whose existence those who are cursed with it do not in most cases even suspect.’ In bars 38–40 and 49–51, I have applied vibrato only on every third note being the loudest one due to the dynamic marking < >.
Chapter 4

Romanian Folk Dances, Bartók

In 1915 Bartók began composing again, following a two-year hiatus dealing with struggles caused by First World War and also disappointments in his professional life. Between 1909 and 1914 he took several trips to the region of Transylvania, where he transcribed and recorded on an Edison phonograph several folk tunes, finding out that Romanian music was richer than that of Hungary due to the various rhythms, timbres and different combinations of local instruments such as the violin, guitar, peasant flute and bagpipe which proved to be stimulating in his quest for new element to be introduced in 20th century art music. Bartók recognized 3 ways in which folk music can serve as the basis for art music.

- 1st method: the composer uses an original folk melody, without altering it, therefore, transcribing it and adding accompaniment and usually adds an introduction and conclusion.
- 2nd method: through the imitation of folk song, the composer formulates his own melody.
- 3rd method: through the composer’s experience of absorbing the intrinsic nature of folk song, it becomes a part of his compositional language.³

The Romanian folk dances are based on the first method. The pitch, tunes, harmonies and rhythmic structure, of the folk melodies which he had collected from Transylvania, were preserved while introducing a rich harmonic language for orchestration.⁴

The 3rd method is also evident in his music as stated in Bartók Béla & Dille Denijs (1949) that:

‘The outcome of these studies was of decisive influence upon my work, because it freed me from the tyrannical rule of the major and minor keys. The great part of the treasure and the more valuable part was in old ecclesiastical or old Greek modes, based on more primitive (pentatonic) scales and the melodies were full of most free and varied rhythmic phrases and changes of tempi, played both rubato and giusto. It became clear to me that the old modes which had been forgotten in our music had lost nothing of their vigour. Their new employment made new rhythmic combinations possible. This new way of using the diatonic scale brought freedom from the rigid use of the major or minor keys and eventually led to a new conception of the chromatic scale, every tone which came to be considered of equal value and could be used freely and independently.’

The dances were written between 1915-1917, initially for piano and later orchestrated. In Zoltan Szekely’s edition, the violin and piano, imitate traditional Romanian instruments. For instance, in the third dance, he imitates the timbre of the shepherd’s flute, by applying false harmonics in the violin part. He not only transcribed the dances, but adapted them for both the violin and piano in terms of registers and technical nuances, especially being a violinist himself, a composer and a friend of Bartók, premiering his second violin concerto in March 1939. He had also made some adjustments including the transposition of the 2nd movement from D minor to F sharp minor, the 3rd movement from B minor to D minor and the 4th from A major to C major. The techniques that he included were double stops, spiccato and harmonics, both natural and artificial.

4 https://www.youtube.com/watch?v=McCoDljIwzw (accessed 20 April 2017) 1 Boc tanc – ( 00:00 – 01:23 )  
2 Braul – ( 01:26 – 01:50 ) 3 Topago/ Pe loc – ( 01:52 - 02:36 ) 4 Bucsumi tanc – ( 02:42 – 03:15 ) 5 Roman Polka – ( 03:18 – 03:49 ) 6 a Maruntel – ( 03:50 – 04:09 )  
b ( 4:12 – 04:57 )

5 https://www.youtube.com/watch?v=ZDRhvgMWK3A (accessed 12 February 2017) Bartók’s second violin concerto Sz.112. Live premier by Zoltan Szekely ( 23/03/1939 )
4.1 Articulation, technical aspects and interpretation

Boc Tanc (stick dance) - This is the longest dance, of all the six. The theme was presented to Bartok by two gypsy violinists from the Maras-Torda region of Transylvania as can be heard in the field recording of the folk dances. Dorian and Aeolian modes are employed in this dance and its melody is syncopated.

Throughout the whole dance there is a variety in rhythmic figures, texture, timbre and articulation on the violin. The opening melody starting from the last quaver of the last beat of bar 4 up to bar 12, is to be played sul G and nearer to the bridge. This will bring out the heaviness of the melody. The same melody is repeated in its original form, however, an octave higher and with a fuller texture on the violin by having triple stops at the first beat of every bar up to measure 16 and in the following bars double stops are employed. Although the entire movement is moderately fast, such passage creates a challenge for violinists as every upbeat which is either on the E or A string is far from every fundamental note of the chords which start on the G string. Flexibility of the wrist and finger movement in the right hand is vital to execute the chords. The leap from either the E or a string to the G string is to be approached by releasing pressure and weight from the 5th finger, in the right hand, thus adding pressure on the index finger. To achieve such flexibility at the heel I have studied the Kreutzer etude no.7 which consists of quavers alternating strings, not only on adjacent strings but also between extremes, including A and G string and E and G string. The beginning of each section of Bach’s corrente in D minor is similar; having a triple stop after the anacrusis therefore, it can be considered as an etude for this dance.
The movement also consists of several *sforzandos* and *acciaccaturas* mostly found on every last note of a phrase. *Sforzandos* are to be played with force and accented and are similar to the *martelé* stroke. The weight of the stroke comes by means of the first and second fingers and thumb pressure against the frog. Increasing both the vibrato width and speed would also have an impact on sforzandos.

Braul (waistband/sash dance) - The waistband dance is most often performed in the spinning house, at gatherings, usually only by women with the dancers’ arms tightly embraced around each other’s waist. The melody and thus the phrases recall the idea of Classical phrases which were well proportioned and constructed from an even number of phrases, most commonly the (2+2+4 and 4+4+8). The latter example shows how the melody in this movement is constructed.

The entire movement is played with a spiccato stroke, except for the last 2 notes of each phrase making up a cadence and the quintuplets which are slurred to the next crotchet. Galamian (1962: 75) states that:

‘In this type of execution the bow is dropped from the air and leaves the string again after every note. In doing so it describes an arc like motion…’

The main challenge in the movement was to play the notes with equal spiccato length and intensity at string crossings. He further stated that, ‘When crossing the strings in spiccato,
care must be taken to keep the same amount of bow hair in contact with the string or else the spiccato will become uneven.

Pe loc (on the spot) – The melody of the 3rd dance is noticeable for a narrow melodic range, small intervals and the augmented 2nd. The Pe loc is a stamping dance to be performed in the same spot, its melody is dark, gentle and mysterious. Originally this dance was played on a flute.

The timbre of the flute is imitated by both natural and artificial harmonics on the violin. Natural harmonics are produced by touching an open string at one of each nodes, found at ½, ⅙ and ¼ of the length of the string. However, most of the harmonics used in this dance are artificial harmonics and are played by stopping the string, pressing the index finger and obtaining the resultant pitch which sounds 2 octaves higher than the fundamental, by touching the string lightly with the fourth finger.

Figure 25: Artificial Harmonics.

The challenging part of the dance is to keep the harmonics sounding on every note. This is achieved by narrowing the space between the 1st and 4th fingers as the notes go higher in pitch and therefore nearer to the bridge. As one moves up and down the fingerboard, there will be a change in the distance between the fundamental and the node, therefore, when playing artificial harmonics it is not just locking the 1st and 4th fingers at a set distance and ascend or descend. The bow has to be near the bridge, “sul ponticello” and tilted having the hairs facing the player, thus fewer hairs will make contact with the strings allowing each string to vibrate.
and making it feasible for harmonics to be produced clearly. The articulation of this dance consists of staccato, slurred staccato and legato strokes, which also facilitate the execution of harmonics. Another technical challenge that I have encountered in this movement were the mordents, although the distance of the notes making up most of the mordents was that of a semitone, having to play only with the index finger was a challenge with regard to intonation. Considering that this dance is played with the first finger throughout and mordents are employed, thus a rapid alternation from one note to the upper note and back, in the case of this dance as all mordents are upper mordents, I have decided to decrease the tempo and this play with a broader style. Two mordents are continuously employed: mordent between G sharp and A; due to the distance of a semitone the mordent is to be executed with vibrato motion from the wrist, however, the mordent from A to B requires moving the arm as the distance between the notes is that of a whole tone.

Figure 26: Mordent, G sharp, A, G sharp.

Figure 27: Mordent A,B,A.
Buciumeana (dance of the bucum) – The melody came from the Bucum communities of Torda-Aranyos and its character is playful, mysterious, gentle and express loneliness. The mixolydian mode and Arabic modes are employed through the use of the augmented 2\textsuperscript{nd}.

The challenge of this dance lies in bow changes; opting for a smoother and unnoticeable changes to maintain a flowing melodic line. Smooth changes are a result of slowing down the bow prior to the change and applying a lighter pressure. The bow changes between the figure presenting a minim and a crotchet was perhaps the most demanding as it is the alternation of slow and fast bow, which has to be uniformly balanced. The crotchet, being played as an up bow has to arrive at approximately the same point of the bow as it had been played on the minim, however, if not executed properly, by increasing the velocity of the bow stroke and releasing finger pressure from the bow the result would be the whistling of the string which is common especially when playing short and fast up bows as indicated by Galamian (1962: 86)

The dotted rhythms following the triplet figures have caused another challenge as the result was that such rhythms were not being produced distinctly from the triplets.

I have considered that by executing the dotted rhythms as double dotted would help to avoid such figures being heard as triplets.

In the first section, which is to be played calmly, I have opted for a slow and wide vibrato wave but due to the dynamic marked as forte and the melody transported to a higher pitch I have chosen to execute the second section with a narrower, faster and thus more intense vibrato.
The last two dances are to be performed continuously without a pause; “attacca”. Poarca Romana (Romanian polka) – The Poarca was a game played by peasant children in Romania. It consists of alternation in metres, a two-bar pattern in ¾ followed by a bar in 2/4.

Maruntel (fast dance) – small steps are used and is usually performed by couples. This dance contains different melodies from the Belenyes region. The articulation of the dance consists of slurs, staccato, spiccato and accents. In the first section of the dance quavers are marked with a staccato and an accent at the same time, this is equivalent to marcato or martellato bow stroke. The accent marks indicate that such notes are to be played with a louder dynamic, having an emphasized beginning and which tapers off quickly. Martellato strokes are hammered notes, the bow is pressed onto the string and at the end of such stroke the pressure is released. The only dynamic markings used are a piú forte starting from bar 9 and sempre fortissimo staring from bar 41. However tone colour is created by the timbre, wide range of notes on the violin and double and triple stops. The latter are more easily executed than those found in the first dance, the reason behind this is that the last dance is to be played in a fast tempo, hence it is more feasible to execute triple or double stops. In the piú allegro section, the pedal note e starting from bar 17 up to bar 24 and the other pedal note a starting from bar 33 up to bar 40 sounds louder and resonates much more than the melody above it as the both pedal notes were played on open string thus allowed to vibrate much more than a stopped string. Due to the prominence of the melody, together with my mentor I have opted to tilt the bow nearer to the bridge and to the E string in the case of bars 33 to 40. By having the bow parallel on both strings the pedal note will be more prominent as the stopped string will be lower due to finger pressure. Although both pedal notes are composed as crotchets the performance requires that one would focus on the melody and thus play only the beginning of the crotchet treating it merely as a quaver in the pedal notes E and A not to overshadow the upper melody due to the resonance of open strings.
Chapter 5

Kabalevsky: Improvisation for violin and piano

Kabalevsky’s music was influenced by the romantic tradition of Great Russian composers including; Borodin, Tchaikovsky and Mussorgsky, utilizing traditional harmony, lyrical melodies and the classical form. Folk material was employed into his music, mostly by direct quotation from folk songs following the 2nd method utilized by Bartok, which I have mentioned in the fourth chapter of my dissertation; that of imitating folk song however, formulating his own melody. His works include; film music, operas, 4 symphonies, concertos, chamber music, and ballets. Being a Russian composer whose musical education took place after the revolution, he had to subscribe to the aesthetic theory followed by the Soviet Union that both music and works of art should reflect social and political ideologies commemorating political and social events in Soviet life.

5.1 Octaves

In Joseph Szigeti’s edition, fingered octaves are preferred over those executed by the first and fourth finger; by executing octaves using the latter fingerings, glissando from one octaves to another would be audible and barely possible to be avoided especially in slow and cantilena pieces as the improvisation. In Yuri Yankelevich’s method as recorded by Lankovsky (2016: 134), the technique required for executing fingered octaves is considered as similar to the one used in playing thirds. However, a slight difference lies in the placement of the fingerings which is reversed, having the first and second finger on the lower string and the third and fourth finger on the higher adjacent string. Due to the extension of the fingerings which create tension and innate necessity to maintain a good intonation by pressing harder, it becomes harder to shift from one note to the next. When starting
with an open string, the octave is played using the second finger thus, stretching the first finger backwards is required to play the following octave with the said finger on the lower string and the third finger on the higher string. Apart from intonation and shifting the challenge encountered in playing the octaves passages was to keep the bow on both strings at all times.

![Figure 28: Fingered Octaves.](image)

### 5.2 Chords

As stated by Galamian (1962: 88), ‘There are three elements involved in the playing of chords. The first two, intonation and what might be called building of the chords, concern the left hand… The third element is the sound production.’ In Kabalevsky’s *Improvisation*, the chords which consist of 3 notes are unbroken. The challenging part was the simultaneous execution of the chords for which Galamian suggests that the bow is to be suspended above the middle string of the chord and then dropped straight down using pressure which helps in lowering the middle string. Playing the chords towards the fingerboard would have been more feasible for a clean execution but, due to the *forte* dynamic marking and a crescendo throughout the triple stops passage, these must be executed towards the bridge. The whole arm is to be involved in executing the chords, together with a flexible wrist which must not be too loose, and the bow must be drawn vertically, as a horizontal attack will lead to a less precise execution of the chords.
5.3 Pizzicato

The tempo mark of the pizzicato passage from bar 11 is Andante Doloroso; usually the thumb of the right hand is anchored to the fingerboard when the pizzicato is to be played in a fast tempo, however, due to the slow tempo of this passage the execution of pizzicato is not restricted by the thumb, the index finger is to move freely either towards the fingerboard in the case of a diminuendo and towards the bridge if a crescendo is to be employed. In the notes indicated to be played as harmonics by the fourth finger the index finger must also be moved nearer to the bridge. The whole passage is mainly on the G and D string. Open strings are to be avoided for various reasons; the timbre of open strings differs to that of stopped strings as open strings continue to resonate. Because of the slow tempo, vibrato is to be applied continuously as indicated.

The timbre of each string in combination to the dynamic markings is generated by the various sul G, sul D and sul A indications. Each string has a different colour and in the pianissimo or piano passages the lower strings are more suited due to their dark and mellow colour. In the Andante, which is indicated to be played pianissimo, there are continuous alternations between the G and D string and, when a crescendo poco a poco is indicated, notes are transferred to the A string.
Conclusion

The writing process of this dissertation helped me not only to receive a better comprehension regarding the historical context and understand the composers’ intentions through the various dynamic, phrasing and articulation markings, but I have also learned to consult different editions and hence to determine which ones would be more suited to a piece and its historical context, according to the accuracy and faithfulness of articulation marks, fingerings and bowings. In the second partita, in D minor, by J. S. Bach, I have consulted mostly the Wiener Urtext edition and for the first Movement of the Mozart violin concerto in A major I referred to the Holograph manuscript dating from 1775, on IMSLP and also to the Urtext edition. The reason for choosing such edition is due to the anachronistic approach, especially in terms of bowings and articulation. However, in the pieces by Brahms, Bartok and Kabalevsky, considering the choice of both fingerings and bowing marks from more than one edition and consulting various recordings on youtube by several violinists, including the acclaimed David Oistrach, Isaac Stern and Maxim Vengerov, was of vital importance to approach the music from both the technical perspective and interpretation. I have read various passages from both the Treatise of the fundamental principles of violin playing by Leopold Mozart and Principles of violin playing and teaching by Ivan Galamian, which helped in reminiscing the various techniques which I have learned from my violin mentors especially those which I had to employ in my daily practice routine, including: The right hand, such as spiccato, execution of quadruple, triple and double stops, flexibility of the arm, pizzicato, detaché and legato stroke and the left hand, including: intonation, shifting, positions, vibrato and adjusting the fingers for both the artificial harmonics and octaves.

To conclude, this dissertation has made me become aware that although effective daily practice is essential for us, performers, to maintain finger dexterity, techniques and build our
repertoire, it is of vital importance to acquaint oneself with the historical context of a piece, the composer’s tendencies, possible alternations in an instrument from the period in which a particular piece was composed up to present day which may have thus affected timbre and other factors and eventually consulting more than one edition.
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