

**Re-interpreting Brahms Violin Sonatas:  
Understanding the Composer's Expectations**

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## Abstract

This practice-led research investigates late nineteenth-century Romantic performing practice with special reference to the Brahms violin sonatas. It is conducted with the aim of understanding the composer's expectations, which lie behind the notation on the score. In the nineteenth century, performers used to approach notation in a much more liberal and musically inspired way, whereas our current approach tends to be constrained by a reliance on literal accuracy (i.e. keeping note values, articulations, dynamics, and other performing instructions on the score very strictly) as representing 'the composer's intentions'. The nineteenth- and early twentieth-century treatises and early twentieth-century recordings confirm that portamento, vibrato, tempo rubato, tempo and rhythmic modifications, arpeggiation, and dislocation were expressive performing techniques often used by performers in the late nineteenth century. These interpretative elements are only partially notated or completely omitted from the score, which means performers consciously or unconsciously following a modern notion of 'faithfulness to the score' may not be able to discern the composer's expectations as they exist behind the notation, especially in relation to Romantic repertoire.

This research demonstrates how expressive performing techniques of the nineteenth century may be the subject of experiments and later internalised by a performer emerging from the modern tradition, and how this information may contribute to understanding hidden messages behind Brahms's notation. The process behind this research involves exploring late nineteenth-century expressive resources more closely by imitating selected early twentieth-century recordings. Chapter One discusses the research context including research questions and methodology. Chapter Two contains extensive investigations into the nineteenth-century expressive resources such as portamento, vibrato, and tempo rubato based on early recordings. Chapter Three presents the application of the accumulated experiences and insights gained from practical experimentation with early recordings and other historical sources to Brahms's Violin Sonatas, for which there are no relevant early recorded examples. This research is not intended to provide definite interpretative ideas in relation to the Brahms violin sonatas. It is ultimately conceived as an example of how modern performers might utilise historical knowledge, including ideas about how the composer's expectations may be recognised, and also as an encouragement to engage with historical practices in a more varied, interesting, and creative modern context. This thesis includes two CDs containing my imitations of early recordings and independent interpretations of Brahms's Violin Sonatas, which were produced as an indispensable part of this research.

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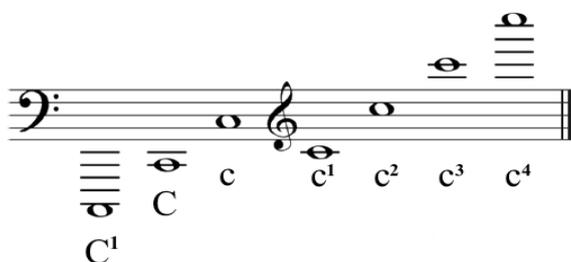
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## Abbreviations and Signs

p.	.....	page
pp.	.....	pages
'	.....	minute(s)
”	.....	second(s)
vol.	.....	volume
vols	.....	volumes
rec.	.....	recorded
ed.	.....	edited
edn.	.....	edition
trans.	.....	translated
op.	.....	opus
no.	.....	number
Ex.	.....	Example
Fig.	.....	Figure
b.	.....	born
Red slanting line (in music examples)	.....	Portamento
Red right arrow (in music examples)	.....	Accelerando (unless stated otherwise)
Red left arrow (in music examples)	.....	Ritardando (unless stated otherwise)

## Referencing Styles

Footnotes and Bibliography	.....	MHRA (Modern Humanities Research Association)
References to Pitch	.....	Helmholtz System



[Helmholtz System]

## Chapter 1. Research Context

### 1.1. Introduction

There is a modern convention in which performers attempt to execute note values, articulations, dynamics, and other performing instructions on the score as precisely as possible, supposing consciously or unconsciously that this accuracy and exactitude is what composers intended them to do. Aaron Rosand, a respected violinist and pedagogue, wrote in 2014: ‘we must respect the composer’s intentions, such as markings, dynamics, and notations before applying our personal ideas.’<sup>1</sup> As Rosand’s statement suggests, notation is now often identified with ‘the composer’s intentions’, which ‘must’ be fulfilled by performers. Such a notion, however, has been frequently condemned by numerous musicologists. Clive Brown, for example, asserted that denoting the act of ‘rendering a musical score with conscientious fidelity to the notated text and all its performance markings (as they understand them)’ as ‘the pious duty of fulfilling what is commonly referred to as “the composer’s intentions”’ is a ‘misguided reverence’.<sup>2</sup> Walter Frisch similarly declared that ‘the score is only a notational intermediary, and a wonderfully imperfect one at that, between the composer and the realization of his music in performance.’<sup>3</sup> Colin Lawson and Robin Stowell also noted that ‘the score itself is an imprecise mechanism,’ since ‘there has always been much detail which a composer did not trouble to write in his score; he simply knew that certain conventions would be observed.’<sup>4</sup> In fact, this modern reverence for the notation is not as ‘accurate’ as some may claim. For instance, modern mainstream performers use continuous vibrato, even though there are no indications in the score which would require its presence. This not only contradicts their attitude to the score, but also implies that the modern concept of ‘faithfulness to the score’ is nothing more than simply a reflection of the current performing tradition, where technical precision is highly desired.

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<sup>1</sup> Aaron Rosand, ‘Memorization is Key to Interpretation’, *The Strad Blogs* (21 May 2014) <<http://www.aaronrosand.com/single-post/2014/05/22/Memorization-is-Key-to-Interpretation>> [accessed 26 May 2014].

<sup>2</sup> Clive Brown, ‘Rediscovering the language of Classical and Romantic performance’, *Early Music*, vol. 41, no. 1 (February, 2013), p. 73.

<sup>3</sup> Walter Frisch, ‘In search of Brahms’s First Symphony: Steinbach, the Meiningen tradition, and the recordings of Hermann Abendroth’, in *Performing Brahms: Early Evidence of Performing Style*, ed. by Michael Musgrave, and Sherman Bernard D. (Cambridge: Cambridge University Press, 2003), p. 298.

<sup>4</sup> Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999), p. 2.

Enticing as the simplicity and apparent objectivity of an accuracy-based performing tradition may seem, attitudes in the nineteenth century were very different. Nineteenth-century performers were expected to appreciate the necessary and intrinsic inaccuracies present in the system of musical notation and it was an essential part of musicianship and performance to achieve the desired result, which was only suggested by the notation itself. Otto Klauwell (1851-1917) stated: ‘in my opinion, what is usually termed the *Art of Execution* consists in apprehending and carrying out these necessary deviations, this *rubato* of manifold variety, which of course is to be read only between the lines.’<sup>5</sup> Similarly, Carl Reinecke (1824-1910) remarked that there is much to notation ‘no composer can convey by signs, no editor by explanations.’<sup>6</sup> And Joseph Joachim (1831-1907) declared that ‘the Franco-Belgian violinist Henri Vieuxtemps [1820-1881], despite his impressive virtuosity, did not play classical chamber music effectively, because “like most violinists of the Franco-Belgian school in recent times – he adhered too strictly to the lifeless printed notes when playing the classics, not understanding how to read between the lines.”’<sup>7</sup> Of course, performers these days also take certain musical freedoms when they perform; however, the degrees and types of freedom used by performers in the nineteenth century (including the Franco-Belgian school players whom Joachim considered rather musically inflexible) were much greater. Such distinctions are evident when listening to the early twentieth-century recordings, where the late nineteenth-century performing mannerisms are preserved. Researchers such as Robert Philip,<sup>8</sup> David Milsom,<sup>9</sup> and Neal Peres Da Costa<sup>10</sup> have extensively examined early twentieth-century recordings in their scholarly studies of nineteenth-century performing practices; they primarily discussed the essential performing elements of the nineteenth century (for example, vibrato, portamento, tempo rubato, tempo and rhythmic modifications, dislocation, and arpeggiation), which cannot be fully discovered from written treatises or the score itself.

It is evident that musical notation, rather than being a precise record of an exact intention on the

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<sup>5</sup> Otto Klauwell, *Der Vortrag in der Musik* (Berlin & Leipzig, 1883), trans. as *On Musical Execution: an Attempt at a Systematic Exposition of the Same Primarily with Reference to Piano-Playing* (New York: G. Schirmer, 1890), p. 2.

<sup>6</sup> Carl Reinecke, *The Beethoven Pianoforte Sonatas: Letters to a Lady*, trans. by E. M. Trevenen Dawson (London: Augener, 1897), p. 139.

<sup>7</sup> Clive Brown, ‘Brahms Violin Sonata op. 108: an experimental response to historical evidence’, *CHASE (Collection of Historical Annotated String Editions)* <<http://chase.leeds.ac.uk/article/8-brahms-violin-sonata-op-108-an-experimental-response-to-historical-evidence/>> [accessed 1 December 2016]. See also Andreas Moser, *Joseph Joachim: Ein Lebensbild*, 2nd edn (Berlin: Verlag der Deutschen Brahms-Gesellschaft, 1908–10), vol. II, p. 292.

<sup>8</sup> Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge: Cambridge University Press, 1992).

<sup>9</sup> David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900* (Hampshire: Ashgate Publishing Limited, 2003).

<sup>10</sup> Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012).

part of the composer, was a fluid and flexible medium granting performers (within the boundaries of the traditions and tastes of their era and performing style) considerable freedom. In contrast, the emphasis on ‘period performance’ in the modern day is focused on the choice of the instrument or equipment, which in the case of period instruments are capable of producing a different range of timbral possibilities than a modern instrument. Many period performers consider using the right instrument to be more important than understanding the hidden messages of the notation, which in many cases they clearly fail to recognise. For example, Julian Haylock argued:

The problem, it seems to me, is with historically informed performance on modern instruments. With a period instrument in your hand (or a decent copy), the basic palette of timbres is so intrinsically different from its modern counterpart that it creates its own exciting potentialities for interpretative and technical endeavour. A whole new rhetorical language has grown naturally out of this tendency. Trying to impose the outcomes on a modern band, with all the inevitable resulting compromises, strikes me as hopelessly misguided.<sup>11</sup>

This attitude is echoed in the sleeve note of Stephan Schardt’s recording of the Brahms violin sonatas, where it is stated that ‘[t]he interpretation of the tempos is second in importance only to the choice of the instruments.’<sup>12</sup> While there is no doubt that period instruments are a valuable source for gaining insights into the sound world the composer may have envisaged, it should be remembered that instruments are merely ‘tools’ for performers. If performers approach period instruments in the same way as modern instruments, the sound they experience may not be very close to the one the composer expected. As Randall R. Dipert observed, the low-level composer’s intentions (i.e. the type of instruments, fingering, etc.) are ‘not the automatic and sole progenitor of the middle-level [i.e. the intended sound: temperament, timbre, attack, pitch, and vibrato].’<sup>13</sup> Peres Da Costa also noted that ‘a historically informed style of performance for any repertoire, time, or place [...] cannot be achieved simply by the adoption of appropriate instruments or the application of only those practices that do not challenge current notions of good taste or that do not take us out of our comfort zone.’<sup>14</sup> Indeed, many of the commercially available performances played on a historical instrument or equipment do not sound much different from modern mainstream performances, except subtle differences in timbre; some may sound more ‘historical’ than the others due to the restricted use of vibrato, but otherwise in most cases, performers did not make any further engagements with performing practices of the

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<sup>11</sup> Julian Haylock, ‘Historically informed performance on modern instruments is misguided’, *The Strad*, vol. 125, no. 1489 (May, 2014) <<https://www.thestrاد.com/2832.article>> [accessed 10 Nov 2016].

<sup>12</sup> See Discography.

<sup>13</sup> John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), p. 76. See also Randall R. Dipert, ‘The Composer’s Intentions: An Examination of Their Relevance for Performance’, *The Musical Quarterly*, vol. 66, no. 2 (April, 1980), p. 206.

<sup>14</sup> Peres Da Costa (2012), p. 310.

composer's time. For example, Isabelle Faust, Ilia Korol, and Stephan Schardt in their recordings of the Brahms violin sonatas performed on gut strings and used vibrato in a selective manner,<sup>15</sup> but largely ignored other nineteenth-century expressive performing resources such as portamento or tempo rubato. Referring to such performances, Stowell remarked that they are 'period-instrument rather than historically informed performance[s].'<sup>16</sup> Brown also pointed out in several recent *Early Music* articles that most so-called historically informed performances are not based on solid evidence.<sup>17</sup>

A large amount of scholarly research into nineteenth-century performing practices has already been carried out, but its impact in the field of modern mainstream or period performance remains relatively low. In order to reduce this gap, some researcher-performers have recently begun to experiment with historical practices and present their scholarly findings in a performing context. Clive Brown,<sup>18</sup> Neal Peres Da Costa,<sup>19</sup> David Milsom,<sup>20</sup> and Robin Willson,<sup>21</sup> for example, have contributed by producing historically informed performances of the Brahms violin sonatas as well as other nineteenth-century repertoire. In the performances, they used gut violin strings and a period piano like modern period performers, but their performing decisions reflect a full range of historical evidence. These performances may be categorised into what Peter Kivy refers to as 'historically authentic performance'. He defined: 'the historically authentic performance is the performance that, to the fullest extent possible, is historically informed: to the fullest extent possible, formed, stamped, impressed, imbued with performance history.'<sup>22</sup>

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<sup>15</sup> These performances are also accompanied by a period piano. A restored 1875 Bösendorfer piano is used in Faust's recording, whereas a 1870 Streicher piano in Korol's; and a grand piano of 1847 in Schardt's. For recording information, see Discography.

<sup>16</sup> Robin Stowell, 'Review: Brahms: Violin Sonatas: no. 2 in A major op. 100, no. 3 in D minor op. 108. Dietrich/Schumann/Brahms: F.A.E.' Sonata. Schumann: Three Romances op. 94', *The Strad* (November, 2015) <<http://www.thestrاد.com/review/brahms-violin-sonatas-no-2-in-a-major-op-100-no-3-in-d-minor-op-108-dietrichschumannbrahms-f-a-e-sonata-schumann-three-romances-op-94/>> [accessed 15 June 2016].

<sup>17</sup> Clive Brown, 'Performing 19th-century Chamber Music: the yawning chasm between contemporary practice and historical evidence', *Early Music*, vol. 38, no. 3 (August, 2010), pp. 476-80; 'Rediscovering the language of Classical and Romantic performance', *Early Music*, vol. 41, no. 1 (February, 2013), pp. 72-74; 'Review Article: In Quest of the Distinctive Language of Classical and Romantic Performance', *Early Music*, vol. 42, no. 1 (February, 2014), pp. 113-18.

<sup>18</sup> Brown's performance of Brahms op. 78 with Peres Da Costa is available to listen to: <<https://soundcloud.com/clivebrownviolinist/brahms-op-78>> [accessed 5 November 2016].

<sup>19</sup> Ibid.

<sup>20</sup> Milsom recorded the Brahms violin sonatas as a part of his post-doctoral research project (*String Chamber Music of the Classical German School, 1840-1900: A Scholarly Investigation through Reconstructive Performance*). To hear his recordings and for further information about his project: <[http://www.davidmilsom.com/New\\_Recordings\\_sub\\_pages/violin\\_sonatas.html](http://www.davidmilsom.com/New_Recordings_sub_pages/violin_sonatas.html)> [accessed 29 April 2017].

<sup>21</sup> Wilson recorded the Brahms violin sonatas as a part of his doctoral thesis completed in 2014. See Bibliography.

<sup>22</sup> Peter Kivy, *Music, Language, and Cognition: And Other Essays in the Aesthetics Music* (New York: Oxford University Press, 2007), p. 103.

The choice over whether to engage with historical practices, or to what extent such engagements should be made, may be entirely up to individual performers. However, it must be pointed out that existing approaches to historical practices are often restricted in conveying the practical value of historical practices in a modern performing context. This practice-led research therefore aims to evaluate late nineteenth-century Romantic performing practice as an accessible and valuable source for modern performers, with special reference to the Brahms violin sonatas. Accordingly, it is carried out on a modern set-up of the violin and piano. This research also aims to demonstrate how the composer's expectations, which lie behind the notation, may be discerned by understanding performing practices of the composer's time; the learning process involved in exploring the expressive performing techniques of the time, and the process of making performing decisions based on various historical resources and the knowledge gained in the learning stage are mainly discussed in this thesis.

The term 'composer's expectations' is used throughout this thesis to avoid using the term 'composer's intentions'. It is not possible to know whether composers ever had any intentions in relation to the notation on the score; even if we suppose they had, we are unable to discover them. As Richard Taruskin asserted: 'we cannot know [the composer's] intentions, for many reasons – or rather, we cannot know we know them.'<sup>23</sup> However, it is perfectly possible to envisage in a broad sense how notation might have been interpreted within the performing traditions, with which composers and their contemporaries were familiar.

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<sup>23</sup> Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), p. 97.

## 1.2. Research Questions

The current state of period-instrument and modern performance of nineteenth-century music raises many challenging questions, which are essentially focused on understanding the attitudes of current performers towards historical performing practices. The first area of examination is how modern ‘period performers’ are engaging with historical practices, and whether there are conflicts or contradictions arising within and resulting from their approaches. Furthermore, the issue of historical instruments and equipment, and their importance in the context of producing a historically informed performance (HIP), must be discussed.

The desire to engage with historical performing traditions and tactics has various underlying impulses. One of the original motivations may be to attain a new level of connection with the composer and possibly come closer to realising his expectations. Accepting this premise, to what extent is the score valuable as a source of information regarding ‘the composer's expectations’ and is it appropriate to state or refer to the score as reflective of ‘the composer's intentions’? Following this line of inquiry, how can one discern the ‘composer’s expectations’, which lie behind the notation on the score?

Another motivation for performers to engage with historical practices may be to seek further ‘tools’ or ‘resources’ for new musical and interpretative ideas. It is, therefore, of great importance to examine and understand the role of historical practices in modern performance: can they be an inspirational and influential source for modern performers? If so, how can historical practices be considered, applied, and integrated into a modern performing context?

### 1.3. Research Methodology

Methodologically, this research is fundamentally divided into two parts: theoretical and practical. These two approaches coexist and co-operate with each other interactively through the whole research process. The first part, the theoretical investigations, involves the examination of primary sources such as early recordings, treatises, editions, as well as secondary sources, for example modern recordings and literature. The inspirations, ideas, and conclusions produced by theoretical investigations are subsequently integrated into practical experiments in order to verify and further refine them as well as provide new avenues for theoretical examination and exploration. As a result of continuing active interactions between theory and practice, a written thesis and two types of exploratory recordings are achieved: imitative recordings and independent interpretations of Brahms's Violin Sonatas inspired by the earlier research.

#### 1.3.1. Research Progress

- Practical Exploratory Level 1 (Imitative Performances): this exploratory level seeks to understand the expressive performing techniques of Brahms's time more closely by imitating selected early twentieth-century recordings to create a foundation for further work. The process of imitation is conducted in two different stages. Firstly, an aural analysis is required to work out potential fingerings, bowings, and bow strokes as well as to determine timbres and elements of musical expressivity, which are later integrated into the recording. Finally, the gap between the technical demands of the imitation and the desired result should be reduced. The details of the technical process, and its relation to musical emotion and timbre are different in each individual situation and can only be attained by practical experiment. This is the function and primary purpose of the imitation process in internalising performing practices.
- Practical Exploratory Level 2 (Brahms Performances): insights gained from the imitation process regarding performing traditions, technical possibilities, expressive timbre, sound quality, and other interpretative ideas are applied to repertoire for which we have no relevant early recordings and for which an imitative performance is therefore impossible. Additionally, a wide range of sources from the nineteenth and early twentieth centuries, primarily treatises, are consulted. The aim of this exploratory level is to achieve an artistically independent performance, informed by the experience of the Level 1 research.

### 1.3.2. Research Repertoire

- Practical Exploratory Level 1 (Imitative Performances):
  1. Louis Spohr: Violin Concerto No. 9, Second Movement (*Adagio*)
  2. Ludwig van Beethoven: Romance in F for Violin and Piano Op. 50
  3. Joseph Joachim: Romance in C for Violin and Piano
  
- Practical Exploratory Level 2 (Brahms Performances):
  1. Johannes Brahms: Sonata for Violin and Piano No. 1 Op. 78
  2. Johannes Brahms: Sonata for Violin and Piano No. 2 Op. 100
  3. Johannes Brahms: Sonata for Violin and Piano No. 3 Op. 108

## Chapter 2. Performing Techniques and Expressive Mannerisms in the Late Nineteenth-Century German Violin School: Analysis and Commentary on Imitative Recordings

### 2.1. Imitation Procedure

#### 2.1.1. Imitation as Learning Process

In the early stage of this research, three imitations of selected performances of Joseph Joachim (1831-1907) and his pupil Marie Soldat-Roeger (1863-1955) were made. The initial process of imitation – repeated listening to the chosen recordings to work out potential fingerings, bowings, and bow strokes – consciously and unconsciously developed my familiarity with performing traditions of the late nineteenth century; numerous practical attempts subsequently followed to reproduce the timbres, articulations, and other musical expressions as a means to internalise performing techniques such as portamento, vibrato, and tempo rubato.

It is important to note that some of the physical, instrumental, and musical aspects may always remain inimitable; and no matter how hard imitators try to listen, analyse, and imitate others' performances in an objective manner, a certain degree of the imitators' own musical perspectives would be inevitable and ultimately integrated into their imitative performances.<sup>24</sup> Monica Huggett (b. 1953), a leading Baroque violinist, once remarked:

I believe that imitation is the sincerest form of flattery, and I'm not afraid to imitate something that really works. Some musicians have got a thing about not ever sounding like other artists, but that doesn't worry me at all. If I think somebody else did something really well, I'll happily copy it. But funnily enough, I generally find that the end result doesn't sound like any of them.<sup>25</sup>

Similarly, the researchers who carried out a study where a group of performers were asked to

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<sup>24</sup> 'To try to efface subjectivity, as we sometimes do, is only more subjective, and our one link with objectivity is to acknowledge and accept our subjectivity, [...].' See Roy Howat, 'What do we perform?', in *The Practice of Performance: Studies in Musical Interpretation*, ed. by John Rink (Cambridge: Cambridge University Press, 1995), p. 4.

<sup>25</sup> Dorottya Fabian, *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin* (Cambridge, UK: Open Book Publishers, 2015), p. 81. See also Lindsay Kemp, 'Going Solo—Monica Huggett on Playing Solo Bach', *Gramophone*, vol. 75, no. 897 (January 1998), p. 16.

produce a “perceptually indistinguishable copy” of Jascha Heifetz’s *Adagio* performance from Bach’s Solo Violin Sonata no. 1 also concluded: ‘from the listeners’ point of view, the violinists were not able to produce a “perceptually indistinguishable copy” of the Target recording [...].’<sup>26</sup>

My imitative performances in general are not completely identical to the originals. However, most of the essential performing practices of the late nineteenth century are well and closely captured. (Since my research in this stage was largely devoted to investigating violin performing practices, my pianist in the recordings does not demonstrate any historically informed mannerisms which can be heard from the imitative models.) In other words, my imitations are successfully completed by means of a ‘learning process’, exploring and internalising unaccustomed performing languages. As Bruno H. Repp stated:

Deliberately imitating the less conventional expressive styles and nuances of great artists of the past, not in public performance but as a private training exercise, may hold some promise. It may help develop a larger expressive vocabulary from which the young artist then is free to select whatever he or she finds most appealing. Importantly, it may not be enough just to listen to great performances for inspiration; the active reproduction and embodiment of expressive patterns may be required for assimilation to occur. Imitative exercises of this sort may develop expressive flexibility which then can be exploited according to situational contexts.<sup>27</sup>

### 2.1.2. Exploratory Models (Performers)

The criterion for selecting Joachim and Soldat-Roeger as models for direct imitation was that they both had a close musical relationship with Johannes Brahms (1833-1897), and their recorded performances are currently available. Joachim was one of the closest musical contemporaries of Brahms. From their correspondences,<sup>28</sup> it is evident that Joachim’s influence as a performer on Brahms’s compositions was significant. They often performed together in private and in public,<sup>29</sup> and shared opinions on various musical, technical, and compositional

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<sup>26</sup> Tânia Lisboa, Aaron Williamon, Massimo Zicari and Hubert Eiholzer, ‘Mastery through imitation: A preliminary study’, *Musicae Scientiae*, vol. XIX, no. 1 (Spring, 2005), p. 103.

<sup>27</sup> Bruno H. Repp, ‘Pattern Typicality and Dimensional Interactions in Pianists’ Imitation of Expressive Timing and Dynamics’, *Music Perception*, vol. 18, no. 2 (Winter, 2000), pp. 208-09.

<sup>28</sup> Johannes Brahms, *Briefwechsel*, 16 vols (Berlin: Deutsche Brahms Gesellschaft, 1907-1922).

<sup>29</sup> ‘Joachim was [...] the string player with whom Brahms had the closest relationship as a performer; between the 1850s and the late 1870s they often played together and made several concert tours as a duo. After their estrangement of several years during the early 1880s, occasioned by Brahms’s support for Joachim’s wife at the time of their separation, their personal relationship was less intimate; but they again played together in private and in public, one of the last occasions being a performance of the D minor Sonata op. 108 in Berlin in 1892.’ See Clive Brown, ‘Joachim’s violin playing and the performance of Brahms’s string music’, in *Performing Brahms: Early Evidence of Performing Style*, ed. by Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), p. 50.

matters.<sup>30</sup> The following letter from Brahms to Joachim of 22 August 1878 shows explicitly to what extent Brahms relied on Joachim's advice:

Naturally, I was going to ask you to make corrections, thought you should have no excuse either way—neither respect for music that is too good, nor the excuse that the score isn't worth the trouble. Now I'll be satisfied if you say a word, and maybe write in a few: difficult, uncomfortable, impossible, etc. | The whole business [the Violin Concerto op. 77] has four movements; I wrote out the beginning of the last—so that the awkward passages are forbidden me straightaway!<sup>31</sup>

Fuller Maitland (1856-1936) also wrote:

It is an open secret that in many of Brahms's compositions, apart from those in which the violin takes a principal part, there are details which had their origin in some suggestion of Joachim's. Herr Moser tells us that this is the case very markedly in the pianoforte concerto in D minor, the autograph of which shows many alterations in the handwriting of Joachim. The same writer also says that the transformation of the string quintet with two violoncellos, into the well-known quintet in F minor for piano and strings, was due to Joachim. Joachim transcribed Brahms's arrangements of the Hungarian Dances, from the four-hand pianoforte version, for violin and pianoforte, in which form, he, and nearly all other violinists after him, have made them universally popular. Joachim wrote the *cadenza* that is almost always played in Brahms's violin concerto, and his style of playing was no doubt in the composer's mind when he wrote this and the double concertos, Op. 102, as well as in the three violin sonatas, and all the chamber music.<sup>32</sup>

In terms of Soldat-Roeger, it was Brahms who introduced her to Joachim after being impressed by her playing in Pörschach in 1879.<sup>33</sup> Brahms and Soldat-Roeger also played together often and maintained a close musical friendship until the end of Brahms's life.<sup>34</sup> In fact, Soldat-Roeger was the first female player to perform Brahms's Violin Concerto op. 77 in public,<sup>35</sup> and also used to be referred to as 'Brahms'[s] favourite violinist for his sonatas'.<sup>36</sup>

Joachim's and Soldat-Roeger's recordings have been regularly investigated by scholars in their

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<sup>30</sup> 'Numerous passages in the Brahms-Joachim correspondence reveal the closeness of their collaboration. Subjects of discussion included the meaning of ornament signs, dynamic, articulation and expression markings, orchestration and instrumentation, and questions of technical effectiveness on the instrument; and they also discussed significant matters of musical substance.' See *Ibid.*

<sup>31</sup> Johannes Brahms, *Johannes Brahms: Life and Letters*, selected and annotated by Styra Avins, trans. by Josef Eisinger and Styra Avins (Oxford: Oxford University Press, 1997), p. 541.

<sup>32</sup> J[ohn]. A[l]exander]. Fuller Maitland, *Joseph Joachim* (London and New York: John Lane, 1905), p. 55.

<sup>33</sup> Styra Avins, 'Brahms in the Wittgenstein homes: A memoir and letters', in *Brahms in the Home and the Concert Hall: Between Private and Public Performance*, ed. by Katy Hamilton and Natasha Loges (Cambridge: Cambridge University Press, 2014), p. 228.

<sup>34</sup> Clive Brown, 'The Decline of the 19th-century German School of Violin Playing', *CHASE* <<http://chase.leeds.ac.uk/article/the-decline-of-the-19th-century-german-school-of-violin-playing-clive-brown>> [accessed 10 July 2013].

<sup>35</sup> *Ibid.*

<sup>36</sup> M. M. S., 'London Concerts: Chamber Music of the Month', *The Musical Times*, vol. 74, no. 1084 (June, 1933), p. 548.

studies of the late nineteenth-century German violin school.<sup>37</sup> They are one of the rare sound archives from the early twentieth century in which the German school playing can be observed, since the German school had largely vanished by the early twentieth century and was superseded by the Franco-Belgian school.

### 2.1.3. Exploratory Repertoire

The overall criterion for the choice of my imitation repertoire is slow and lyrical Romantic pieces, which are useful to experiment with expressive performing techniques in various forms. On the other hand, Soldat-Roeger's performance of Spohr's *Adagio* from his Ninth Violin Concerto is selected to understand more closely the performing practices described in Spohr's *Violinschule*, from which observations are often directly quoted in Joachim's *Violinschule*; Joachim referred to Louis Spohr (1784-1859) as 'the father of German art in violin-playing'.<sup>38</sup> Joachim's performance of his Romance in C is chosen to appreciate better the advice from his own *Violinschule*, and also to review his attitude to the score as a composer-performer.

Table 2.1. Repertoire in Joachim's (1903) and Soldat-Roeger's (1926) Recordings.

<p><b>Joseph Joachim (rec. 1903):</b></p> <ul style="list-style-type: none"> <li>• J. S. Bach: Sonata for Solo Violin No. 1 in G minor, <i>Adagio</i></li> <li>• J. S. Bach: Partita for Solo Violin No. 1 in B minor, <i>Tempo di Bourrée</i></li> <li>• J. Brahms: Hungarian Dance No. 1</li> <li>• J. Brahms: Hungarian Dance No. 2</li> <li>• J. Joachim, Romance in C for Violin and Piano</li> </ul>
<p><b>Marie Soldat-Roeger (rec. 1926):</b></p> <ul style="list-style-type: none"> <li>• J. S. Bach: Partita for Solo Violin No. 1 in E major, <i>Prelude</i></li> <li>• J. S. Bach: Sonata for Solo Violin No. 3 in C major, <i>Largo</i></li> <li>• J. S. Bach: <i>Air</i> on the G-string (arr. Wilhelmj)</li> <li>• L. V. Beethoven: Romance in F for Violin and Piano Op. 50</li> <li>• W. A. Mozart: Violin Concerto No. 5, first movement</li> <li>• R. Schumann: <i>Abendlied</i> (arr. Wilhelmj)</li> <li>• L. Spohr: Violin Concerto No. 9, second movement (<i>Adagio</i>)</li> </ul>

<sup>37</sup> The concept of school is a purely historical term used to distinguish loosely linked groups of violinists who shared similar and distinctive technical and stylistic aspects of their playing and group the aforementioned stylistic and technical aspects together to allow comparisons of the differing branches of contemporaneous performance tradition. See Brown ('The Decline').

<sup>38</sup> Joseph Joachim and Andreas Moser, *Violinschule*, trans. by Alfred Moffat as *Violin School* (Berlin: N. Simrock, 1905), vol. 1, p. 196.

## 2.2. Spohr Violin Concerto No. 9, Second Movement (*Adagio*) with Reference to Marie Soldat-Roeger's Recording (1926) [CD1: Tracks 1-2]

Spohr's edition of his Ninth Violin Concerto is placed in his *Violinschule* after his annotated edition of Rode's Seventh Violin Concerto, for which he provided detailed practical instructions to illustrate how performing techniques discussed in the earlier chapters may be integrated into a performing context. There are no written performing guidelines given in his edition of the Ninth Concerto, but Spohr stated in the preface:

As the technical performance of the prescribed marks of expression in Rode's Concerto and several of the foregoing Exercises, has been fully pointed out in the explanatory observations, it may be reasonably inferred that, by this time, the pupil has no need of such assistance: here, therefore, all remarks have been omitted. The pupil's attention, however, must now be redoubled, in order that no such marks, nor any indications of the fingering or of the positions, may be overlooked.<sup>39</sup>

From this, it is evident that Spohr expected performers to carefully observe and convey his notation on the score, according to the performing practices described in his *Violinschule*. In this sense, Soldat-Roeger's performance of this movement is probably quite close to what Spohr might have expected to hear. This is not only because her performance in general corresponds closely with Spohr's performing directions as expressed in his edition and treatise, but also because she studied previously with August Pott (1806-1883), who was a pupil of Spohr. Her tempo choice, fingering, and bowing as well as her manner of employing expressive techniques such as portamento, vibrato, and tempo rubato show many remarkable similarities to Spohr's. Clive Brown also observed:

Soldat-Roeger's masterly performance of the Adagio from Spohr's Ninth Concerto represents a freer style of tempo rubato that corresponds closely to Spohr's precepts and gives a very strong impression of preserving the style of performance its composer envisaged. [...] Pott, whose years of study with Spohr were close to the composition of the Ninth Concerto, [...], may have been responsible for coaching her in the composer's style of performing this music. | [...] It is also credible that she was directly linked through August Pott to a Spohr tradition, and tempting, indeed plausible, to imagine that her manner of playing the Adagio from Spohr's Ninth Concerto would have seemed perfectly idiomatic in almost every respect to its composer.<sup>40</sup>

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<sup>39</sup> Louis Spohr, *Violinschule* (Vienna, 1832), trans. by J. Bishop as *Louis Spohr's Celebrated Violin School* (London: R. Cocks, [1843]), p. 204.

<sup>40</sup> Brown ('The Decline').

### 2.2.1. Portamento

Portamento was one of the fundamental expressive techniques used by performers in the nineteenth century, which Joachim and Moser regarded as more significant than vibrato.<sup>41</sup> In his *Violinschule*, Spohr stated that the violin has ‘the power of closely imitating the human voice in the peculiar gliding from one note to another, not only in soft passages but also in those of deep pathos.’<sup>42</sup> Indeed, Joachim and Moser remarked that ‘[a]s 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.’<sup>43</sup> Leopold Auer (1845-1930) – a pupil of Joachim – similarly noted that portamento is ‘one of the great violin effects, which lends animation and expression to singing phrases.’<sup>44</sup> Carl Flesch (1873-1944), on the other hand, referred to portamento as ‘the *emotional* connection of two tones’.<sup>45</sup>

#### 2.2.1.1. Portamento Types

There are three main methods to produce a portamento: same-finger portamento, *B*-portamento, and *L*-portamento.<sup>46</sup> Same-finger portamento is a technique of simple sliding with one finger from note to note (Ex. 2.1a), while *B*-portamento indicates the process of shifting led by the finger of the beginning note (Ex. 2.1b); and *L*-portamento the process of shifting executed by the finger of the last note (Ex. 2.1c). In Soldat-Roeger’s performance, same-finger portamento and *B*-portamento are mainly used; and only three appearances of *L*-portamento, which Spohr referred to in his treatise as a ‘method [that] must be rejected as faulty’.<sup>47</sup> It must be pointed out though that Spohr approved of executing *L*-portamento in the places ‘where the highest note can be taken as an harmonic,’ explaining: ‘[b]y the clear resonance and correct intonation of the harmonic, the whining can then be avoided if the finger be slidden [sic] quickly.’<sup>48</sup> Another type of portamento used by Soldat-Roeger in this movement is *fantasy* portamento: the process of shifting executed through ‘a combination of the *B*- and *L*-portamento [Ex. 2.1d].’<sup>49</sup> Soldat-Roeger in general used different types of portamenti depending on the musical features of the passages.

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<sup>41</sup> Joachim and Moser, vol. 2, p. 96.

<sup>42</sup> Spohr, p. 114.

<sup>43</sup> Joachim and Moser, vol. 2, p. 92.

<sup>44</sup> Leopold Auer, *Violin Playing as I Teach it* (New York: Frederick A. Stokes Company, 1921), p. 63.

<sup>45</sup> Carl Flesch, *Die Kunst des Violinspiels* (Berlin, 1923), trans. by Frederick H. Martens as *The Art of Violin Playing* (New York: Carl Fischer, 1924), vol. 1, p. 29.

<sup>46</sup> Flesch in his treatise devised the terms ‘*B*-portamento’ and ‘*L*-portamento’. See *Ibid.*, vol. 1, p. 30.

<sup>47</sup> Spohr, p. 109.

<sup>48</sup> *Ibid.*

<sup>49</sup> Flesch, vol. 1, p. 34.

Ex. 2.1(a-d). Three Main Types of Portamenti and *Fantasy* Portamento.

(a) Same-finger portamento.



(b) *B*-portamento, Flesch *The Art of Violin Playing*, vol. 1, p. 30.



(c) *L*-portamento, Flesch *The Art of Violin Playing*, vol. 1, p. 30.



(d) *Fantasy* Portamento, Flesch *The Art of Violin Playing*, vol. 1, p. 34.



#### 2.2.1.2. Same-finger Portamento

Soldat-Roeger in this movement employed portamenti more frequently (approx. 92 times) than implied by Spohr's fingering (approx. 66 times). Interestingly, most of her additional portamenti are same-finger portamenti. Practical examination of the same-finger portamenti reveals that their timbre in general tends to be richer, warmer, and somewhat more intimate than any other types of portamento, as the technical nature of the portamenti results in the production of a complete link from note to note without any interruptions. Such a technical nature, however, can easily make the sound of the portamento overly expressive, especially if one executes the portamento too slowly or between notes which are too far apart.

Friedrich Hermann (1828-1907) – a student of Ferdinand David (1810-1873) who was another pupil of Spohr – noted in his *Violin-Schule* that '[t]he gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect [...] | One must therefor avoid drawing the fingers up and down too slowly.'<sup>50</sup> John Dunn

<sup>50</sup> Friedrich Hermann, *Violin-Schule* (Leipzig: C. F. Peters, [1879]), p. 63.

(1866-1940) in his treatise written in 1898 also warned of the same difficulties as Hermann, the gliding of the portamento should not be executed in lazy manner:

When the second note to which you are gliding happens to require stopping with the same finger as the first note from which you glide. Here there is no chance of any intermediate break, as the same finger which stops the first and second notes also performs the glide between them. Great care is here necessary to guard against the monotony of too lazily drawling this gliding with one and the same finger from one note to the other—the effect would be apt to remind the listener but too realistically of certain boot-jack episodes.<sup>51</sup>

On the other hand, James Winram in his *Violin Playing and Violin Adjustment* (1908) brought more attention into the importance of discerning ‘the necessary amount of slide’:

The next point to be dealt with is what is called single finger-slides—that is, going from second finger to second, third finger to third, and so on. They are quite easily managed so long as the performer fingers with the necessary amount of slide in keeping with good taste, for it is very easy to overdo it. The slide must be in keeping with the character of the music.<sup>52</sup>

Similarly, Flesch in his treatise asserted that ‘[l]ong distances on the fingerboard, so far as possible, should *not* be covered by the same finger, since in the case of stringed instruments the audibility of *all* medial degrees, lying between two tones far distant one from the other, make a disagreeable impression.’<sup>53</sup> It seems likely though that he used same-finger portamenti occasionally for a ‘brilliant’ climax effect regardless of the interval:

Ex. 2.2. Flesch, *Violin Fingering: Its Theory and Practice*, p. 356.

1656 Dvořák - Piano Quintet Op. 81 - 1st mov't



Although the *portamento* at *a* + impairs to a certain extent the even flow of the triplet, it is preferable to the use of the fourth finger at *b* +, which robs the climax of its brilliance.

After consulting all these accounts, it is realised that Soldat-Roeger also used same-finger portamenti under a certain rule, possibly to prevent herself from over-executing them. Soldat-Roeger in this movement merely applied same-finger portamenti over intervals which are smaller than a major third. In addition, when the interval gets wider (within the limit of a major third), she tends to increase the speed of sliding by gently releasing the finger pressure. Ex.

<sup>51</sup> John Dunn, *Violin Playing* (London: J. H. Lavender, 1915), pp. 27-28.

<sup>52</sup> James Winram, *Violin Playing and Violin Adjustment* (Edinburgh and London: William Blackwood & Sons, 1908), pp. 44-45.

<sup>53</sup> Flesch, vol. 1, p. 145.

2.3(a-b) demonstrates where Soldat-Roeger employed same-finger portamenti, and their individual speeds (S: slow portamento, F: fast portamento).

Ex. 2.3(a-b). Spohr, Violin Concerto no. 9, second movement, Soldat-Roeger (1926).<sup>54</sup>

(a) Bars 1-4. [Track 1: 0'16", Track 2: 0'17"]



(b) Bars 8-10. [Track 1: 0'47", Track 2: 0'45"]



Johann Lauterbach (b. 1832), Leopold Auer (b. 1845), Henry Schradieck (b. 1846), Guillaume Rémy (b. 1856), and Franz Kneisel (b. 1865) in their editions of this *Adagio* freely suggested the use of same-finger portamenti over intervals of more than a major third, whereas Louis Spohr (b. 1784), Ferdinand David (b. 1810), Friedrich Hermann (b. 1828), and Henri Marteau (b. 1874) did not (see Appendix B). This suggests fashion and taste regarding the portamento changed over the period.

Another point to note is that Soldat-Roeger often added same-finger portamenti at the end of musical phrases (Ex. 2.4), or in the places she desired to create a sense of musical closure (Ex. 2.5). In most cases, the portamenti are given over whole-tone intervals in a descending motion.

Ex. 2.4. Spohr, Violin Concerto no. 9, second movement, bars 26-27, Soldat-Roeger (1926). [Track 1: 2'02", Track 2: 1'56"]



<sup>54</sup> In this thesis, the bar numbers in the musical examples of Spohr's *Adagio* are based on Appendix B, where bar 1 is the initial solo entrance.



In their editions of this *Adagio*, Spohr, David, Hermann, Lauterbach, Rémy, and Kneisel rarely recommended downward portamenti over a whole-tone, whereas Auer and Marteau occasionally suggested their use; and Schradieck did so relatively frequently (see Appendix B). This implies that such a portamento is employed rather individually between performers, perhaps as Honeyman suggested, depending on their own technical advantages.

Lastly, it is also noteworthy that Soldat-Roeger occasionally expanded the time to execute a portamento, especially where she wanted to produce a better-pronounced (more expressive) portamento (Ex. 2.5).

### 2.2.1.3. *B*-Portamento with ‘Straight’ Fingering

This is the most basic form of the portamento used in Soldat-Roeger’s performance, which is mostly applied over intervals wider than a third. Practical examination shows that it is the most secure method of producing an audible shifting, because it requires moving the hand first up to the position where the next note belongs, which means there is less of a possibility of producing a false intonation. Honeyman referred to it as ‘Spohr’s masterly style of shifting with absolute certainty any distance up or down the string.’<sup>59</sup>

In terms of the intensity of the portamento, Soldat-Roeger seems to have varied it by selecting different fingerings. For example, an expressive portamento is achieved between  $a^2$  and  $e^2$  in bar 5 (Ex. 2.8) by using the fingering of two adjacent fingers, which means relatively a larger interval to slide than the one formed by another possible fingering (i.e. taking the first finger on the  $e^2$ ); a somewhat bright and less affectionate portamento between  $f^2$  and  $f^3$  in bar 18 (Ex. 2.9) by taking the fingering of the two most distant fingers. As Flesch advised in his treatise: ‘[*p*]ortamenti weak in expression are best executed by fingers lying further apart (*B*-portamento).’<sup>60</sup> Soldat-Roeger and Flesch, therefore, seem to support the theory that the distance of sliding is proportional to the intensity of expression. Of course, fingerings are also determined by technical convenience, but where this is not the primary necessity the potential for portamento becomes particularly important. Here it seems relatively clear that Soldat-Roeger considered fingering in relation to the effect of the portamento. Any further expressive shading in her *B*-portamenti with straight fingerings are made by manipulating the time for the portamento, and the pressure and speed of the bow and the sliding movements.

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<sup>59</sup> A Professional Player [Honeyman], p. 79.

<sup>60</sup> Flesch, vol. 1, p. 145.

Ex. 2.8. Spohr, Violin Concerto no. 9, second movement, bars 5-6, Soldat-Roeger (1926).  
 [Track 1: 1'08", Track 2: 1'05"]



Ex. 2.9. Spohr, Violin Concerto no. 9, second movement, bars 17-18, Soldat-Roeger (1926).  
 [Track 1: 1'26", Track 2: 1'22"]



#### 2.2.1.4. B-Portamento with 'Reversed' Fingering

When the interval between notes is too narrow to make an expressive portamento, but musically it is desirable, Soldat-Roeger used a reversed fingering. In this way, she could expand the interval to slide without having to slow down the tempo, and as a result, a more forceful character of the portamento is attained between  $e^2$  and  $d^2$  in bar 7 (Ex. 2.10). If this interval is managed by a same-finger portamento, the maximum interval to slide is a major second. However, by taking the reversed fingering noted down in Ex. 2.10, she lengthened the distance to slide, as the finger needs to move down below  $d^2$  (Ex. 2.11). In bar 7, she made a crescendo towards the crotchet  $c^2$ , instead of following Spohr's *diminuendo* marking. This suggests that she used a reversed fingering in bar 7 to support her crescendo. On the other hand, such a finger pattern seems to be avoided over ascending intervals.

Ex. 2.10. Spohr, Violin Concerto no. 9, second movement, bars 6-7, Soldat-Roeger (1926).  
 [Track 1: 0'40", Track 2: 0'39"]



Ex. 2.11. David, *Violinschule*, vol. 2, p. 50.



### 2.2.1.5. Portamento to Natural Harmonic

In the passages where musical character is relatively warm and soft, Soldat-Roeger often employed a stopped-note to harmonic style of portamento. The degree of lightness and brightness in the portamento seems to have varied again based on the choice of fingering. For example, over the last note of bar 14 and the first note of bar 15 (circled in Ex. 2.12), she used the finger pattern  $2-4$  (Spohr's) rather than  $3-4$  (Kneisel's). This decision seems to induce a lighter and sweeter portamento by deliberately shortening the interval to slide. As Honeyman observed:

Another style of the slide, a kind of combination of Spohr's style of shifting [*B*-portamento] and the slide proper [Ex. 2.13a], which I have never seen noticed in any book, but have found very effective, is given in Example No. 3 [Ex. 2.13b]. The finger in use is slid up on the string any distance till the disengaged fourth finger is nearly above the harmonic to be played, when the little finger is brought down lightly on the harmonic. This has a surprisingly smooth and sweet, and at the same time vocal, effect.<sup>61</sup>

Ex. 2.12. Spohr, Violin Concerto no. 9, second movement, bars 14-16, Spohr *Violinschule*, p. 228. [Track 1: 1'13", Track 2: 1'09"]



Ex. 2.13(a-b). A Professional Player [Honeyman], *The Violin: How to Master It*, p. 69.

(a)



(b)



<sup>61</sup> A Professional Player [Honeyman], p. 70.



In this movement, Soldat-Roeger applied a stopped-note to harmonic style of portamento eight times: bars 3, 14-15, 72, 78, 86, 94, 96, and 97 (see Appendix B). Apart from the ones employed between bars 14-15 and in bar 97, all the other harmonics seem to be reached by the finger that led the process of shifting. In bar 97 (Ex. 2.17), her portamento from the stopped-note  $f^1$  to the harmonic  $a^2$  is especially interesting because it is accomplished ‘with a distinctly audible intermediary note [Ex. 2.17: rectangle].’<sup>64</sup> According to Flesch, Eugène Ysaÿe (1858-1931) cultivated this type of portamento.<sup>65</sup>

Ex. 2.17. Spohr, Violin Concerto no. 9, second movement, bar 97, Soldat-Roeger (1926). [Track 1: 7’10”, Track 2: 7’11”]



#### 2.2.1.6. L-Portamento

Flesch wrote a comprehensive overview of the use of *L*-portamento in 1923, only three years before Soldat-Roeger recorded Spohr’s *Adagio*:

When we consult the best-known violin methods with regard to this point, we are obliged to admit that all their authors, without exception, recognize the *B*-portamento as the only road to salvation, while the *L*-portamento, on the other hand, is excommunicated as a devilish invention of bad taste. | [...] | As regards the question of the *portamento*, in addition, a gulf which cannot be bridged yawns between theory and practice. It is a fact that among the great violinists of our day there is *not one* who does not more or less frequently use the *L*-portamento. A refusal to accept it, therefore, amounts to a condemnation of all modern violin-playing and its representatives, beginning with *Ysaÿe*, and it is questionable whether there are any who would go so far.<sup>66</sup>

This account evidently shows that *L*-portamento was a mainstream performing practice of the early twentieth century, regardless of its negative connotations at the time.<sup>67</sup> In 1898, Dunn

<sup>64</sup> Flesch (1966), p. 365.

<sup>65</sup> Ibid.

<sup>66</sup> Flesch, vol. 1, p. 30.

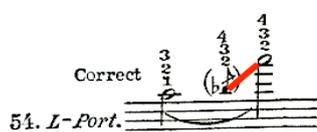
<sup>67</sup> It is questionable whether the *L*-portamento was ever accepted as a main method to produce a portamento in the nineteenth century. Charles-Auguste de Bériot (1802-1870) in his treatise made a practical comment that strongly resembles to the execution of *L*-portamento. In bar 4 of his annotated score of his Ninth Concerto (Ex. 2.18), he noted: ‘D. Carry the sound with the little finger to the high A with vivacity and force.’ However, since Bériot in his treatise did not discuss the technical process of portamenti in detail, it is difficult to confirm whether he expected *L*-portamento there. As Brown observed: ‘[i]t is curious that neither here [third volume] nor in the first two volumes of his *Méthode* did Bériot explain the technical means by which he expected portamento involving a change of finger to be executed, leaving it uncertain whether he exclusively envisaged the use of the “German” type, where the

already noted that ‘[t]o violinists taught in the strictly German school such a mannerism [*L*-portamento] is at first disagreeably striking, but it gradually wears off with custom.’<sup>68</sup> In this respect, it is fairly remarkable that Soldat-Roeger used *L*-portamenti only three times over this entire movement.<sup>69</sup> This suggests that she strongly shared Spohr’s and the German School’s attitude towards *L*-portamenti, but also somewhat responded to the performing tradition followed by her musical contemporaries. As Flesch stated:

If we are to recall *Spohr*’s compositions to life again, we must employ *present day* means of expression in their reproduction. [...] We should not hesitate for a moment, if compelled by some inner necessity, to substitute for it an *L*-portamento even though in Spohr’s time this would have been considered a mortal sin. [...] It is only that which is essential, the *Spohrian* spirit, that we must try to save and carry over without injury into our own time.<sup>70</sup>

Soldat-Roeger employed *L*-portamenti in bars 24, 43-44, and 87, and her execution of the portamenti perfectly agrees with a piece of advice given by Flesch. In his treatise, Flesch noted that ‘in general’ *L*-portamenti should be accomplished ‘only when the two executing fingers are immediate neighbors [Ex. 2.19].’<sup>71</sup> In terms of the portamento she employed in bar 24 (Ex. 2.16: circle), it also corresponds with Flesch’s other advice: ‘[s]trongly emotional portamenti should be executed by the same or by adjacent fingers (*L*-portamento).’<sup>72</sup>

Ex. 2.19. Flesch, *The Art of Violin Playing*, vol. 1, p. 32.




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slide is accompanied with the finger that stops the note in the initial position, or sometimes expected the “French” type.’

Ex. 2.18. Bériot, *Méthode de Violon*, p. 244.



See Clive Brown, ‘Singing and String Playing in Comparison: Instructions for the Technical and Artistic Employment of Portamento and Vibrato in Charles de Bériot’s *Méthode de violon*’, in *Zwischen schöpferischer Individualität und künstlerischer Selbstverleugnung*, ed. by Claudio Bacciagaluppi, Roman Brotbeck and Anselm Gerhard (Schliengen: Argus, 2009), pp. 99-100, 105.

<sup>68</sup> Dunn, p. 31.

<sup>69</sup> The number of the *L*-portamenti to a harmonic is not counted here, as Spohr permitted its usage. See Spohr, p. 109.

<sup>70</sup> Flesch, vol. 2, p. 193.

<sup>71</sup> *Ibid.*, vol. 1, p. 32.

<sup>72</sup> *Ibid.*, vol. 1, p. 145.

### 2.2.1.7. *Fantasy* Portamento

*Fantasy* portamento in Soldat-Roeger's performance appeared twice (between bars 1-2, and in bar 70), and almost no intermediary note is heard on both occasions. As Flesch observed, this portamento 'has the advantage that its intermediate notes are absolutely inaudible, something which otherwise is only the case in the *portamento* played with the identical finger.'<sup>73</sup> Her portamento between  $c^2$  sharp and  $e^2$  over bars 1-2 (Ex. 2.20a) is executed as illustrated in Ex. 2.20b: the process of shifting started with the beginning finger, and then from around  $d^2$  sharp, the finger for the next note carried out the rest somewhat 'superficially, not firmly'.<sup>74</sup> Flesch referred to this type of *fantasy* portamento as 'surface portamento', mentioning that Jacques Thibaud (1880-1953) introduced it in his concert performances.<sup>75</sup> Flesch also noted:

[Surface portamento] has an inimitable charm with a somewhat perverse aftertaste; and in certain compositions of French origin, when *employed by the proper personality*, produces an extraordinarily suggestive effect. In general, however, the player is warned against using it, for it is often out of place, and the slightest awkwardness makes it sound as though the G [Ex. 2.21] had in first instance been taken too low, and had not been improved quickly enough.<sup>76</sup>

Ex. 2.20(a-b). Spohr, Violin Concerto no. 9, second movement, Soldat-Roeger (1926).

(a) Bars 1-2. [Track 1: 0'16", Track 2: 0'17"]



(b) Practical execution of the circled notes above.



Ex. 2.21. Flesch, *The Art of Violin Playing*, vol. 1, p. 34.



<sup>73</sup> Ibid. vol. 1, p. 34.

<sup>74</sup> Flesch (1966), p. 369.

<sup>75</sup> Ibid.

<sup>76</sup> Flesch, vol. 1, p. 34.

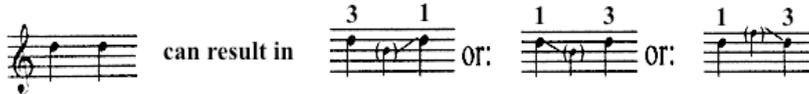
### 2.2.1.8. *Bariolage* Portamento

In bar 95 (Ex. 2.22a), Soldat-Roeger disregarded the crotchet rest through lingering on the crotchet a<sup>1</sup> and making an early entry of the following a<sup>1</sup>, and added a portamento between them. This ‘artificial’ portamento may be appropriately described as a *bariolage* portamento,<sup>77</sup> which is ‘the swapping of the finger upon the same note (as in the case of two consecutive placings of the same pitched note) in order to alter the tonal quality.’<sup>78</sup> *Bariolage* portamento can be made in three different ways as shown in Ex. 2.22b, but Soldat-Roeger in this movement used only the second method. In her performance, another *bariolage* portamento is employed between bars 39 and 40.

Ex. 2.22a. Spohr, Violin Concerto no. 9, second movement, bars 95-96, Soldat-Roeger (1926). [Track 1: 7’02”, Track 2: 7’02”]



Ex. 2.22b. Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 94.



### 2.2.1.9. Spectrogram Analysis

Spohr once noted that ‘shifting, [...], must be done so quickly’ that the ear is ‘cheated into the belief that the sliding finger has actually passed over the whole space from the lowest to the highest note.’<sup>79</sup> It must therefore be stated that sometimes it is incredibly difficult to distinguish what type of portamento is executed solely by listening. In those cases, spectrogram analysis can be very useful to detect the types. For example, I aurally considered Soldat-Roeger’s portamento employed between c<sup>2</sup> sharp and e<sup>2</sup> over bars 1 and 2 to be a same-finger portamento, but spectrogram analysis reveals that it was a type of *fantasy* portamento (Fig. 2.1).

<sup>77</sup> David Milsom devised the term ‘*bariolage* portamento’. See Milsom, p. 93.

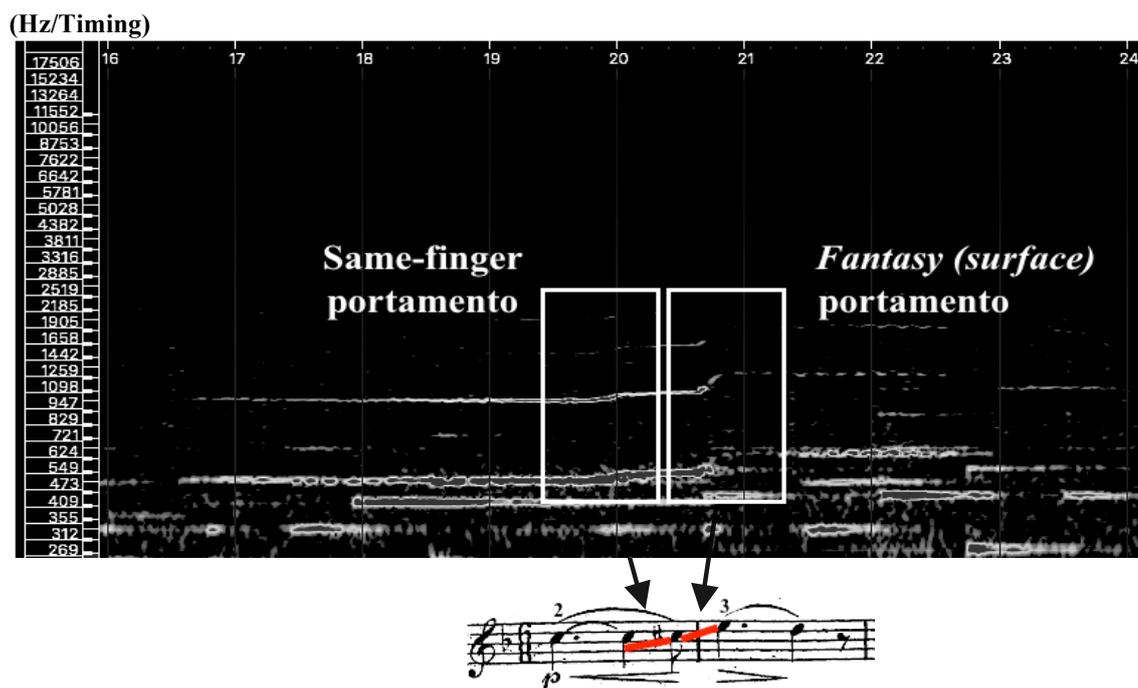
<sup>78</sup> Ibid.

<sup>79</sup> Spohr, p. 108.

In Fig. 2.1-5, the slanting points within horizontal lines indicate where portamento is performed.<sup>80</sup> The type of portamento is identified as follows:

1. *B*-portamento: there is a gap at the end of the slanting line, which is connected to the left horizontal line [Fig. 2.3-5].
2. *L*-portamento: there is a gap at the beginning of the slanting line, which is connected to the right horizontal line [Fig. 2.2-3, 2.5].
3. Same-finger portamento: there is absolutely no gap within the slanting line, or between the slanting and both horizontal lines [Fig. 2.1-2].
4. *Fantasy* portamento: there is a gap in the middle of the slanting line [Fig. 2.1, 2.4].

Fig. 2.1. Spohr, Violin Concerto no. 9, second movement, bars 1-2, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 0'16''- 0'24'']



<sup>80</sup> In this thesis, spectrogram analysis is carried out based on 'Sonic Visualiser (Queen Mary, University of London)' programme: <<http://sonicvisualiser.org>> [accessed 10 March 2017].

Fig. 2.2. Spohr, Violin Concerto no. 9, second movement, bars 43-44, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 3'27"- 3'34""]

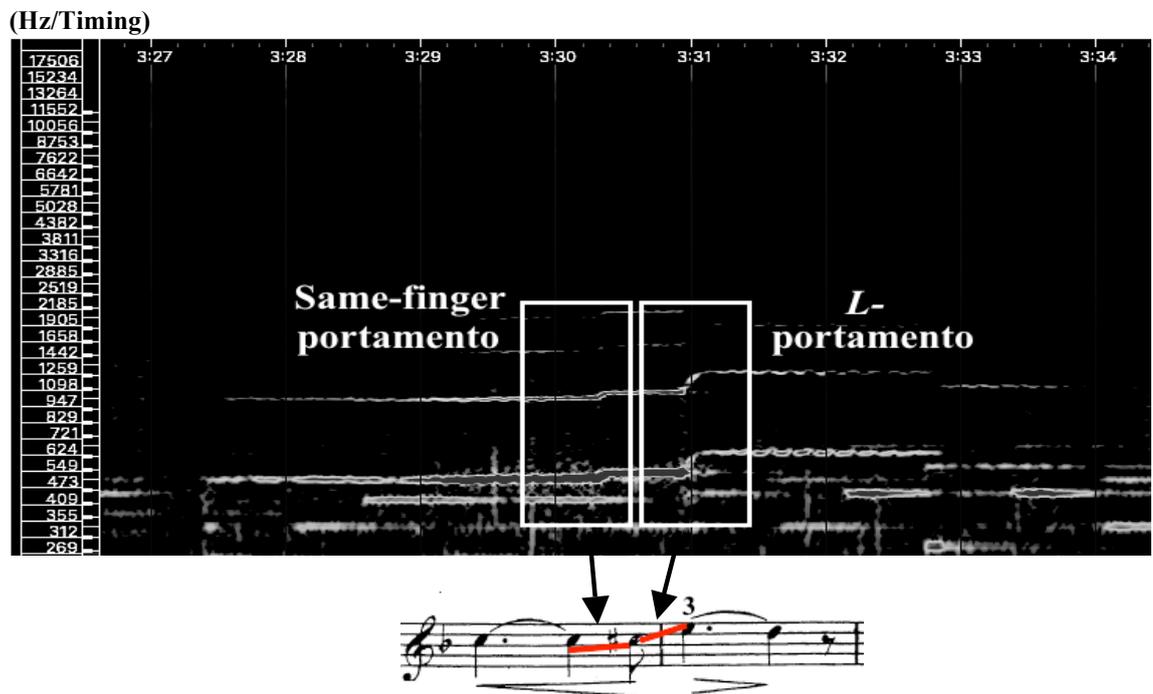


Fig. 2.3. Spohr, Violin Concerto no. 9, second movement, bars 22-24, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 1'43"- 1'56""]

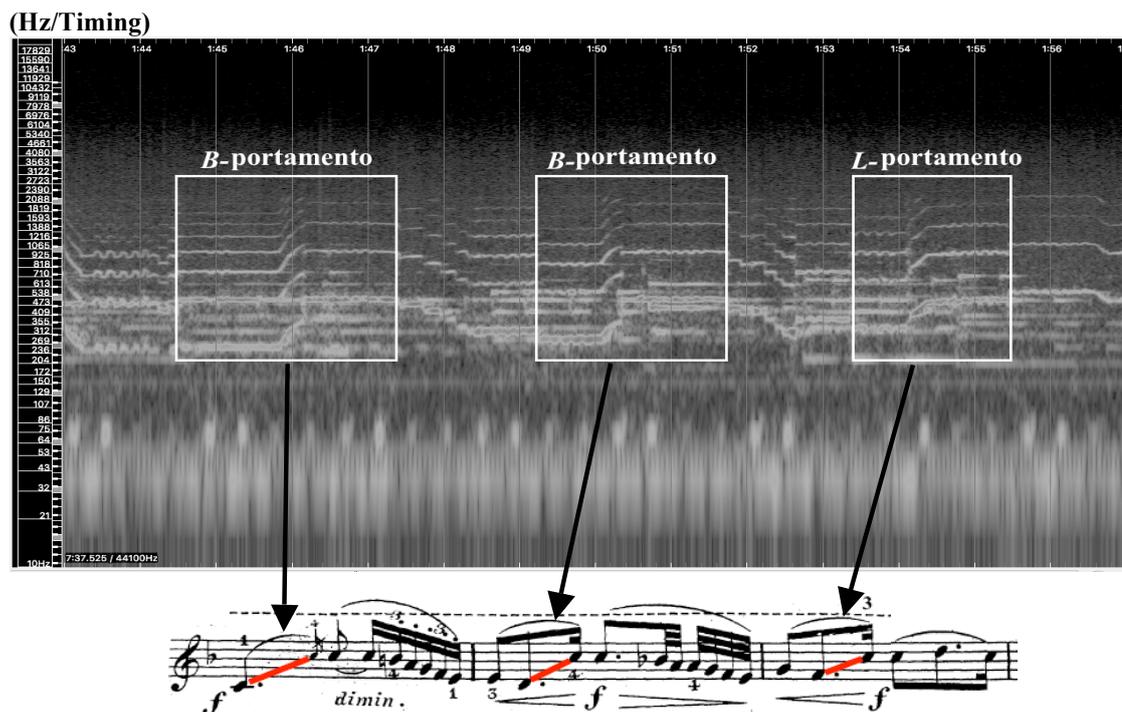


Fig. 2.4. Spohr, Violin Concerto no. 9, second movement, bars 68-70, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 5'09"- 5'21""]

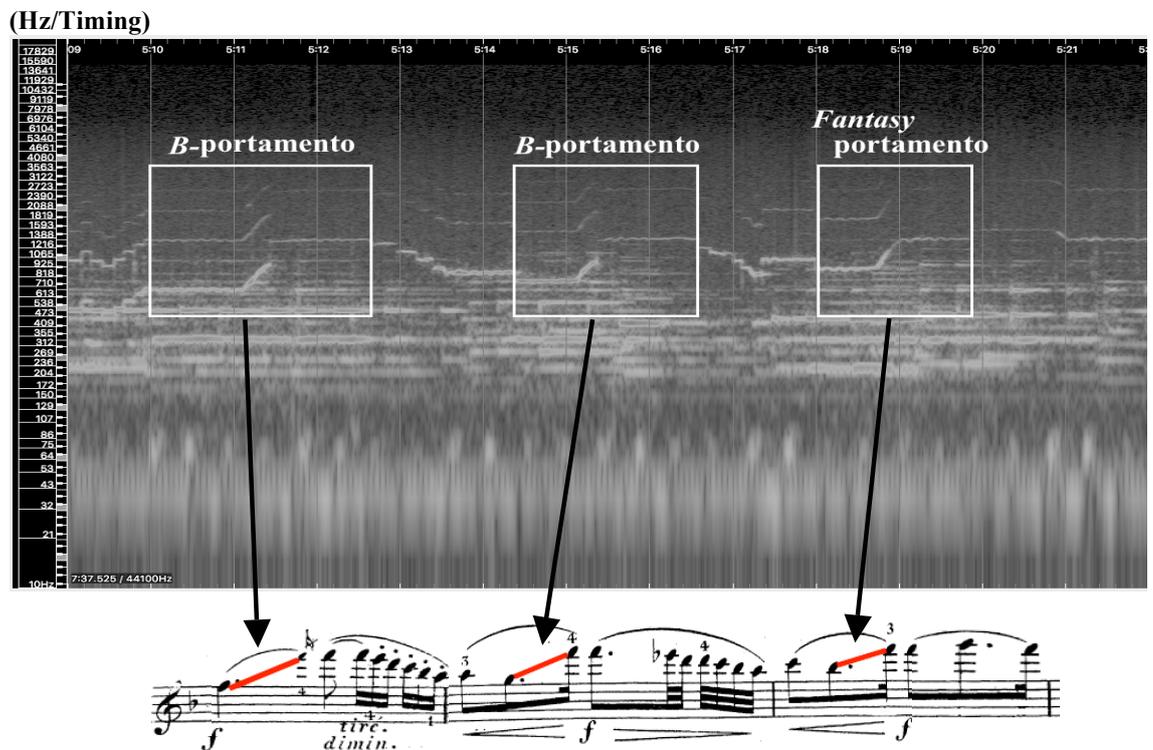
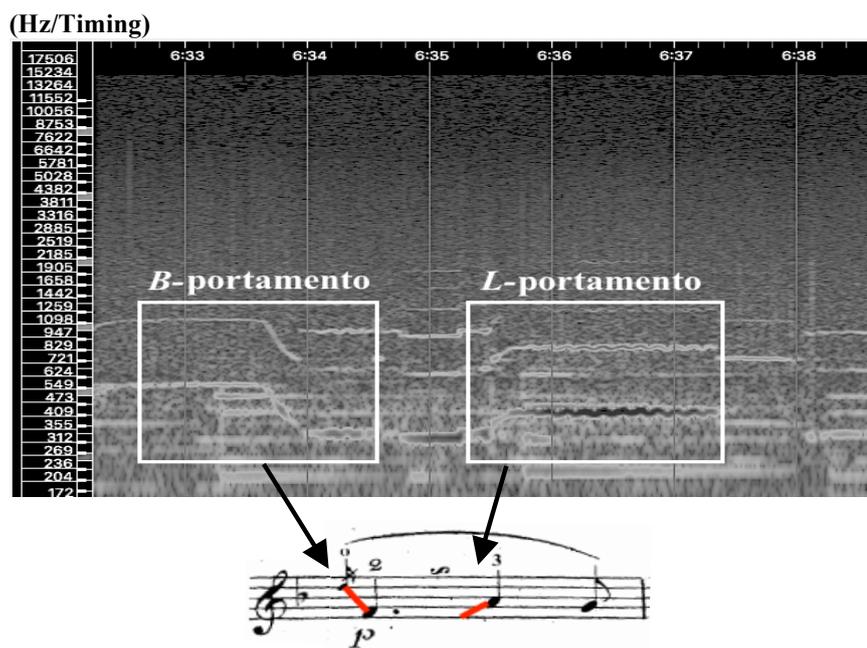


Fig. 2.5. Spohr, Violin Concerto no. 9, second movement, bar 87, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 6'33"-6'38""]



### 2.2.2. Vibrato

Spohr in his *Violinschule* used the term ‘tremolo’ to describe vibrato,<sup>81</sup> while Joachim’s *Violinschule* occasionally referred to it as ‘close shake’.<sup>82</sup> In his *Violinschule*, Spohr gave a description of vibrato, which was directly quoted in Joachim’s *Violinschule*:

The singer in the performance of passionate movements, or when forcing his voice to its highest pitch, produces a certain tremulous sound, resembling the vibrations of a powerfully struck bell. This, with many other peculiarities of the human voice, the Violinist can closely imitate. It consists in the wavering of a stopped note, which alternately extends a little below and above the true intonation, and is produced by a trembling motion of the left hand in the direction from the nut to the bridge. This motion, however, should only be slight, in order that the deviation from purity of tone may scarcely be observed by the ear.<sup>83</sup>

Perhaps to keep the purity of tone as Spohr advised, Soldat-Roeger used very narrow and fast vibrato. In my imitative performance, I made certain efforts to reduce the width of my vibrato while increasing its speed. However, there is a limit to the possibilities of an exact reproduction of someone else's vibrato due to physical and instrumental differences, thus more attention is given to matters such as where she applied vibrato and what musical impressions she conveyed by its application. In this movement, she used vibrato much more frequently than Spohr’s vibrato indications (~~~~). Nonetheless, there can be no doubt that she followed the nineteenth-century tradition of using vibrato selectively.

The use of vibrato in the nineteenth century was very different from nowadays. As Milsom pointed out, vibrato in modern practice is ‘an intrinsic tonal constituent’, whereas it used to be ‘an ornament’.<sup>84</sup> It seems likely that even up to the early twentieth century, vibrato was perceived as an ornament at least on a theoretical level, though most performers at the time practised continuous vibrato. Flesch observed in 1923:

With regard to the question whether vibration should be *continuous* or only *occasional*, the most strikingly contradictory differences of opinion exist. From a purely theoretic standpoint, the vibrato, as the means for securing a heightened urge for expression should only be employed when it is musically justifiable. Yet, if we consider the celebrated violinists of our day, it must be admitted that in nearly every case they employ an uninterrupted (though technically unobjectionable) vibrato. | A popularization of this seductive habit is not to be recommended. The great violinists of the middle of the last century, *Joachim, Sivori, Sarasate*, to mention but a few, whose artistic qualities are guaranteed, and may be measured by contemporary standards, were opposed to uninterrupted vibration.<sup>85</sup>

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<sup>81</sup> Spohr, p. 163.

<sup>82</sup> Joachim and Moser, vol. 3, p. 7.

<sup>83</sup> Spohr, p. 163. See also Joachim and Moser, vol. 2, p. 96.

<sup>84</sup> Milsom, p. 113.

<sup>85</sup> Flesch, vol. 1, p. 40.

In his *Violinschule*, Spohr advised four different methods of employing vibrato, and how to indicate them on the score:<sup>86</sup>

1. Quick tremolo [vibrato], for strongly accented notes (*fz* or *>*): 
2. Slow, for sustained notes in passages of deep pathos: 
3. Slow commencing and gradually accelerating, for long notes played *crescendo*:  

4. Quick commencing and gradually slackening, for such as are played *diminuendo*:  


Ferdinand David also gave instructions in his treatise for notating the speed of vibrato,<sup>87</sup> which principally reflects Spohr's practice but differs in that David's speeds seem to be directly connected with dynamics:

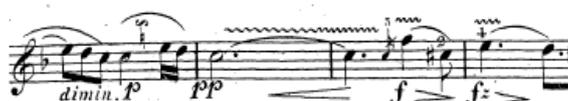
N<sup>o</sup> 122.

langsam slowly lentement	etwas schneller a little quicker un peu plus vite	schnell quickly vite	schr schnell very quickly très vite	schnell quickly vite	weniger schnell less quickly moins vite
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In her performance, Soldat-Roeger clearly accomplished the long sustained  $c^2$  over bars 8-9 (Ex. 2.23) with a gradually accelerating vibrato, as Spohr indicated on the score. Spectrogram analysis reveals that not only did she accelerate the speed of her vibrato towards the end of the note, but she also broadened its width (Fig. 2.6). This type of vibrato is also observed in her performance of Bach's *Air* on the G-string (Ex. 2.24). Another point to note is that she often seems to have varied the speed of her vibrato according to melodic importance. For instance, the same vibrato signs over the notes  $f^2$  in bar 9 and  $e^2$  in bar 10 (Ex. 2.23) are interpreted differently; a slightly faster vibrato is employed on the  $f^2$  than the  $e^2$ , perhaps because melodically there is more tension on the  $f^2$ .

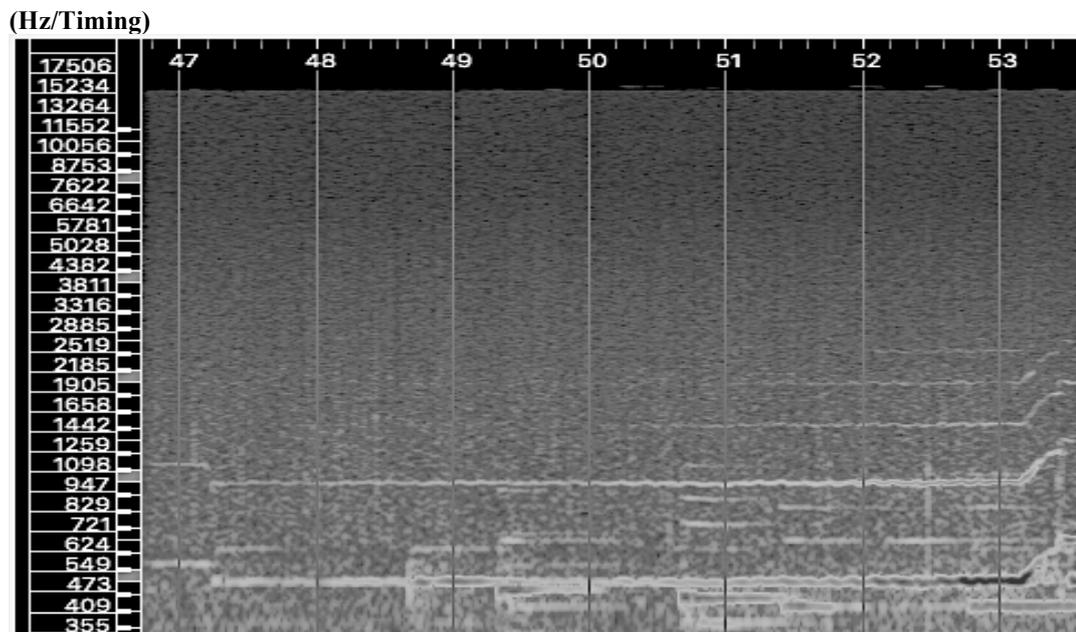
Ex. 2.23. Spohr, Violin Concerto no. 9, second movement, bars 7-9, Spohr *Violinschule*, p. 228. [Track 1: 0'47", Track 2: 0'45"]



<sup>86</sup> Spohr, p. 163.

<sup>87</sup> Ferdinand David, *Violinschule* (Leipzig: Breitkopf & Härtel, 1863), vol. 2, p. 64.

Fig. 2.6. Spohr, Violin Concerto no. 9, second movement, the note  $c^2$  over bars 8-9, Spectrogram Analysis, Soldat-Roeger (1926). [Track 1: 0'47"-0'53"]



Ex. 2.24. Bach, *Air* on the G-string (arr. Wilhelmj), bars 1-3, Soldat-Roeger (1926).



It also needs to be pointed out that she occasionally disregarded Spohr's vibrato signs, which are placed over the emphasised notes: for example, the sign over the *sforzando* note in bar 15 (Ex. 2.25). This suggests that she did not automatically employ vibrato for the accented notes. Indeed, she sometimes relied purely on bow pressure to underline them. Overall, long notes, and harmonically or melodically interesting notes mostly received vibrato in her performance.

Ex. 2.25. Spohr, Violin Concerto no. 9, second movement, bars 13-16, Spohr *Violinschule*, p. 228. [Track 1: 1'08", Track 2: 1'05"]



### 2.2.3. Tempo rubato

In his *Violinschule*, Spohr did not discuss tempo rubato in a separate chapter. Instead, he introduced its principle through a musical example in his annotated edition of Rode's Violin Concerto no. 7:

The second half of the 28<sup>th</sup> and 30<sup>th</sup> bar [Ex. 2.26] must be so played as slightly to augment the duration of the first notes beyond their exact value, compensating for the time thus lost, by a quicker performance of the following notes. (This style of playing is called *tempo rubato*.) But this acceleration of the time must be gradual, and correspond with the decrease of power.<sup>88</sup>

Ex. 2.26. Rode, Violin Concerto no. 7, first movement, bars 28-30, Spohr *Violinschule*, p. 199.



He then stressed its significance by categorising the following as a main element for a 'fine style' of playing: 'the accelerating of the time in furious, impetuous and passionate passages, as well as the slackening of it in such as are of a tender, doleful or melancholy cast.'<sup>89</sup> In Soldat-Roeger's performance, tempo rubato – 'compensational' rubato – is freely practised in varying degrees across this entire movement (Ex. 2.27).

Ex. 2.27. Spohr, Violin Concerto no. 9, second movement, bars 1-9, Soldat-Roeger (1926). [Track 1: 0'16", Track 2: 0'18"]



<sup>88</sup> Spohr, p. 185.

<sup>89</sup> Ibid., p. 182.

#### 2.2.4. Rhythmic Modifications

Another interesting feature of Soldat-Roeger's performance is rhythmic modifications. In some places, she altered original note values into different rhythmic patterns, perhaps to refine her own phrasing ideas without having to change Spohr's bowing indications. For example, the last two notes in bar 26 (Ex. 2.28) are played as a dotted rhythm; lingering heavily on the first note followed by shortening the second. In this way, she conveyed phrasings as shown with black lines in Ex. 2.28, rather than that indicated by Spohr's original slurring. Similarly, in bar 85 (Ex. 2.29), she executed a hint of accelerando towards  $b^2$  flat, and then accomplished the three notes circled in Ex. 2.29 almost like three notes of equal length. This again seems to bring out a new phrase over Spohr's slurring, as indicated in Ex. 2.29.

Ex. 2.28. Spohr, Violin Concerto no. 9, second movement, bar 26, Soldat-Roeger (1926).  
[Track 1: 2'02", Track 2: 1'56"]



Ex. 2.29. Spohr, Violin Concerto no. 9, second movement, bar 85, Soldat-Roeger (1926).  
[Track 1: 6' 24", Track 2: 6' 23"]



It must be pointed out that rhythmic modifications are not addressed in Spohr's or Joachim's *Violinschule*. This suggests that rhythmic modifications were simply the result of the extreme versions of tempo rubato, or were a part of the conventional performing practices of the time, which they found too obvious or problematic to note down; or were an expressive technique appropriate to use in a spontaneous manner.

## 2.3. Beethoven Romance in F for Violin and Piano Op. 50 with Reference to Marie Soldat-Roeger's Recording (1926) [CD1: Tracks 3-4]

### 2.3.1. Portamento

Soldat-Roeger's method of employing portamenti in this Romance is generally similar to how she executed them in Spohr's *Adagio*. Same-finger portamenti are again mainly used over small intervals, as well as in the places where a hint of musical closure is desired (Ex. 2.30). On the other hand, *B*-portamenti are mostly used over bigger intervals, and no obvious use of *L*- or *fantasy* portamenti is observed in her performance.

Ex. 2.30. Beethoven, Romance in F, bars 1-2, Soldat-Roeger (1926).



Arnold Rosé (1863-1946), born in the same year as Soldat-Roeger, recorded this Romance in 1909. It is noteworthy that Rosé in the recording used *L*- and *fantasy* portamenti relatively often (Ex. 2.31). In fact, Soldat-Roeger also employed *L*-portamenti rather frequently and audibly in her performance of Bach's *Air* on the G-string (Ex. 2.32, Fig. 2.7), though again no apparent application of *L*-portamenti is detected in her performance of Schumann's *Abendlied*. In her performance of Mozart's Violin Concerto no. 5 (first movement), the only noticeable French portamento is a subtle *fantasy* portamento between the first two notes in bar 40 (Ex. 2.33, Fig. 2.8). This suggests that her style of employing portamenti may have been varied depending on the repertoire.

Ex. 2.31. Beethoven, Romance in F, bars 1-8, Rosé (1909).

[*L*:- *L*-portamento, *S*: Same-finger portamento, *B*-: *B*-portamento, *F(S)*: *Fantasy* (Surface) portamento]



### 2.3.2. Vibrato

A comparison of Soldat-Roeger's (1926) and Thibaud's (1925) performances of the Beethoven Romance exemplifies very clearly the substantial stylistic differences between the German and Franco-Belgian schools. The most distinctive difference is their use of vibrato. Thibaud, affiliated with the Franco-Belgian School, presented continuous vibrato throughout the entire performance, while Soldat-Roeger again demonstrated the use of vibrato in a selective manner. Thibaud's vibrato is also fast and narrow from a modern standpoint, but in comparison to Soldat-Roeger, the width of his vibrato tends to be wider. It is noteworthy too that Rosé's vibrato from his recording (1909) of the Beethoven Romance is much more similar to Soldat-Roeger's than Thibaud's in terms of its speed and width. Rosé, however, employed vibrato more or less continuously almost like Thibaud, and his vibrato is somewhat more pronounced than Soldat-Roeger's.

In Soldat-Roeger's performance of this Romance, as apparent from Ex. 2.34a-d (the sign  means vibrato), vibrato is mainly applied over long notes, notes belonging to the main structure of the melodic progression, and passionate passages in a minor mode. Moreover, the intensity of vibrato seems to have varied according to the intensity of musical expression. For instance, the width of vibrato tends to get broader in passionate passages as well as in lower registers.

Ex. 2.34(a-d). Beethoven, Romance in F, Locations of Vibrato, Soldat-Roeger (1926).

(a) Bars 1-8. [Track 3: 0'00", Track 4: 0'00"]



(b) Bars 19-28. [Track 3: 1'28", Track 4: 1'28"]

(c) Bars 57-60. [Track 3: 4'00", Track 4: 4'29"]



(d) Bars 64-65. [Track 3: 4'31", Track 4: 5'00"]



It must be pointed out that for an observant listener to Ex. 2.34a-d, my imitative performance misses a few of Soldat-Roeger's vibratos. It is because my imitation was made entirely based upon my aural analysis. In his thesis completed in 2014 (a year after my imitations were completed), Robin Wilson carried out spectrogram analysis on selected early twentieth-century recordings, and confirmed that there is a certain limit beyond which vibrato is undetectable to the ear.<sup>90</sup>

### 2.3.3. Rhythmic Modifications

Rhythmic modifications are usually made in the paired notes, triplets, and paired triplets. The first note of the paired notes is often played longer, which is compensated for by shortening the following note: this sounds almost like dotted rhythms (Ex. 2.35a, Ex. 2.35e). The same rule applies to the paired triplets. The first one or two notes are often lengthened and the last notes are shortened, which results in the organisation of the triplets into different rhythmic patterns (Ex. 2.35b). Another element of rhythmic modifications is agogic accents, which occasionally appear at the beginning of the melodic sequences. This seems to be done typically to bring out phrasings (Ex. 2.35c) or to emphasise melodically important notes (Ex. 2.35d). The lost time from the accents is mostly negotiated within one beat by reducing the values of the following notes. It is also interesting to note that the turns () in bars 7 and 46 are executed as 'a[n]

<sup>90</sup> 'Spectrogram analyses demonstrate that the vibrato used by Joachim, Soldat-Roeger and Auer can be difficult to detect aurally. The vibrato is generally less detectable during shorter note values (where the note is fleeting and there is not time to complete several oscillations of vibrato), or on longer note values where the width is extremely narrow.' See Robin Wilson, *Style and Interpretation in the Nineteenth-century German Violin School with Particular Reference to the Three Sonatas for Pianoforte and Violin by Johannes Brahms* (unpublished doctoral thesis, University of Sydney: Sydney Conservatorium of Music, 2014), p. 354.

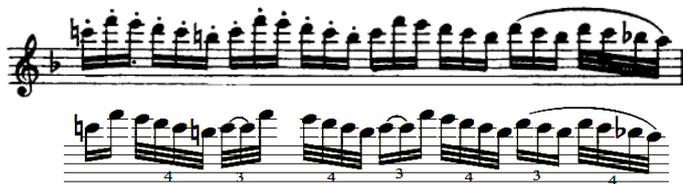
equal five-part ornament without extension of the principal note', which Flesch recognised as a manner that Brahms may have used (Ex. 2.35e).<sup>91</sup>

Ex. 2.35(a-e). Beethoven, Romance in F, Rhythmic Modifications, Soldat-Roeger (1926).

(a) Bars 20-21. [Track 3: 1'32", Track 4: 1'33"]



(b) Bar 96. [Track 3: 6'55", Track 4: 8'11"]



(c) Bar 30. [Track 3: 2'17", Track 4: 2'19"]



(d) Bar 37. [Track 3: 2'52", Track 4: 2'53"]



(e) Bars 7-8 (Bars 46-47). [Track 3: 0'33" (3'42"), Track 4: 0'32" (3'40")]



<sup>91</sup> Flesch, vol. 2, p. 28.

It should also be noted that agogic accents appear as a form of early entrance as well. The opening notes of new solo phrases such as those beginning in bars 4, 20, 69, and 72 are executed slightly before the beats, which means those notes are lengthened without having to extend the allowed time in each bar. As Maitland wrote:

[Agogic accent is] the kind of accent that consists, not of an actual stress or intensification of tone on the note, but of a slight lengthening-out of its time-value, at the beginning of the bar, and at points where a secondary accent may be required. All the greatest interpreters of the best music have been accustomed to lay this kind of accent on the first note of the bar, or of a phrase, as taste may suggest; but none have ever carried out the principle so far or with such fine results, as Joachim has done.<sup>92</sup>

Since Soldat-Roeger was a pupil of Joachim, it is possible that Joachim taught or inspired her to use this performing technique.

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<sup>92</sup> Maitland, pp. 29-30.

## 2.4. Joachim Romance in C for Violin and Piano with Reference to Joseph Joachim's Recording (1903) [CD1: Tracks 5-6]

### 2.4.1. Portamento

Joachim's use of portamenti is generally more selective than Soldat-Roeger's, and his portamento tends to be faster and less pronounced than hers. Yet Joachim also employed same-finger portamenti largely over intervals smaller than a major third, and *B*-portamenti for bigger intervals. There are no apparent applications of *L*-portamenti, though he applied a type of portamento that resembles an *L*-portamento. When portamento is employed between two separated notes, the process of sliding should be placed in an appropriate bow as shown below:

Ex. 2.36. Flesch, *The Art of Violin Playing*, vol. 1, p. 33.



Joachim, however, occasionally produced more audible portamenti by changing the bow before the actual sliding movement, which sound almost like un-notated ornaments (Ex. 2.37). This seems to be used to increase the impact of a crescendo.

Ex. 2.37. Joachim, *Romance in C*, bars 85-88, Joachim (1903).  
[Track 5: 1'39", Track 6: 1'41"]



It needs to be remembered though that Flesch referred to this appoggiatura type of portamento as 'a musical error'.<sup>93</sup> He stated:

<sup>93</sup> Flesch, vol. 1, p. 33.

Should these notes, [...], be separated one from the other by two different bow-strokes in spite of being united by a *glissando*, the first question arising is, which of the two bow-strokes should carry out the *glissando*, for instance:



In this case the great majority of violinists commit a musical error which may be expressed as follows:



This appoggiatura is neither more nor less than the interpolation of a foreign note in the musical text, a procedure which is in glaring contradiction to the rules of musical ethics and hence must unconditionally be condemned.<sup>94</sup>

Another interesting point to note is that Joachim employed a stopped-note to open-string style of portamento relatively often. This is noteworthy because Joachim's *Violinschule* remarked that 'a point of connecting a stopped note with the open string by a backward sweeping movement of the finger on the string' should be only executed 'in a very special case' for 'the purpose of a *nuance* in expression'.<sup>95</sup> Joachim's use of the portamento here, in fact, seems to be perfectly within his practice. The motif presented in Ex. 2.38 occurs seven times throughout this Romance in bars 10, 14, 30, 101, 105, 137, and 145. Each time the motif appears, Joachim performed it with the same fingering, but the portamento between  $f^2$  and  $a^1$  is executed only on five occasions along with a diminuendo (>) or morendo sign in bars 14, 30, 101, 105, and 145. On the other hand, in bars 10 and 137 where no performing instructions are marked and the figure is therefore musically less expressive, he did not consider a portamento between the notes  $f^2$  and  $a^1$ . This implies that he made a stopped-note to open-string style of portamento indeed for 'the purpose of a nuance in expression'. Joachim's *Violinschule* referred to the portamento between  $d^2$  and  $a^1$  in bar 11 from the first movement of Mendelssohn's Violin Concerto op. 64 (Ex. 2.39) as 'the most unpleasant effect'. This opinion again seems to be based on the idea that the character of the passage is musically simple and delicate than expressive.

Ex. 2.38. Joachim, Romance in C, bar 10, Joachim (1903).



<sup>94</sup> Ibid.

<sup>95</sup> Joachim and Moser, vol. 3, p. 9.

Ex. 2.39. Mendelssohn, Violin Concerto op. 64, first movement, bars 9-12, Joachim *Violinschule*, p. 239.



It should also be mentioned that Joachim often used portamenti in a consecutive manner. As Milsom observed,<sup>96</sup> Joachim could have employed alternative fingerings to avoid his sequential portamenti in bars 76, 77, and 79 (Ex. 2.40). This suggests that he intended them for a musical reason, perhaps to enhance a sense of lyricism in these passages.

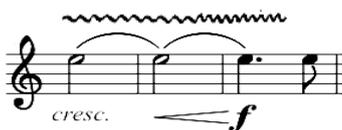
Ex. 2.40. Joachim, Romance in C, bars 76-80, Joachim (1903).  
[Track 5: 1'29", Track 6: 1'31"]



#### 2.4.2. Vibrato

Joachim's vibrato is also narrow and fast like Soldat-Roeger's, but tends to be more discreet and selective than hers. In his performance, vibrato is mainly employed over long notes, melodically important notes, lower-registered notes, and notes in the minor-key sections. It is also interesting to point out that the influence of Spohr's vibrato practice is clearly audible over bars 27-29 (Ex. 2.41), where the speed of his vibrato gradually increased over the long, sustained note e<sup>2</sup>.

Ex. 2.41. Joachim, Romance in C, bars 27-29, Joachim (1903).  
[Track 5: 0'32", Track 6: 0'33"]



<sup>96</sup> Milsom, p. 98.

### 2.4.3. Rhythmic Modifications

Rhythmic modifications can also be found often in Joachim's performance. Performers today tend to believe that rhythmic patterns notated in the score should be respected as accurately as possible, because they consider that a precise rendering is what the composer wanted them to convey. However, Joachim's attitude here as a composer-performer implies that paying attention to notational accuracy may not be enough to discover the composer's expectations. In this performance, Joachim made numerous rhythmic modifications, which are not notated on the score. Perhaps this is due to the fact that, as Milsom pointed out,<sup>97</sup> he performed differently each time. Joachim's attitude here opens the question of whether the composer's expectations can really be discerned from the notation alone and if so, how performers might be able to discover them.

Most of the rhythmic modifications appear to follow the same principles previously observed in Soldat-Roeger's performances. They occur most regularly on the paired notes, triplets, paired triplets, dotted rhythms, and syncopated rhythms. The equally paired notes are played as dotted rhythms (Ex. 2.42a-b), and the dotted rhythms as equally paired notes (Ex. 2.42c). The first two notes of the paired triplets or the first note of triplets are often lengthened, while the lost time is compensated for by shortening the following notes (Ex. 2.42b-c). The syncopated rhythms are occasionally executed as simple rhythmical figures (Ex. 2.42c). In addition, he often removed, altered, or added notes in the score (Ex. 2.42b, Ex. 2.42d-e). Many less fixed forms of rhythmic modification also occur in his performance.

Ex. 2.42(a-e). Joachim, Romance in C, Rhythmic Modifications, Joachim (1903).

(a) Bars 13-15. [Track 5: 0'14", Track 6: 0'15"]



<sup>97</sup> David Milsom, 'Joachim Romance in C Analysis and Commentary', *String Chamber Music of the Classical German School, 1840-1900: A Scholarly Investigation through Reconstructive Performance* <<http://www.leeds.ac.uk/music/dm-ahrc/docs/Miscellaneous-violin-and-piano/Joachim%20Romance%20in%20C/JoachimRomanceinCanalysisandcommentary.doc>> [accessed 20 May 2013].

(b) Bars 48-52. [Track 5: 0'57", Track 6: 0'59"]

Musical score for bars 48-52. The top staff is a treble clef with a melodic line featuring slurs and ties. The bottom staff shows two chords: a triad of G4, B4, and D5, and a dyad of G4 and B4.

(c) Bars 71-78. [Track 5: 1'23", Track 6: 1'25"]

Musical score for bars 71-78. The top staff is a treble clef with a melodic line featuring slurs and ties. The bottom staff shows three chords: a triad of G4, B4, and D5, a dyad of G4 and B4, and a dyad of G4 and B4. The first chord has a 'del.' marking above it, and the second chord has a 'tranc.' marking below it.

(d) Bars 123-25. [Track 5: 2'27", Track 6: 2'26"]

Musical score for bars 123-25. The top staff is a treble clef with a melodic line featuring slurs and ties. The bottom staff shows a single chord: a triad of G4, B4, and D5. The first chord has a '4<sup>ta</sup> C.' marking above it, and the second chord has a 'con fuoco' marking below it.

(e) Bars 158-60. [Track 5: 3'09", Track 6: 3'07"]

Musical score for bars 158-60. The top staff is a treble clef with a melodic line featuring slurs and ties. The bottom staff shows a single chord: a triad of G4, B4, and D5.

## Chapter 3. Towards Historically Informed Brahms Violin Sonatas: Analysis and Commentary on Brahms Recordings

### 3.1. Brahms Sonata for Violin and Piano No. 1 Op. 78

#### 3.1.1. First Movement: *Vivace ma non troppo* [CD2: Track 1]

An investigation into the early editions published between 1917 and 1933, and recordings made from the 1930s up to 2015 reveals that the opening tempo of this movement has been significantly slowed down throughout the twentieth century. As apparent in Fig. 3.1,<sup>98</sup> since the 1950s, it has become extremely rare for performers to take this movement at a tempo above that of  $\text{♩} = 50$ , which was relatively common before the 1950s. It is also notable that, after the 1950s, most performances have been managed at a tempo lower than  $\text{♩} = 45$ . Faust's (2007) and Schardt's (2015) recordings are produced under the title of historically informed performance (HIP), thus their tempo approaches do not truly reflect the current mainstream tempo choices.

Performers such as Szigeti, D. Oistrakh, Menuhin, Szeryng, Stern, Martzy, Suk, I. Oistrakh, Dumay, and Mutter recorded this Brahms sonata more than once. Whilst Szigeti, I. Oistrakh, Dumay, and Mutter in their later recordings took an opening tempo more or less the same as in their earlier ones, all the other performers selected a slower opening tempo in their later recordings (Table 3.1). This implies that some performers kept their tempo choices over the period, perhaps because their decisions were based on their previous musical training and experience, while the others were influenced by the tempo trend of other contemporaries.

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<sup>98</sup> In Fig. 3.1, the tempi up to Temányi's (1933) are from early editions, and Seidel's (1931) onwards are from recordings, except Vengerov's (2005) which is taken from his live concert video. Two tempo marks are given for Schnirlin (1926) as he suggested a tempo range for this movement:  $\text{♩} = 50\text{-}56$ . The tempi from recordings are measured based on the opening four bars.

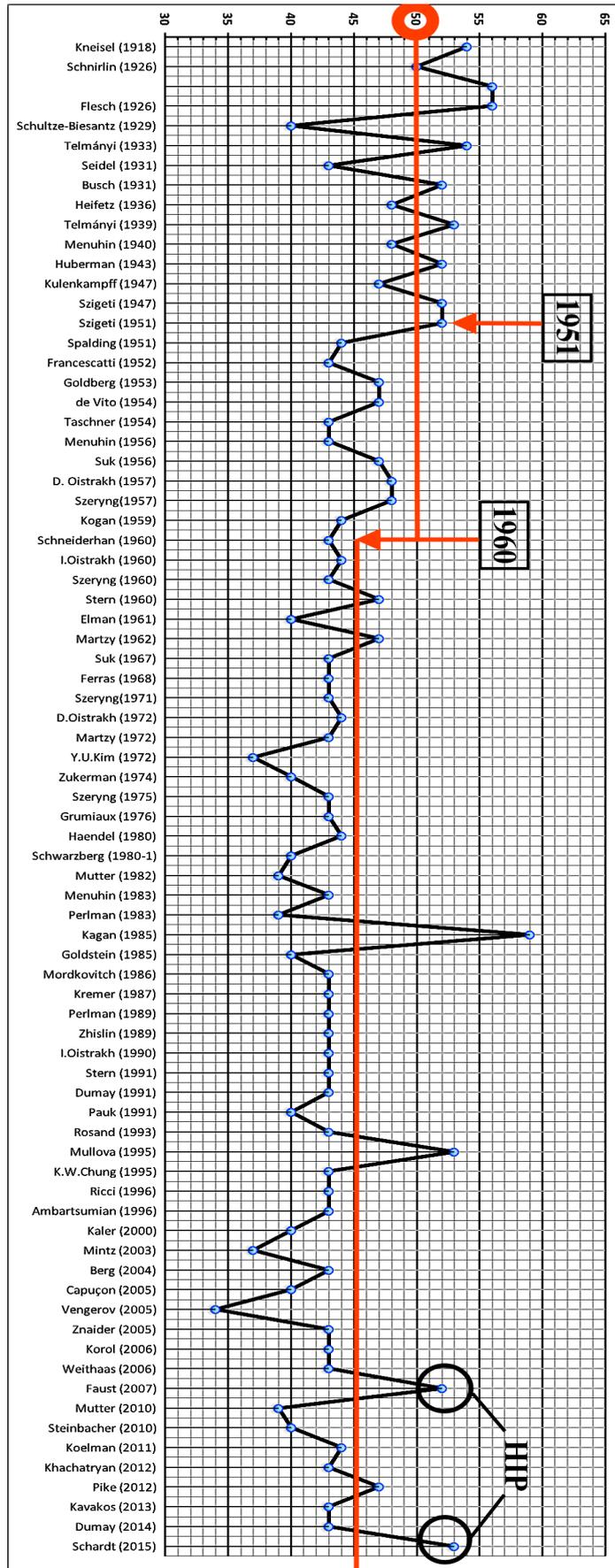


Fig. 3. 1. Changes in Performing Tempo of the first movement of Brahms op. 78.

Table 3.1. Brahms, Violin Sonata op. 78, first movement, Opening Tempo Comparisons.

<b>A. Joseph Szigeti (1892-1973)</b>		<b>F. Johanna Martzy (1924-1979)</b>	
with Artur Schnabel (rec. 1947)	52	with Jean Antonietti (rec. 1962)	47
with Mieczyslaw Horszowski (rec. 1951)	52	with István Hajdu (rec. 1972)	43
<b>B. David Oistrakh (1908-1974)</b>		<b>G. Josef Suk (1929-2011)</b>	
with Lev Oborin (rec. 1957)	48	with Josef Hála (rec. 1956)	47
with Frida Bauer (rec. 1972)	44	with Julius Katchen (rec. 1967)	43
<b>C. Yehudi Menuhin (1916-1999)</b>		<b>H. Igor Oistrakh (b. 1931)</b>	
with Hephzibah Menuhin (rec. 1940)	48	with Anton Ginsburg (rec. 1960)	44
with Louis Kentner (rec. 1956)	43	with Natalia Zertsalova (rec. 1990)	43
with Paul Coker (rec. 1983)	43	<b>I. Augustin Dumay (b. 1949)</b>	
<b>D. Henry Szeryng (1918-1988)</b>		with Maria-Joao Pires (rec. 1991)	43
with Hans Richter-Haaser (rec. 1957)	48	with Louise Lortie (rec. 2014)	43
with Arthur Rubinstein (rec. 1960)	43	<b>J. Anne-Sophie Mutter (b. 1963)</b>	
with Gary Graffman (rec. 1971)	43	with Alexis Weissenberg (rec. 1982)	39
with Eugenio Bagnoli (rec. 1975)	43	with Lambert Orkis (rec. 2010)	39
<b>E. Isaac Stern (1920- 2001)</b>			
with Alexander Zakin (rec.1960)	47		
with Yefim Bronfman (rec. 1991)	43		

Among the early editors who provided a metronome tempo marking in their editions for this movement,<sup>99</sup> Kneisel had the closest musical association with Brahms.<sup>100</sup> In addition, he had a chance to perform Brahms's three violin sonatas to the composer himself in the 1890s.<sup>101</sup> For these reasons, in the process of deciding my tempo for this movement, more attention was initially given to Kneisel's tempo suggestion ( $\text{♩} = 54$ ). However, ultimately a relatively slower tempo ( $\text{♩} = 48$ ) is taken in the opening, and then later in bar 11, a similar tempo to Kneisel's ( $\text{♩} = 52$ ) is achieved. This choice of tempo management was made partly to handle the portamenti in the opening better (as my portamenti at the time were still under development, especially the pattern of 'harmonic to a stopped-note'), but also more fundamentally to take into account that most performers in pre-1950s recordings took a faster tempo in bar 11 than in the opening (Table 3.2), though there is no tempo instruction from Brahms to do so (Ex. 3.1).

<sup>99</sup> Ossip Schnirlin (1831-1907), Franz Kneisel (1865-1926), Carl Flesch (1873-1944), Clemens Schultze-Biesantz (1876-1935), and Emil Telmányi (1892-1988).

<sup>100</sup> Clive Brown and Neal Peres Da Costa, in their edition of the Brahms violin sonata op. 78 (Kassel: Bärenreiter, 2015), p. viii.

<sup>101</sup> Ilona Eibenschütz (1872-1967), a pupil of Clara Schumann (1819-1896), reported: 'Kneisel came to me one morning, to play the three Violin Sonatas by Brahms. We had fixed the day, and asked only Nikisch, Kössler, Wendt, and Prof. Grün, to come and listen. But I told Brahms he might come if he liked, and, to our great pleasure, he came.' See Carl Derenburg (Ilona Eibenschütz), 'My Recollections of Brahms', *The Musical Times*, vol. 67, no. 1001 (1 July 1926), p. 599.

Table 3.2. Brahms, Violin Sonata op. 78, first movement, bars 1 and 11, Tempo Comparisons based on pre-1950s Recordings.

Violinist/ Pianist (Recorded Year)	♩ = Approx. M.M.	
	Bar 1	Bar 11
<b>1930s</b>		
Toscha Seidel/ Arthur Loesser (1931)	43	52
Adolf Busch/ Rudolf Serkin (1931)	52	60
Jascha Heifetz/ Emanuel Bay (1936)	48	60
Emil Telmányi/ Georg Vasahelyi (1939)	53	58
<b>1940s</b>		
Yehudi Menuhin/ Hephzibah Menuhin (1940)	48	52
Bronislaw Huberman/ Boris Roubakine (1943)	52	58
Georg Kulenkampff/ Georg Solti (1947)	47	52
Joseph Szigeti/ Artur Schnabel (1947)	52	58

Ex. 3.1. Brahms, Violin Sonata op. 78, first movement, bars 1-13.

In my performance, all the  $d^2$  notes in bars 1, 2, 5, and 7 (Ex. 3.1) are executed with a harmonic, as Kneisel, Schnirlin, and Telmányi suggested in their editions. Telmányi in his 1939 recording, however, played the  $d^2$  notes in bars 1 and 2 with the fourth finger and applied vibrato on them. The harmonic  $d^2$  and the stopped-note  $c^2$  in bar 2 are not linked with a portamento, as the motion of sliding tends to cause a whistling tone. It should be remembered though that Soldat-Roeger in her performance of Spohr's *Adagio* managed an effective expressive portamento over exactly the same interval with an identical fingering (Ex. 3.2).

Ex. 3.2. Spohr, Violin Concerto no. 9, second movement (*Adagio*), bars 3-4, Soldat-Roeger (1926).

Judging from an experiment, Soldat-Roeger's successful execution of the portamento seems to come from being able to have enough time to slide.<sup>102</sup> Spohr's *Adagio* originally is in a slower tempo than this movement, but also she additionally expanded the time for the portamento by lingering on the d<sup>2</sup>. Since I considered employing a rubato on d<sup>2</sup> in bar 2 (Ex. 3.1) would conflict with the musical character of the opening theme (somewhat tender, light, and refreshing), the idea of adding a portamento between d<sup>2</sup> and c<sup>2</sup> in bar 2 is again rejected by recalling August Wilhelmj's (1845-1908) and James Brown's advice:

The student cannot too soon learn that a harmonic note, when once set in vibration, will (provided the bowing remains smooth and free from sudden changes of pressure) continue to sound for some little time after the finger has been removed from the string. The importance of this fact will be realised when practising passages [...] which contain a fourth finger octave harmonic, immediately succeeded by a stopped note one second below it, which is also played with the fourth finger, on the same string, and in the same bow-stroke. In such passages *the finger must on no account slide from the harmonic to the next note*, but must actually leave the string, and then, without hurry, find, and drop firmly into, its new place on the string.<sup>103</sup>

However, a portamento is applied between the harmonic d<sup>2</sup> and the stopped-note f<sup>1</sup> sharp in bar 5 (but not in bar 7 to bring more attention to the melodic progression from f<sup>1</sup> sharp to b<sup>1</sup>). A practical point to note here is that a harmonic to stopped-note style of portamento seems more attainable as the interval to slide gets wider. This seems to be another reason why such a portamento could be performed without causing any whistling sounds in bar 5, but not in bar 2. In fact, the musical examples of harmonic to stopped-note portamento in Joachim's *Violinschule* contain only the portamenti over intervals greater than or equal to a perfect fifth.<sup>104</sup>

While executing the portamento in bar 5, my left hand did not move entirely along with the shifting. Instead, the thumb is kept in the same place as it was in the previous bar, and the harmonic note is reached by a hand extension. As Dunn stated:

If the glide is done with the same finger as the harmonic, that finger will as soon as possible stretch out to its full extent, and thus give a more subtle delicacy to the gliding between the one note and the other (harmonic). Whether the natural harmonic happens to be low or high in the positions, the whole hand in this case will not require to move simultaneously with the gliding quite up to the position of the finger touching the harmonic. The extension of this finger will make what difference there is.<sup>105</sup>

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<sup>102</sup> In Joachim's *Violinschule*, it is noted that '[s]pecial care is needed when a natural harmonic and a stopped note in another position are connected portamento in the same bow-stroke,' emphasising that 'the finger, which at first lies lightly on the string, must gradually increase its pressure.' See Joachim and Moser, vol. 2, p. 93.

<sup>103</sup> August Wilhelmj and James Brown, *A Modern School for the Violin* (London: Novello, 1900), vol. IIa, p. viii.

<sup>104</sup> Joachim and Moser, vol. 2, p. 93a.

<sup>105</sup> Dunn, pp. 28-29.

In this way, the process of the portamento is better supported by the thumb, and as a result, a well-pronounced portamento is achieved. In his treatise, Carl Courvoisier (1846-1908) also discussed the benefit of keeping the thumb in one place while shifting down:

There is an unmistakable advantage in the fixture of the thumb, when we shift *down* to a free position from the third or fourth, even fifth. A move of the whole hand might pull the violin away from under the jaw, or at least displace it, so that the desired position is not reached, and that the bow is displaced on the string, with the result of a scrape or an interruption. This fixture of the thumb is obtained by placing its tip backward and under the neck, *before* the hand moves. The thumb may afterwards regain its usual attitude as best it can. This practice not only guarantees a steady position of the violin; it is also the only way to safely produce an elegant “*portamento*” (audible glide) in downward melody skips.<sup>106</sup>

Courvoisier’s statement may be based on the shoulder-rest free practice, but it is still a useful account for modern performers who are not wholly used to working with portamento.

The upward portamenti employed in my performance in bars 3 and 7 (Ex. 3.1) are also accomplished without having to move the position of the thumb, as the intervals to slide were relatively narrow.<sup>107</sup> This approach opposes Dunn’s advice: ‘bear in mind that the *whole* hand must be allowed to glide along the neck simultaneously with the gliding of the finger, except in downward gliding, when the thumb moves down somewhat in advance of the rest of the hand.’<sup>108</sup> However, it reflects another practice of Courvoisier’s: ‘we can also place the thumb in a fixed position for the change between two free positions, first and second, or second and third. And, while a fixture of the thumb at some intermediate place, for a shift from the first into the third position, offers no advantage over a glide of the thumb together with the hand.’<sup>109</sup>

On the other hand, vibrato is added on b<sup>1</sup> in bar 7 (Ex. 3.1: circle) to show the peak of the expressive mark <>,<sup>110</sup> while the climax in bar 10 is underlined by extra bow pressure on f<sup>1</sup> sharp, e<sup>1</sup>, and e<sup>1</sup> flat. As Bériot’s *Transcendental Violin-School* instructed: ‘[t]he executant must give prominence to the notes marked with the diamand [sic] (<>) by imparting variety of

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<sup>106</sup> Carl Courvoisier, *The Technics of Violin Playing on Joachim’s Method* (London: The Strad, 1908), pp. 30-31.

<sup>107</sup> My portamento in bar 3 is executed with the finger, used on the stopped note (the beginning note of the portamento). Dunn’s practice discussed above, therefore, is not relevant here.

<sup>108</sup> Dunn, p. 27.

<sup>109</sup> Courvoisier, p. 30.

<sup>110</sup> Adolph Carpé (1847-1905) stated: ‘[w]hen crescendo and diminuendo are combined, this implies a gradual increase to a climax and a subsequent gradual decrease; the climax is mostly in the center of the “swell,” and the greater the climax the more intensity of feeling is manifested. This swell is frequently employed in phrasing, to give vital energy and a well qualified feeling to melodious passages, according to the natural sentiment implied by ascending and descending series of tones, and could in this proper adjustment find no fitter name than the “espressivo.”’ See Adolph Carpé, *The Pianist and the Art of Music: A Treatise on Piano Playing for Teachers and Students* (Chicago: Lyon & Healy, 1893), pp. 56-57.

inflection thereto, sometimes by the vibration of the finger and at other times by the pressure of the bow.’<sup>111</sup>

A slight accelerando is executed in bars 6 and 8 (Ex. 3.1) along with the ascending passages to avoid any static feeling which could arise from the equal quaver movements, and to take a faster tempo in bar 11 in a spontaneous manner.

In the piano part in the opening theme section (Ex. 3.3), all the right-hand chords between bars 1 and 8 are somewhat arpeggiated to enhance a sense of delicacy and tenderness in their timbre. As Malwine Brée (1861-1937) advised: ‘[a]n arpeggio is also in order where a tender or delicate effect is desired. In such cases the right hand plays arpeggio, while the left strikes its chord flat.’<sup>112</sup> This way of rendering the chords is also based upon guidance from Ignaz Moscheles (1794-1870): ‘[w]hen dots are used with slurs over double notes and chords, these should be struck very slightly in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.’<sup>113</sup>

Ex. 3.3. Brahms, Violin Sonata op. 78, first movement, bars 1-4.

As Moscheles illustrated in Ex. 3.4, the first two lower notes of the right-hand chords (Ex. 3.3: circles) are struck before the beats, while the top notes are played on the beats with the left-hand octaves in unison. This execution is also echoed in Bériot’s practice: ‘[a]ll the energy of the chord must bear upon its highest note and form the time of the measure, so that the lower notes can only be, as it were the preparation [Ex. 3.5: the note size represents the strength of the sound].’<sup>114</sup>

<sup>111</sup> Charles-Auguste de Bériot, *École Transcendante du Violon* op. 123, trans. and ed. by Waldemar Meyer as *Transcendental Violin-School* (Leipzig: Steingräber, [1900]), p. 13.

<sup>112</sup> Malwine Brée, *Die Grundlage der Methode Leschetizky* (Mainz: B. Schott's Söhne, 1902), trans. as *The Groundwork of the Leschetizky Method* by Dr. TH. Baker (New York: G. Schirmer, 1902), p. 72.

<sup>113</sup> Ignaz Moscheles, *Studies for the Piano Forte* op. 70, book 1 (London: Cramer & Beale, 1827), p. 6.

<sup>114</sup> Joachim and Moser, vol. 2, p. 20a. See also Bériot ([1857]), p. 86.

Ex. 3.4. Moscheles, *Studies for the Piano Forte* op. 70, book 1, p. 6.

Example: 

Should be performed thus: 

Ex. 3.5. Bériot, *Méthode de Violon*, p. 86.

Manière d'Exécuter 

Manière de l'Ecrire 

It must be pointed out that one may question here whether performing these unwritten arpeggiations would be justifiable under Brahms's expectations, as Florence May (1845-1923) – a pupil of Brahms – recalled that Brahms 'particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect.'<sup>115</sup> Interestingly, Brahms as a performer seems to have had a very different attitude towards playing chords. For example, Moriz Rosenthal (1862-1946) – a pupil of Liszt – reported that Brahms 'arpeggiated all chords.'<sup>116</sup> Indeed, Brahms's performance of his Piano Concerto op. 15 in 1865 was criticised for the 'incessant spreading of chords in the slower tempos.'<sup>117</sup> Considering Brahms indicated only nine arpeggio marks on the score of the entire concerto (which is about 50 minutes long), this critic certainly confirms that he employed several un-notated arpeggiations. Therefore, it seems rather unlikely that Brahms as a performer would have arpeggiated only twice in this movement, in bars 178 and 179 where he specifically marked arpeggio signs over the left-hand octaves (Ex. 3.6). Brown also observed: 'Brahms indicates arpeggiation in the left hand in [bars] 178 and 179 but this may only be where he considered it absolutely necessary and/or to elicit slower arpeggiation.'<sup>118</sup>

<sup>115</sup> May, vol. 1, p. 18.

<sup>116</sup> Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Oxford University Press, 1994), p. 333.

<sup>117</sup> Brown (1999), p. 613.

<sup>118</sup> Brown and Peres Da Costa (op. 78), p. xvii.

Ex. 3.6. Brahms, Violin Sonata op. 78, first movement, bars 178-79.

In the cross-rhythmic passage (two against three between the violin and piano parts) after the opening theme section (Ex. 3.7a), the < > sign appears in the violin part four times, one after another (Ex. 3.7b).

Ex. 3.7a. Brahms, Violin Sonata op. 78, first movement, bars 11-13.

Ex. 3.7b. Brahms, Violin Sonata op. 78, first movement, bars 11-20.

In my performance, the peaks of the first two < > signs are shown by lingering slightly on the d<sup>1</sup> sharp in bar 12 and the d<sup>1</sup> natural in bar 13, and also by applying vibrato on them. In addition, to enhance a sense of musical closure after each peak, portamenti are employed between d<sup>1</sup> sharp and c<sup>1</sup> sharp in bar 12, and between d<sup>1</sup> natural and c<sup>1</sup> sharp in bar 13. A reversed fingering is used for the portamento in bar 12 to maximise its effect and to bring attention to the harmonic brightness (major), while a same-finger portamento – a less expressive form of portamento than the one produced by a reversed fingering – is applied in bar 13 to keep the portamento to a

minimum and to convey a harmonic shade (minor).<sup>119</sup> In the same sense, a faster vibrato is employed on d<sup>1</sup> sharp in bar 12 than on d<sup>1</sup> natural in bar 13.

The climax of the < > sign in bar 15 is again brought out by a reversed-fingering portamento between g<sup>1</sup> and f<sup>1</sup> sharp.<sup>120</sup> However this time, vibrato is not used on the g<sup>1</sup>, as I considered the ‘swell’ (< >) less expressive than the two previous ones. Instead, a subtle accelerando is added towards the f<sup>1</sup> sharp to form the inflexion of the sound better, and also to smooth its effect.

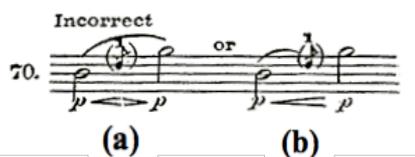
As circled in Ex. 3.7b, vibrato is employed more often around the *forte* passage. The width of vibrato gets wider as it moves nearer to the climactic a<sup>2</sup> in bar 18, and narrower when moving away from it. In addition, a hint of ritardando is applied towards the end of bar 17, and towards the beginning of bar 20 to gently underline the melodic expansion and resolution by recalling Sydney Grew’s advice: ‘[a] solemn and weighty *crescendo* will strengthen itself by a broadening (*allargando*) of time. A *diminuendo* sometimes acquires a slackening (*calando*), especially at the end of a passage.’<sup>121</sup> It should be noted that not all the portamenti presented in my performance are marked in Ex. 3.7b.

The second theme section where Brahms marked *con anima* (Ex. 3.9) is managed at a slightly increased tempo ( $\downarrow = 60$ ) than the one taken in the opening of this movement, as Kneisel and Flesch advised in their editions. (Kneisel suggested  $\downarrow = 54$  for the opening and  $\downarrow = 60$  in bar 36 where the second theme begins. Similarly, Flesch recommended  $\downarrow = 56$  for the opening and  $\downarrow = 63$  in bar 36.) This tempo choice is also reflected in Hugo Becker’s (1863-1941) – a chamber

<sup>119</sup> Flesch in his treatise stated: ‘[i]n *cantilena* these three types differ mainly in their esthetic effects, in their intensity of expression. The normal *portamento* [portamento with straight fingering] is moderately expressive, the *portamento* with the same finger is relatively more intense, whereas the reversed fingering produces a maximum of expression. Accordingly, the violinist will always choose, from these three types, the one with the degree of intensity required by the music.’ See Flesch (1966), p. 338.

<sup>120</sup> Interestingly, none of the early editors suggested a portamento here: the editions such as by Auer (1917), Kneisel (1918), Schnirlin (1926), Flesch (1926), Seybold (1929), Schultze-Biesantz (1929), and Telmányi (1933) are consulted. It seems likely that all the editors avoided advising a portamento in the middle of the < > sign in bar 15, as performers could potentially produce a swell while shifting as shown in Ex. 3.8a-b, which Flesch strictly referred to as ‘*pseudo-shading*’. However, as Flesch pointed out in his *Violin Fingering*, such a shifting style was a ‘favourite mannerism’ of Joachim’s time. My portamento here is executed in the shape of Ex. 3.8b, to delay the climax towards the end of the note value g<sup>1</sup>. See Flesch, vol. 1, p. 34; Flesch (1966), pp. 338, 365.

Ex. 3.8(a-b). Flesch, *The Art of Violin Playing*, vol. 1, p. 34.



<sup>121</sup> Sydney Grew, *The Art of the Player-Piano: A Text-book for Student and Teacher* (London: Kegan Paul, Trench, Trubner & Co., 1922), p. 62.

music partner of Brahms – description of *animato*: ‘the term for the vitality with which we more rapidly relate events that move us more strongly.’<sup>122</sup> It should be noted that taking a faster tempo is not enough to bring ‘vitality’ into the sound; a somewhat open, animated, but focused tone is therefore attempted by increasing bow contact with the strings. In addition, any undesirable ‘bulge’ in the sound is avoided by keeping the bow movement steady and even; and also by employing very discreet glissandos in the places squared in Ex. 3.9, which helped to introduce the brightness of metal open strings smoothly. On the other hand, a long line in the phrase from bar 36 to 43 is attempted, having the climax on the minim e<sup>3</sup> in bar 43. It should also be mentioned that upward portamenti are mainly employed here, as downward portamenti tend to form a sense of musical closure. Ranken’s observation below regarding Joachim’s phrasing has been the main source for my approach here:

A characteristic of Joachim’s style was what is sometimes called a “long line” in phrasing. That is to say the climax of his phrases tended to come at the latest possible point and up to that point he had the power of sustaining the interest and of keeping up a steady even tone without bulges or any false emphasis of any kind.<sup>123</sup>

Ex. 3.9. Brahms, Violin Sonata op. 78, first movement, bars 36-52.

Ex. 3.9 also shows how unwritten tempo manipulations are made in my performance. A ritardando is applied towards the end of bar 43 to emphasise the climax and to provide a sense of musical conclusion, whereas a ritardando is executed over bars 48 and 49 as a response to Brahms’s *sostenuto* marking. As Hans von Bülow (1830-1894) once stated: ‘Brahms frequently uses the word *sostenuto* where others would use *ritardando*.’<sup>124</sup> On the other hand, a hint of accelerando is employed over the first half of bars 44 and 46 to add a sense of musical forwardness towards f<sup>2</sup> sharp in bar 44 and b<sup>2</sup> in bar 46, and also to linger on them gently

<sup>122</sup> Brown and Peres Da Costa (op. 78), p. xiv; trans. by Clive Brown from Hugo Becker and Dago Rynar, *Mechanik und Ästhetik des Violoncellspiels* (Vienna, 1929), p. 159.

<sup>123</sup> Ranken, p. 38.

<sup>124</sup> Harriette Brower, *Piano Mastery: Talks with Master Pianists and Teachers and an Account of a von Bülow Class, Hints on Interpretation, by Two American Teachers (Dr. William Mason and William H. Sherwood) and a Summary by the Author* (New York: Frederick A. Stokes Company, 1915), p. 243.

without losing any time within each bar. In bar 50, another accelerando is accomplished to recover the tempo back from the previous bar (though Brahms's *sostenuto* marking over bars 48 and 49 might be 'merely expected to restore the opening tempo after *con anima*,' as it is not in the autograph).<sup>125</sup> Brahms indeed did not indicate any accelerando sign over bar 50. However, since he marked *crescendo* and the < sign together, the < sign is rendered as a request for a forward movement. This is the practice that Joachim demonstrated in his recording of his Romance in C (Ex. 3.10). As David Hyun-Su Kim observed:

At m. 139 [Ex. 3.10] a *cresc.* is followed by a <. If we really believed these two markings to be the same, then this notation would be redundant. But Joachim's realization of this passage demonstrates the usefulness of this notation: he does not rush at the *cresc.* in m. 139, but the hairpin in m. 140 results in acceleration up to the C. The notation is thus not redundant, but impressively efficient.<sup>126</sup>

Ex. 3.10. Joachim, Romance in C, bars 136-41, Joachim (1903).



It should also be noted that a dynamic reduction is made at the beginning of bar 50 (Ex. 3.9) to re-build a crescendo towards *forte* in bar 51, followed by another advice from Bülow: 'a *crescendo* should *begin* softly, and a *diminuendo* should begin loud.'<sup>127</sup> Referring to Bülow's practice, Flesch remarked:

The *p* before a *cresc.* is more important than the *cresc.* itself, because the principal requirement for an increase in power is the existence of a point of departure situated lower in the dynamic scale. The same holds good for the necessity of a *f* before *diminuendo*.<sup>128</sup>

In my performance, the *pizzicato* chords in the development section (Ex. 3.11a) are all subtly arpeggiated in the same way as the piano chords are managed in the beginning of this movement (bars 1-8). The bottom two notes of each chord are placed before the beats in the manner of an arpeggio, while the top notes fall on the beats with the left-hand octaves in the piano part. (In case of bar 82, the right-hand chord also comes on the beat.) This execution is chosen not only to unite the performing approach with that of the opening theme section, but

<sup>125</sup> Brown and Peres Da Costa (op. 78), p. xiv.

<sup>126</sup> David Hyun-Su Kim, 'The Brahmsian Hairpin', *19th-Century Music*, vol. 36, no.1 (Summer, 2012), p. 52.

<sup>127</sup> Alberto Jonás, *Master School of Modern Piano Playing and Virtuosity* (New York: Carl Fischer, 1929), vol. 6, p. 15.

<sup>128</sup> Flesch, vol. 2, p. 43.

also to reflect the following two accounts from Donald Francis Tovey (1875-1940), where he informs that arpeggiating *pizzicato* chords was one of the unwritten performing conventions of Brahms's time, intending to enhance the timbre and volume of the chords. Tovey, with reference to the third movement of Brahms's Piano Trio op. 101, stated:

Like harpists, and unlike pianists, they [string-players] can produce twice as much tone by spreading their chords instead of cutting them short. Brahms took this for granted, and accordingly does not give the violin the arpeggio signs which are necessary for the left hand of the pianoforte. Not until [Max] Reger [1873-1916] discovered that string players had forgotten their own instincts and required an arpeggio sign to every three-part and four-part chord to prevent them from choking it, did it ever occur to an experienced composer to provide such signs.<sup>129</sup>

Concerning the *pizzicato* chords in this movement, Tovey also wrote:

He [Brahms] did not anticipate a time when violinists, who would harp this passage like angels if they thought it part of a popular piece of musical cookery, could think that classical chastity compelled them to tighten these chords into dry clicks while the pianist, in a burst of 'noble manliness without sentiment', uses six times the tone that Brahms requires for his ethereal melody over its distant bass.<sup>130</sup>

Ex. 3.11a. Brahms, Violin Sonata op. 78, first movement, bars 82-85.

It must be stated that the speed and strength of the plucking motion needs to be much more in control to spread the chords in a way that the music requires. In order to achieve these *pizzicato* chords more effectively, there are two *pizzicato* motions to be explored. One is a crescendo motion: increasing the speed and strength of the pulling gesture towards the upper strings. Another is a decrescendo motion: applying more speed and strength at the beginning of the pulling gesture. The crescendo motion would be useful to bring out the top notes of the chords, while the decrescendo would be advantageous when the melodic line remains on the bottom of

<sup>129</sup> Donald Francis Tovey, 'Brahms's Chamber Music', in *The Main Stream of Music and Other Essays* (Cleveland and New York: The World Publishing Company, 1949), p. 235.

<sup>130</sup> *Ibid.*, pp. 235-36.

the chords. Ex. 3.11b demonstrates how these motions can be applied in practice. The circled notes in the example are the melodic line that needs to be somewhat underlined.<sup>131</sup>

Ex. 3.11b. Brahms, Violin Sonata op. 78, first movement, bars 82-89.

The image shows two staves of musical notation in G major. The top staff, starting at bar 82, is marked 'pizz.' and 'Crescendo Motion'. It contains a sequence of chords with a melodic line circled in red. The bottom staff, starting at bar 87, is marked 'p dolce' and 'Decrescendo Motion'. It also contains a sequence of chords with a melodic line circled in red. The key signature is one sharp (F#).

In order to improve the resonance of each *pizzicato* chord, I employed vibrato as soon as the finger leaves the strings following Fritz Kreisler's (1875-1962) method as observed by Robert Lewin:

I once heard Kreisler at the Albert Hall begin his recital with the Brahms G major Sonata, an intimate work hardly ideal in that vast arena packed that day with some 5,000 people. In the passage in the first movement where the violin and piano change roles, the violin playing the chords pizzicato and the piano the lovely main theme, the arpeggio violin accompaniment came through with magical effect. I noticed that Kreisler, that supreme exponent of violin tonal matters, kept his left hand absolutely still as his right hand swept the strings, only starting the vibrato movement immediately afterwards.<sup>132</sup>

Kreisler's practice may not necessarily reflect Brahms's expectations, but vibrato is certainly a solution to improve the warmth of the timbre, which on metal strings tends to be more lacking than on gut strings. Furthermore, my right hand is kept entirely free from the violin after plucking, so that the strings can vibrate, as Joachim and Moser advised:

In the case of chords of three or four notes executed pizzicato with the fingers of the right hand, and which are intended to vibrate freely like the tones of a harp sustained by a pedal, it is advisable to desist from placing the thumb against the fingerboard, and to

<sup>131</sup> Telmányi in his 1933 edition insisted these circled notes would be better heard in the following manner, though I found it almost impractical. Since Telmányi in his 1939 recording played all the *pizzicato* chords at once, it is hard to confirm whether he actually used this practice in his playing. In his edition, he noted:

NB. In order to make the pizzicato chords sound fuller and in order to bring out the melody in the voice leading, one takes pizz. in the opposite direction, i.e. one begins with the 3rd finger approximately in the middle of the uppermost string and goes diagonally onto the lower strings in the direction of the bridge. The last three chords however, on account of the melody, as usual from below.

See Brown and Peres Da Costa (op. 78), p. xv, trans. by Clive Brown from Emil Telmányi's edition of Brahms's Violin Sonata op. 78 (Copenhagen & Leipzig: Wilhelm Hansen, 1933), p. 2.

<sup>132</sup> Robert Lewin, 'Pizzicato Without Tears', *The Strad*, vol. 90, no. 1073 (September, 1979), p. 367.

effect, without this support, the plucking of the strings during the course of a quick, elastic movement of the arm as it is drawn away from the instrument.<sup>133</sup>

In their treatise, Wilhelmj and Brown also remarked: ‘for slow single notes or chords [in *pizzicato*], the best tone is to be gained by bringing the hand rapidly away from the string at each note.’<sup>134</sup>

The numbers inside the blue squares in Ex. 3.12 indicate my sectional performing tempi: approximate metronome mark per dotted minim. As noted down in the example, the opening theme recurs in bar 99 is managed at approximately  $\text{♩} = 48$ , which is the same as the tempo taken in the beginning of this movement. A subtle accelerando is then added towards the end of bar 104 to initiate *poco a poco più sostenuto* from a slightly enhanced tempo (approx.  $\text{♩} = 50$ ). In this way, a gentle ritardando by means of *sostenuto* is attained over bars 105 and 106, without having to slow down the tempo any further than approximately  $\text{♩} = 46$  in bar 107.

The degree of my tempo change made between bars 105 and 106, in fact, perfectly reflects what Kneisel and Flesch suggested in their editions. Kneisel advised slowing down from  $\text{♩} = 54$  (opening tempo) to  $\text{♩} = 50$  (bar 107), while Flesch advised slowing down from  $\text{♩} = 56$  (opening tempo) to  $\text{♩} = 52$  (bar 107). Only a subtle amount of tempo diminution seems to be proposed by Kneisel and Flesch, as it would be rather difficult to achieve the ‘stormy’ character of this *sostenuto* passage within a very relaxed tempo. Tovey’s account below has strongly influenced my performing approach here:

In the first movement the development is the only stormy passage in the whole work, and room is made for its crowded incidents by slackening the tempo (‘*più sostenuto*’) — so that the ‘*poco a poco tempo*’<sup>135</sup> which leads to the return is a slight accelerando, a point not always understood by good players without special experience in Brahms.<sup>135</sup>

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<sup>133</sup> Joachim and Moser, vol. 2, pp. 189-90.

<sup>134</sup> Wilhelmj and Brown, vol. IIa, p. vii.

<sup>135</sup> Tovey, p. 257.

Ex. 3.12. Brahms, Violin Sonata op. 78, first movement, bars 99-127.

The image shows a musical score for Brahms' Violin Sonata op. 78, first movement, bars 99-127. The score is in G major and 3/4 time. It features a sostenuto passage with various dynamics and articulations. Annotations include: bar 48 (circled), bar 50 (circled), bar 46 (circled), bar 115 (squares), and bar 118 (circled). Dynamics include p, sf, and più f. Articulations include poco, più sostenuto, restez, and cresc. Red arrows indicate tempo changes and bar groupings.

In terms of my tempo management within the *sostenuto* passage, as marked in Ex. 3.12, an accelerando is employed towards the end of bar 108 as a means of passionate movement, but also to linger slightly on the  $g^2$  natural in the following bar (Ex. 3.12: circle) – a precursor to the resolution into E minor in bar 110 – without having to lose any time. As Franklin Taylor (1843-1919) advised: ‘[w]hen it is desired to emphasise a single note in a phrase without giving it additional strength, the effect may be gained by lingering slightly upon it, care being taken that the slight pause made is not sufficiently long to distort the rhythm.’<sup>136</sup> On the other hand, I interpreted bar 115 as an expressive form of bar 111. Agogic accents are therefore employed on  $g^2$  and  $e^2$  flat in bar 115 (Ex. 3.12: squares) as a means of enhanced expression, and the lost time is compensated each time for hastening the following two notes. As a result, rhythmic modifications appear in bar 115 in my performance:

Ex. 3.13. Brahms, Violin Sonata op. 78, first movement, bar 115, My approach.

The image shows a musical score for Brahms' Violin Sonata op. 78, first movement, bar 115. It features a triplet of eighth notes.

<sup>136</sup> Franklin Taylor, *Technique and Expression in Pianoforte Playing* (London: Novello and Company, 1897), p. 72.

An unwritten crescendo is executed in my performance rather spontaneously from bar 118 to 126 along with the ascending melody. As Baillot observed: ‘it is natural to play ascending passages with a *crescendo*, and descending ones with a *diminuendo*; indeed, the pitch rises only because the feeling increases, and the more the feeling decreases, the more the pitch descends.’<sup>137</sup> Carl Czerny (1791-1857) also stated: ‘[a]ccording to the general rule, every ascending passage must be played *crescendo*, and every descending passage, *diminuendo*. [...] | This rule must be observed, even where the Composer has not indicated the style of playing.’<sup>138</sup> Similarly, Flesch referred to ‘an ascending melos=*cres.*; a descending melos=*decresc.*’ as ‘musical “home” rule’.<sup>139</sup> Adolph Christiani also asserted: ‘[e]very melody or passage ascending demands a *crescendo*; and every melody or passage descending demands a *diminuendo*.’<sup>140</sup>

In addition, instead of taking a slightly faster tempo from bar 118 as Kneisel advised, a subtle *accelerando* is added over bars 119 and 120 to avoid any static feeling that might come from the repetitive dotted rhythms; and a *ritardando* towards the end of bar 126 to create an intense ending by recalling Adolph Kullak’s (1823-1862) practice that ‘[t]he addition of a *rallentando* to a *crescendo* adds greatly to the significance of the expression.’<sup>141</sup> It should also be mentioned that, according to Ferdinand Ries (1784-1838) who was a pupil of Beethoven, this manner of executing a *crescendo* was used by Beethoven. Ries noted: ‘[n]ow and then he [Beethoven] would hold the tempo back during a *crescendo*, creating a *crescendo* with *ritardando*, which had a very beautiful and most striking effect.’<sup>142</sup>

Following to Flesch’s advice that ‘[t]he return to the *Tempo primo* [bar 156] should always occur as unobtrusively as possible, if necessary, by means of a precedent *ritardando* or *stringendo*,’<sup>143</sup> a hint of *accelerando* is employed in my performance over the ascending quaver movements in bars 151 and 152 (Ex. 3.14). This is to phrase them better into the next bars, but also to introduce the movement of *accelerando* in bars 154 and 155 somewhat smoothly. Joseph Szigeti (1892-1973), however, may have disagreed with my approach here. He claimed that the

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<sup>137</sup> Pierre Baillot, *L’Art du violon: Nouvelle méthode* (Paris, 1835), trans. by Louise Goldberg as *The Art of the Violin* (Illinois: Northwestern University Press, 1991), p. 256.

<sup>138</sup> Carl Czerny, *Vollständige theoretisch-practische Pianoforte-Schule* op. 500 (Vienna, 1839), trans. by J. A. Hamilton as *Complete Theoretical and Practical Piano Forte School* op. 500 (London: R. Cocks, [1839]), vol. 3, p. 15.

<sup>139</sup> Flesch, vol. 2, p. 44.

<sup>140</sup> Adolph F. Christiani, *The Principles of Expression in Pianoforte Playing* (Philadelphia: Theodore Presser Company, 1885), p. 243.

<sup>141</sup> *Ibid.*, p. 275.

<sup>142</sup> Carl Czerny, *On the Proper Performance of all Beethoven’s Works for the Piano; Czerny’s ‘Reminiscences of Beethoven’ and chapters II and III from volume IV of the ‘Complete Theoretical and Practical Piano Forte School Op. 500’*, ed. by Paul Badura-Skoda (Wien: Universal Edition, 1970), p. 3.

<sup>143</sup> Flesch, vol. 2, p. 54.

*sostenuto* tempo should be kept ‘until the recapitulation’ (perhaps this means until bar 153, since *poco a poco Tempo I* is marked from bar 154). He wrote as recorded in the recollections of Jenő Hubay (1858-1937):

Hubay used to tell me [...] how he [Brahms] would insist that the *poco a poco più sostenuto* in the development section of the first movement of the G major sonata should be really *più sostenuto* until the recapitulation which is in the (faster) *tempo primo*.<sup>144</sup>

Ex. 3.14. Brahms, Violin Sonata op. 78, first movement, bars 150-56.

Brahms originally marked *In tempo e poco a poco animato e crescendo* over bars 223 and 224 (Ex. 3.15) before deciding to cross out *e poco a poco animato* and leave the marking as *in tempo poco a poco e crescendo*.<sup>145</sup> Another indication Brahms initially noted down in his autograph but eventually removed is *poco animato* in bar 235.<sup>146</sup> In relation to these changes Brahms made, Brown observed:

It seems likely that Brahms expected performers to get gradually faster as a matter of course from [bar] 223 to the end, though not necessarily in a continuous accelerando. His removal of the *poco animato* in [bar] 235 was a typical instance of suppressing a marking that, although it reflected his expectations, was in danger of leading performers to exaggeration.<sup>147</sup>

Taking into account Brown’s observation, an accelerando is employed in my performance over the ascending scales in bars 225-26 and 229-30. This approach also recalls Mathis Lussy’s (1828-1910) advice that accelerando should be executed ‘[o]n notes which progress exceptionally, stepwise, in an ascending movement.’<sup>148</sup> Another accelerando is made over the ascending melodic movement in bar 239. In this way, the tempo which had been slowed down

<sup>144</sup> Joseph Szigeti, *A Violinist’s Notebook: 200 Music Examples with Notes for Practice and Performance* (London: Gerald Duckworth, 1964), p. 152.

<sup>145</sup> Brown and Peres Da Costa (op. 78), p. xvii.

<sup>146</sup> *Ibid.*

<sup>147</sup> *Ibid.*

<sup>148</sup> Christiani, p. 281.

in the *calando* passage (bars 217-22) could be gradually resumed, and as a result a brilliant character of the ending is attained. As Flesch stated: '[t]he combination of the *cresc.* and the *accel.* forms the most complete and most natural kind of *enhancement*.'<sup>149</sup>

Ex. 3.15. Brahms, Violin Sonata op. 78, first movement, bars 216-43.

The musical score for Brahms' Violin Sonata op. 78, first movement, bars 216-43, is presented in four systems. The key signature is G major and the time signature is 3/4. The score includes the following performance markings and annotations:

- Bar 216:** *un poco calando* (above the staff), *dim.* (below the staff).
- Bar 217:** *in tempo poco a poco e cresc.* (above the staff).
- Bar 219:** *pp* (below the staff).
- Bar 227:** *p* (below the staff), *sempre cre* (below the staff), *scen* (below the staff).
- Bar 233:** *do* (below the staff), *f* (below the staff).
- Bar 239:** *f* (below the staff).

Red arrows are drawn on the score to indicate the direction of dynamics and tempo changes. A red arrow points right from bar 219 to bar 227, and another red arrow points right from bar 227 to bar 239. A red arrow points left from bar 227 to bar 219. A red arrow points right from bar 239 to the end of the passage.

<sup>149</sup> Flesch, vol. 2, p. 44.

### 3.1.2. Second Movement: *Adagio* [CD2: Track 2]

Brahms marked *poco f espressivo* in the opening of this movement (Ex. 3.16), where the piano alone introduces the main theme. In order to bring out the opening motif more expressively, my pianist played the left hand (bass) slightly after the right hand (melody) on the first beat in bar 1. In addition, the right-hand chord on the third beat is arpeggiated. In this way, a sense of musical tension is formed in the beginning of the motif, and a sense of relaxation towards the end of the motif.

Ex. 3.16. Brahms, Violin Sonata op. 78, second movement, bar 1.



One may have noticed by listening to the early piano recordings such as by Brahms, Carl Reinecke (1824-1910), Theodor Leschetizky (1830-1915), and Fanny Davies (1861-1934) that it is relatively common for performers to place the right hand (melody) after the left hand (bass), when dislocation is employed as a means of expression.<sup>150</sup> According to Brée, delaying the melody note gives ‘more relief and a softer effect’.<sup>151</sup> It is also noteworthy that Frank Merrick (1886-1981) in recollecting of his piano teacher Leschetizky noted: ‘[i]n some places he [Leschetizky] said that the right hand should be played slightly before the left.’<sup>152</sup> This evidently confirms that dislocation was also executed the other way around (putting the melody note before the bass), perhaps to express a more intense feeling. In his recording of Chopin’s Piano Sonata op. 58, Benno Moiseiwitsch (1890-1963) – a pupil of Leschetizky – occasionally placed his right-hand note slightly before the left.<sup>153</sup> For example:

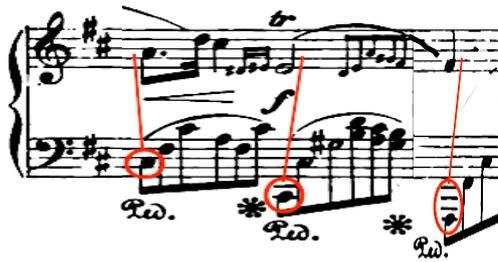
<sup>150</sup> ‘Dislocation was not, as some have suggested, a special characteristic of the early twentieth century. It had already been a characteristic—not necessarily special—for a long period before the recording era. Considering their age, Reinecke, Brahms, Leschetizky, Saint-Saëns, and others must be considered, of all those who recorded, true representatives of pianism during the second half of the nineteenth century.’ See Peres Da Costa, Neal, *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012), p. 99.

<sup>151</sup> Brée, p. 73.

<sup>152</sup> Neal Peres Da Costa, ‘Dislocation in Piano Playing: A Neglected Expressive Technique’, *Early Music Performer* (August, 2002), p. 18.

<sup>153</sup> Peres da Costa also pointed out this, but especially referring to his performance of the third movement from Chopin’s Piano Sonata op. 58. See Peres Da Costa (2012), p. 99.

Ex. 3.17. Chopin, Piano Sonata op. 58, first movement, bar 55, Moiseiwitsch (1961).



My entrance tempo in bar 9 is approximately ♩ = 56-58, which is the slowest side of Schnirlin’s suggested tempo range (♩ = 56-60). However, the *Adagio* section from bar 12 onwards is managed at around ♩ = 60, which is slightly slower than Kneisel’s tempo suggestion (♩ = 63), but perfectly agrees with Flesch’s, Telmányi’s, and Schnirlin’s tempo advice (♩ = 60). The *più andante* section is then executed at a significantly increased tempo (♩ = 94-98) to reflect Kneisel’s tempo advice (♩ = 96), as well as Tovey’s account: ‘[d]isaster awaits performers who attack the middle section without understanding that Brahms uses the words “più andante” in their correct Italian sense of “going on”, i.e. faster.’<sup>154</sup> Flesch also reported: ‘the Più Andante is always invariably played somewhat more rapidly than the plain Andante.’<sup>155</sup>

Another point to note is that whenever Brahms indicated *espressivo* in this movement, I held back the tempo considerably, and then returned to the original tempo in the following passage along with a crescendo-hairpin sign (Ex. 3.18). This approach is made as Brahms’s *espressivo* marking is rendered as an invitation for broadening the tempo by recalling Czerny’s advice that the tempo may be retarded ‘almost always where the Composer has indicated an *espressivo*.’<sup>156</sup>

Ex. 3.18. Brahms, Violin Sonata op. 78, second movement, bars 32-36.



<sup>154</sup> Tovey, p. 257.

<sup>155</sup> Flesch, vol. 2, p. 50.

<sup>156</sup> Czerny, vol. 3, p. 34.

The following concert review from 1933 has been consulted while interpreting the dotted figures in the *andante* section (Ex. 3.19):

In so big an undertaking it would have been impossible that every point should commend itself equally; but though one might occasionally disagree with a fresh interpretation put on a familiar passage, in most instances one kindled with delight at the intuition which had captured those meanings no notation can ever record. As an example of disagreement, one may cite the treatment of the middle section of the Adagio in the G major Violin and Pianoforte Sonata. The tradition for this passage is to lengthen by a little the dotted quavers and correspondingly shorten the semiquavers—a tradition followed by Madame Marie Soldat—who (I have been told) was Brahms's favourite violinist for his sonatas. Its effect was noble and incisive. Miss Menges and Mr. Harold Samuel, on the contrary, hewed out the notes at their exact face value till this admirer of theirs mentally trotted alongside saying *one-two-three-four, one-two-three-four*.<sup>157</sup>

This account rather strongly implies that Brahms may have expected the dotted figures to be over-dotted in a performing context. However, over-dotted rhythms and the funeral march-like character of this *andante* section seemed to be incompatible ideas, as over-dotting sounds too casual and light.<sup>158</sup> The dotted figures in my performance are, therefore, not over-dotted and instead influenced by Bériot's assertion: '[i]n the style of a march. The rhythm must be strictly observed.'<sup>159</sup>

It should be stated that performers in the past had a very different musical sense towards over-dotted rhythms. For example, Georg Simon Löhlein (1725-1781) in his *Clavier-Schule* stated that '[i]f there are many dotted figures in a sad and, in any case, moderate and pathetic melody, the rule of performance style demands that one lengthens the dot by half its worth and performs the following note that much shorter.'<sup>160</sup> Perhaps this was the practice on which Soldat-Roeger's performance was based.

Ex. 3.19. Brahms, Violin Sonata op. 78, second movement, bars 36-42.



<sup>157</sup> M. M. S., p. 548.

<sup>158</sup> 'A casual attitude to dotted rhythms, [...], is certainly the impression given to a late twentieth-century listener by many early twentieth-century recordings, both in the interpretation of note values, and in the clarity and definition of the rhythm. In many recordings up to the 1930s, dotted rhythms are over-dotted, [...], often resulting in a general lack of clarity and control.' See Philip, p. 77.

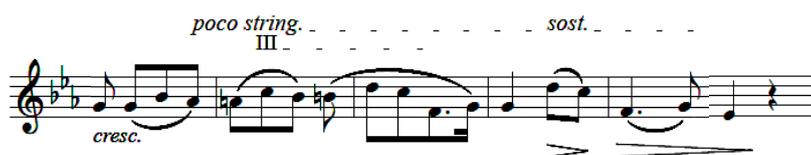
<sup>159</sup> Bériot ([1900]), p. 68.

<sup>160</sup> Brown (1999), p. 622.

A final point to note is that the *sostenuto* sign in bar 89 (Ex. 3.20) is rendered as a *ritenuto* rather than a *ritardando*, meaning a sudden tempo drop is made from the  $d^2$ . As Davies in her own score of Brahms's Piano Trio op. 8 commented: 'sostenuto by Brahms actually means "slower tempo["] | as though one could not get enough richness out of the sentence –.'<sup>161</sup> Edwin Evans (1874-1945) in his treatise also asserted that 'it was customary with Brahms to use the *term* *sostenuto* as implying a slight shade of *ritenuto*.'<sup>162</sup>

It should be remarked that the interpretation of Brahms's *sostenuto* marking as a *ritenuto* or a *ritardando* (as Bülow advised) would differ according to musical context and the performer's musical interpretation. The main point to note here is that Brahms's *sostenuto* marking 'seems always to have indicated some decrease of tempo,'<sup>163</sup> though Becker rather curiously made a statement that goes against this. He remarked that Brahms's *sostenuto* marking is 'in no way to be understood as synonymous with *ritenuto* or *rallentando*,' but should be comprehended as 'restrained in expression well considered, not to be played fleetingly.'<sup>164</sup>

Ex. 3.20. Brahms, Violin Sonata op. 78, second movement, bars 86-91.



<sup>161</sup> Brown and Peres Da Costa (op. 78), p. xiv.

<sup>162</sup> Edwin Evans, *Handbook to the Pianoforte Works of Johannes Brahms. Comprising the Complete Solo Works; Works for Piano and Orchestra; also Works for Piano Duet and Organ Works as Applicable to Pianoforte Solo. Complete Guide for Student, Concert-goer and Pianist* (London: William Reeves, [1936]), p. 155.

<sup>163</sup> Brown and Peres Da Costa (op. 78), p. xiv.

<sup>164</sup> *Ibid.*



Ex. 3.21b. Joachim, *Violinschule*, vol. 3, p. 7.

*Andantino.*  
*dolce assai*

J. Joachim, *Romanze*, Op. 2.

Hol - der Früh - ling, komm doch wie - der!

The dynamic marks in the blue boxes in Ex. 3.22 indicate my practical execution described by Flesch's statement: 'the various gradations of shading in strength are left to the judgment of the individual.'<sup>168</sup> Regarding the question of why composers would create such interpretative space for performers instead of providing dynamic instructions in much more detail to convey their musical ideas clearly and decisively, Flesch explained: '[p]robably because he [the composer] feared that the player might allow himself to be misled into emphasizing and sentimentalizing, and this fear may well be one of the chief reasons for the insufficient dynamic notation of many works.'<sup>169</sup>

Ex. 3.22. Brahms, *Violin Sonata* op. 78, third movement, bars 1-22.

**Allegro molto moderato**

*mp* *p dolce* *p* *più p* *mf* *sempre p*

As marked in Ex. 3.22, the opening theme in my performance is treated not too softly, though Brahms marked *p dolce*; the violin here introduces the main theme for the first time, therefore I considered that the sound should be projected regardless of the dynamic indication. Since the character of the phrase is rather passive, the next *p* passage is presented with slightly less

<sup>168</sup> Flesch, vol. 2, p. 42.

<sup>169</sup> *Ibid.*, vol. 2, p. 43.

volume as well as less intensity in the tone by reducing bow pressure. A slight crescendo is made in bars 7 and 20 along with the ascending bass lines in the piano part (Ex. 3.23); Brahms certainly did not indicate such a mark, but it is unlikely that this means he desired these passages to be completely flat in dynamic. As Florence May reported:

Part of one of my lessons was devoted to the [Mozart] Sonata in F major [...]. Brahms let me play nearly a page of the first movement without making any remark. Then he stopped me. 'But you are playing without expression,' said he, and imitated me, playing the same portion, in the same style, on the upper part of the piano, touching the keys neatly, lightly, and unmeaningly. By the time he left off we were both smiling at the absurd performance. | 'Now,' he said, 'with expression,' and he repeated the first few bars of the subject, giving to each note its place as an essential portion of a fine melody.<sup>170</sup>

Ex. 3.23. Brahms, Violin Sonata op. 78, third movement, bar 7.



On the other hand, the *dolce* passage begins in bar 10 (Ex. 3.22) is executed with a more substantial sound, as Milchmeyer defined *dolce* as a dynamic between *p* and *mf*.<sup>171</sup> A hint of diminuendo is made gradually from bar 10 to 12 to shape the descent of the melody line. Brahms indicated *sempre p* in bar 16 instead of the < > sign as he marked in bars 3 and 4. This suggests that Brahms desired the theme to be expressed in a different dynamic nuance. The theme recurs from bar 14 and is played somewhat more expressively with an increase in volume, which soon diminished in bar 16.

The *leggiero* passage begins in bar 33 (Ex. 3.24) is managed with a light springing bow stroke,<sup>172</sup> but a slightly longer bow stroke is used to keep a hint of lyricism in the bowing. In the same sense, the > signs between bars 37-39 are shown by lingering slightly on the first notes of the slurred duplets (Ex. 3.24: squares) instead of putting strong accents on them. The note c<sup>2</sup> sharp in bar 37 and the d<sup>2</sup> sharp in bar 38 are extended further to underline the melodic

<sup>170</sup> May, vol. 1, pp. 17-18.

<sup>171</sup> Milchmeyer's dynamic sequence: *pp*, *p*, *dolce*, *mf*, *f*, *ff*. See Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden: Meinhold, 1797), pp. 48-50.

<sup>172</sup> The term *leggiero* is 'a designation commonly associated with spiccato bowing during the second half of the nineteenth century.' See Brown (2003), p. 85.

progression over bars 37-40 (Ex. 3.24):  $c^2$  sharp –  $d^2$ ,  $d^2$  sharp –  $e^2$ ,  $e^2$  –  $f^2$ . The time lost due to lingering is regained through shortening the second notes.

According to Christiani, when a sudden *piano* appears followed by a *crescendo*, each time ‘a slight break, or breathtaking (,) is needed between the final *crescendo* and the succeeding *piano*.’<sup>173</sup> Flesch in his treatise also referred to taking ‘a *breathing pause* [,] before a *piano* entering immediately after an enhancement [*crescendo*]’ as ‘the general habit’.<sup>174</sup> He also stated that ‘[a] breathing pause, in such cases, is desirable if only for reasons of tonal purity.’<sup>175</sup> As marked in Ex. 3.24, I employed an inaudible breathing pause between bars 40 and 41, in the middle of the  $e^2$  (about a quaver after being played). In other words, an *accelerando* is employed towards the end of bar 40, and then the remaining time in the bar is added on the  $e^2$  as a means of a breathing pause, and the added time is used to drop the dynamic level smoothly.

Ex. 3.24. Brahms, Violin Sonata op. 78, third movement, bars 33-41.

The double stop passage in bars 83 and 84 (Ex. 3.25), a fragment from the second movement, is executed with the fingering that Kneisel advised in his edition. Kneisel's fingering seems the most vocal among the ones suggested by the early editors, as it is useful to form the phrase into the shape of <>. Schnirlin's and Schultze-Biesantz's fingerings are rejected as their finger patterns contain crossing fingerings (i.e. both fingers are required to move to another string simultaneously instead of remaining on the same string), which could potentially cause a gap between double stops. On the other hand, Flesch, Telmàny, and Schultze-Biesantz advised a portamento between the second and third beat in bar 84, which could make the last quaver of bar 84 sound like an upbeat towards the next bar, rather than the end of the phrase (although to some extent this would be avoidable with careful bow management). For this reason, their fingering suggestions are not taken.

<sup>173</sup> Christiani, p. 257.

<sup>174</sup> Flesch, vol. 2, p. 44.

<sup>175</sup> Ibid.

Ex. 3.25. Brahms, Violin Sonata op. 78, third movement, bars 83-84.

Kneisel (me):

Schnirlin:	$\frac{1}{3}$	$\frac{3}{2}$	$\frac{3}{0}$	1
Flesch:	$\frac{1}{3}$	$\frac{4}{3}$	$\frac{2}{1}$	
Schultze-Biesantz:	$\frac{1}{3}$		$\frac{2}{1}$	
Telmányi:	$\frac{2}{4}$	$\frac{2}{1}$	$\frac{2}{1}$	

As is apparent from Ex. 3.26, from bar 148 onwards, the passages marked with the <> signs are played somewhat slowly to underline the melodic fragments; in case of the first two <>, the lost time is compensated for by playing the two following bars with a more mobile tempo. It also needs to be noted that vibrato is used merely around the peaks of the <> signs.

Ex. 3.26. Brahms, Violin Sonata op. 78, third movement, bars 148-64.

## 3.2. Brahms Sonata for Violin and Piano No. 2 Op. 100

### 3.2.1. First Movement: *Allegro amabile* [CD2: Track 4]

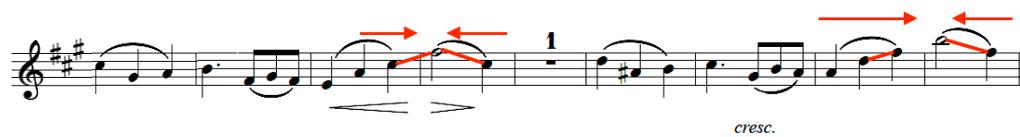
This movement in my performance begins at approximately  $\text{♩} = 112$ , which is slightly slower than Kneisel's ( $\text{♩} = 116$ ) and Flesch's ( $\text{♩} = 120$ ) tempo suggestions, but is close to Schnirlin's ( $\text{♩} = 108-120$ ). The peak of the  $\langle \rangle$  sign over bars 3 and 4 is expressed by spreading the right-hand chord in bar 4 somewhat slowly and delicately, while the climax of the  $\langle \rangle$  sign over bars 8 and 9 is shown by slightly delaying the chord entry in bar 9 as if the top note (melody) is suspended due to an arpeggiation. In this way, the first appearance of the opening motif is shaped into a question-like gesture, and the recurrence of the opening motif in bar 6 into an answer-like gesture. The first and the third chords in bar 13 are also arpeggiated as a means of producing soft accents. On the other hand, in the violin part, vibrato is employed on the first notes in bars 5 and 10. As a response to the arpeggiated chord in bar 4, relatively wider and faster vibrato is used in bar 5 than in bar 10. Portamenti are employed rather discreetly between  $f^2$  sharp and  $e^2$  in bar 5, and between  $e^2$  and  $c^2$  sharp in bar 10 to induce the sound inflexions better into the  $\curvearrowright$  shape, and also to enhance a sense of lyricism in the phrases.

Ex. 3.27. Brahms, Violin Sonata op. 100, first movement, bars 1-15.

The image displays a musical score for the first movement of Brahms' Violin Sonata Op. 100, bars 1-15. The score is written for Violino and Pianoforte. The tempo is marked 'Allegro amabile'. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into three systems. The first system covers bars 1-6, the second system covers bars 7-12, and the third system covers bars 13-15. Red circles highlight specific chords in the piano part: one in bar 4, one in bar 13, and two in bar 13. A red line is drawn above the violin part in bar 4, and another red line is drawn above the piano part in bar 9.

When the opening theme appears in the violin part for the first time (Ex. 3.28a), I played the theme at a slightly faster tempo ( $\text{♩} = 120$ ) than the one taken in the opening by recalling Klauwell's advice: '[t]he immediate repetition of a section must be rendered with a change of tempo.'<sup>176</sup> In fact, Klauwell encouraged performers to take a 'somewhat broader (more expressive)' tempo in the repetition,<sup>177</sup> but since the rhythmic pattern in the piano part becomes more vigorous from bar 21 (Ex. 3.28b) – where the opening theme begins in the violin – with quaver movements and syncopations, I decided that taking a faster tempo in the recurrence is more appropriate.

Ex. 3.28a. Brahms, Violin Sonata op. 100, first movement, bars 21-29.



Ex. 3.28b. Brahms, Violin Sonata op. 100, first movement, bars 21-24.



In terms of the < > sign over bars 23 and 24 (Ex. 3.28a), it is accomplished in my performance through a hint of accelerando towards  $f^2$  sharp in bar 24, and a subtle ritardando towards  $c^2$  sharp in the same bar. As Fanny Hensel (1805-1847) noted down in her score of her *Allegro ma non troppo* in F minor: '[t]his piece must be performed with much variation of tempo, but always gentle and without disorderliness. The signs < > stand for accelerando and ritardando. F. H.'<sup>178</sup> Hugo Riemann (1849-1919) also remarked that '[t]he < > is to be understood more as agogic: < increasing shortening of the values, > decreasing stress.'<sup>179</sup> On the top of the tempo manipulations, portamenti are employed between  $c^2$  sharp and  $f^2$  sharp over bars 23-24, and between  $f^2$  sharp and  $c^2$  sharp in bar 24 to convey the < > sign more lyrically, as Soldat-Roeger

<sup>176</sup> Klauwell, p. 15.

<sup>177</sup> Ibid.

<sup>178</sup> Clive Brown, 'General Issues of Performing Practice', in *Brahms Performance Practices in Johannes Brahms' Chamber Music* by Clive Brown, Neal Peres Da Costa, and Kate Bennett Wadsworth (Kassel: Bärenreiter, 2015), p. 6

<sup>179</sup> Ibid.

demonstrated in her performance of Spohr's *Adagio* (Ex. 3.28c). Vibrato is also applied on  $f^2$  sharp in bar 24.

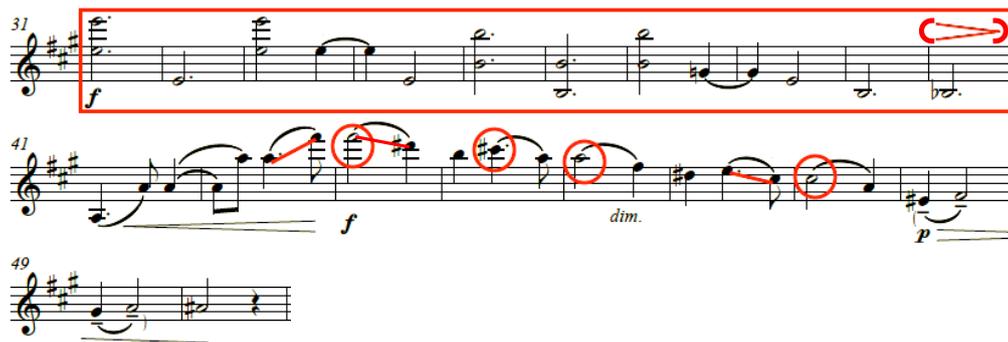
Ex. 3.28c. Spohr, Violin Concerto no. 9, second movement, bars 8-9, Soldat-Roeger (1926).



Brahms did not indicate the < > sign over bars 28 and 29 (Ex. 3.28a), but in my performance, fundamentally the same approach is made to these bars as bars 23-24. The only differences in the approach to bars 28-29 are a slightly early execution of the accelerando in bar 28, and not using consecutive portamenti. These are practised to create a bigger musical gesture than the one formed over bars 23-24.

The first ten bars of the transition passage after the opening theme section (Ex. 3.29) are played with continuous vibrato which is narrow and subtle in reference to Spohr's guidance: '[l]ong sustained notes may [...] be animated and reinforced by it [vibrato].'<sup>180</sup> After those bars, vibrato in the transition passage is used merely on the notes considered to be melodically important. The circled notes in Ex. 3.29 indicate where vibrato is applied in my performance.

Ex. 3.29. Brahms, Violin Sonata op. 100, first movement, bars 31-50.



A subtle diminuendo is executed towards the end of bar 40 (Ex. 3.29) to be able to make a crescendo again towards *forte* in bar 43. Here my approach reflects Bülow's practice '*Crescendo=p, decrescendo=f*',<sup>181</sup> as well as Flesch's assertion: '[t]here are innumerable instances of *f cresc. f*, or *p dimin. p*, which, naturally, is sheer nonsense. Unquestionably, in

<sup>180</sup> Spohr, p. 163.

<sup>181</sup> Flesch, vol. 2, p. 43.

such cases it should always be: *f dimin. cresc. f; p. dimin. cresc. p.*<sup>182</sup> Schnirlin also seems to have agreed to the views of Bülow and Flesch. In his edition, he marked *mp cresc.* over bars 39 and 40 in the violin part. On the other hand, portamenti are added between a<sup>2</sup> and f<sup>3</sup> sharp in bar 42 to maximise the emotional intensity towards the climax in the next bar, and between f<sup>3</sup> sharp and d<sup>3</sup> sharp in bar 43 to prolong the climax; and between e<sup>2</sup> and c<sup>2</sup> sharp in bar 46 to deliver a sense of musical closure.

Brahms originally marked *teneramente* and *p* in bar 66 (Ex. 3.30).<sup>183</sup> This may suggest that he had envisaged this second subject to be somewhat firm and not too tenderly expressive in terms of its timbre. In order to create such a timbre in my performance, a relatively steady and weighted bow movement is employed; and vibrato is mostly avoided especially in the beginning of the theme. The circled notes in Ex. 3.30 indicate where vibrato is applied in my performance. As evident from the example, vibrato is used more frequently towards the *forte* passage, responding to the musical demand for increased expressivity. In bar 83, however, vibrato is employed purely as a method to enhance the sound intensity equivalent to the octaves in bars 81 and 82, as double stops tend to resonate more than single notes. In his *Booklet on the Violin* (1904), Albert Tottmann (1837-1917) remarked that vibrato may be used ‘to equalize’ timbre as well as ‘to enhance the carrying power of the tone’:

There are three kinds of violin tones: open string; stopped tones which are the double or octave of the open string with which they vibrate; and covered tones, which, besides themselves, have no other free tone on the violin. Accordingly, the scales may be divided into free (with open strings), and covered (without open strings, as D flat major.) The sound of the covered scales is duller than that of the free or open-string scales. To equalize this unevenness, and at the same time enhance the carrying power of the tone, particularly in slow passages, the vibrato is employed. | By means of the vibrato, the vibration of the string (the life of the tone) is increased and the tone made more clear.<sup>184</sup>

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<sup>182</sup> Ibid., vol. 2, p. 42.

<sup>183</sup> Clive Brown and Neal Peres Da Costa, in their edition of the Brahms violin sonata op. 100 (Kassel: Bärenreiter, 2015), p. xiii.

<sup>184</sup> Siegfried Eberhardt, *Violin Vibrato: Its Mastery and Artistic Uses: Practical Suggestions for Correct Technical Development and Good Violin Tone Production*, trans. by Melzar Chaffee (New York: Carl Fischer, 1911), p. 12.

Ex. 3.30. Brahms, Violin Sonata op. 100, first movement, bars 66-86.

Ex. 3.31. Brahms, Violin Sonata op. 100, first movement, bars 117-33.

Following to Brahms's indication *f marcato* in bar 117 (Ex. 3.31), a *martelé* (hammered) stroke is used in my performance on the crotchets in bars 117-18 and 124-27. The signs (▷) in Ex. 3.31 symbolise *martelé* stroke.<sup>185</sup> In terms of the triplets with dots in bars 117-18 and 125-26, they are executed with an off-string staccato stroke, which is longer and more heavily weighted. The notes with dots in bars 128-29, however, are played with a *détaché* stroke to produce more sound, as the register of the notes is low; and also to convey less energetic articulation.<sup>186</sup> Vibrato is applied to every note where a *martelé* stroke is accomplished to avoid any dryness in

<sup>185</sup> Joachim's *Violinschule* introduced this sign by explaining: '[t]he perpendicular line represents the beginning of the note, where the maximum of tone is produced, while the extreme point to the right of the triangle indicates the finish of the note, where the minimum of sound occurs. If several of these hammered elastic notes are played in quick succession, with a change of bow-stroke for each note, the proceeding is called *martelé* bowing.' See Joachim and Moser, vol. 1, p. 116.

<sup>186</sup> 'It is another matter again if the author does not write in either the word *staccato* or *leggiero*, but indicates the necessary shortness of the notes by placing dots over them. In such cases the performer will be quite thrown back on his own taste and musical feeling, and will have to show, in addition to this, that he understands how to read between the lines.' See *Ibid.*, vol. 3, p. 12.

sound which could arise from the fast and accented bow movements. This approach though is against Auer's practice: '[a]s a rule I forbid my students using the *vibrato* at all on notes which are not sustained, [...].'<sup>187</sup>

In the final passage before the recapitulation (Ex. 3.32), Brahms indicated slightly different performing instructions over the fundamentally identical motifs: *piano*, *dolce*, and *più piano*.

Ex. 3.32. Brahms, Violin Sonata op. 100, first movement, bars 146-57.

In my performance, an intense and pure tone is attempted in the *piano* section (bars 146-49) by drawing the bow 'slowly and evenly across the string[s], which the hairs grip firmly though delicately,' and by not using any vibrato.<sup>188</sup> On the other hand, a somewhat lighter and sweeter timbre is attempted in the *dolce* section by reducing bow pressure slightly but not the speed; and by allowing vibrato on the c<sup>3</sup> sharp in bar 150. Here my approach reflects three different accounts from Johann Joachim Quantz (1697-1773), Wilhelmj, and Ranken. Interestingly, Quantz and Wilhelmj described *dolce* principally in relation to bow management, while Ranken relates it to vibrato. Quantz stated: '[a]n *Arioso*, *Cantabile*, *Soave*, *Dolce*, or *poco Andante* is executed quietly, and with a light bow-stroke.'<sup>189</sup> Wilhelmj similarly remarked:

If the Bow is placed at a great distance from the Bridge (and therefore almost over the Finger-board—"sur la touché"), while the Bow moves *at a considerable speed*, though without pressure, the result is a tone of little intensity, but of a clarinet-like sweetness and much carrying power. This is known as *Dolce*. As a special effect it is most valuable.<sup>190</sup>

<sup>187</sup> Auer (1921), p. 62.

<sup>188</sup> Ranken reported that this way of producing sound is 'a characteristic of the Joachim Quartet that distinguished it from all modern quartets.' See Ranken, pp. 12-13.

<sup>189</sup> Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) trans. by Edward R. Reilly as *On Playing the Flute* (London: Faber and Faber, 1966), p. 231.

<sup>190</sup> Wilhelmj and Brown, vol. IIb, p. vii.

Whereas Ranken observed: '[i]n *piano dolce* sections a free use was usually made of the *vibrato*, producing thus the sweetness that the word *dolce* indicates, [...].'<sup>191</sup> It must also be mentioned that Brahms may have expected a tempo relaxation over this *dolce* section, based on the account from William Primrose (1904-1982):

[Sir Charles] Stanford was a friend of Brahms, and it was he who brought to my attention the fact that when Brahms writes the word *dolce* he means not only all that it connotes but indicates a slightly slower pace as well. If you examine the Brahms works where this word occurs, you will note that the music lends itself very well to this admonition.<sup>192</sup>

Regarding the *più piano* section beginning in bar 152 (Ex. 3.32), vibrato is not used. Instead, an even lighter timbre is attempted through decreasing bow pressure even further and placing the bow nearer to the fingerboard. The bow speed is kept slightly faster than in the previous section to reflect Ranken's observation:

A *pianissimo* passage following on a merely *piano* one was seldom played simply *more piano*, with a *smaller* tone, but it was nearly always given a different character as well: That is to say, very usually, as soon as the *pp* sign occurred, instead of using *less* bow, one played with about double as much as before, drawing the bow lightly and swiftly across the strings at the top end of the finger-board.<sup>193</sup>

Wilhelmj and Brown in their treatise also advised performers to bring the bow close to the fingerboard with reduced pressure in *pianissimo* passages. Their advice in relation to bow speed, however, completely opposes Ranken's: '[t]he extreme of softness (*pianissimo*) is obtained by moving the Bow with extreme slowness, by placing it very far away from the Bridge, by absence of pressure, and by tilting the Bow so that very little hair is touching the string.'<sup>194</sup> Another interesting piece of advice to note comes from Edmund van der Straeten (1855-1934). Referring to a repetition of the opening theme in *pianissimo* from J. Raff's *Cavatina* op. 85 no. 3, Van der Straeten rather curiously instructed: '[b]ring the bow nearer to the bridge, using its full length for each slur but without any appreciable pressure, so that the tone retains its roundness but receives a sombre, somewhat mysterious character.'<sup>195</sup>

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<sup>191</sup> Ranken, p. 19.

<sup>192</sup> William Primrose, *Walk on the North Side: Memoirs of a Violist* (USA: Brigham Young University Press, 1978), p. 169.

<sup>193</sup> Ranken, p. 17.

<sup>194</sup> Wilhelmj and Brown, vol. IIb, p. vii.

<sup>195</sup> E[dmund] van der Straeten, *Notable Violin Solos: How to Play them with Understanding, Expression and Effect* (London: William Reeves, [1922]), p. 6.

According to Tobias Matthay (1858-1945):

We must not allow ourselves to be misled by the inaccurate markings found in the texts of editors and of the composers themselves. Chopin, Schumann and Brahms, for instance, are constantly found to have marked *Ritardos*, when they have really meant the Rubato swinging-back of a rhythm after a preceding (but unmarked) *accelerando*; and *vice versa*, they have often marked *accelerandos* when they have failed to note the preceding causal ritardos.<sup>196</sup>

Taking Matthay's advice into account, in my performance all of the tempo manipulations within the *vivace* section beginning in bar 243 (Ex. 3.33a) are arranged in pairs: *accelerando* and *ritardando*, or even *a tempo* and *ritardando*. For example, an *accelerando* is executed over bars 245-46 to create the possibility of enhanced expression, and then a *ritardando* towards the second beat of bar 248, the peak of the  $<f>$  sign over bars 247-48. Another *accelerando* is employed towards the  $c^3$  natural in bar 250 (Ex. 3.33b), the climax of the  $<f>$  sign over bars 249-50. The tempo reached in bar 250 is kept more or less until bar 257, and then eventually a *poco ritardando* is accomplished in bar 258 as Brahms instructed. In order to make a *poco ritardando* over bars 266-67, *a tempo* by means of a return to the opening tempo of the *vivace* section is made in bar 259. Ex. 3.33b also shows where portamenti are employed in my performance.

Ex. 3.33a. Brahms, Violin Sonata op. 100, first movement, bars 243-48.

The image displays two systems of musical notation for Brahms' Violin Sonata op. 100, first movement, bars 243-48. The first system, starting at bar 243, is marked 'vivace'. The violin part features a red arrow pointing right above it, indicating an accelerando. The piano accompaniment includes 'p cresc.' markings. The second system, starting at bar 247, features a red arrow pointing left above it, indicating a ritardando. The piano part concludes with a forte 'f' dynamic marking.

<sup>196</sup> Tobias Matthay, *Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing* (Boston: The Boston Music Company, 1913), p. 71.

Ex. 3.33b. Brahms, Violin Sonata op. 100, first movement, bars 249-80.

*f* *f* *dim.*  
*poco rit.* *a tempo*  
*p*  
*sempre più dim.*  
*poco rit.* *a tempo*  
*dolce sempre* *f*  
*254*  
*261*  
*271*

### 3.2.2. Second Movement: *Andante tranquillo* [CD2: Track 5]

My tempo choice for this movement is approximately ♩= 58, slightly faster than Flesch's tempo suggestion (♩= 56) but slower than Kneisel's (♩= 60) and Schnirlin's (♩= 60-65) advice.

Brahms's slurring in my performance is attained through more careful bow management such as keeping the bow steady, and planning bow distributions in advance. It must be, however, noted that tone expressions by means of dynamic and timbre could be somewhat monotonous due to a lack of freedom in bow usage. Perhaps this is the reason Kneisel and Flesch in their editions advised more bow changes over Brahms's slurring.

My approach to the *Andante tranquillo* section (Ex. 3.34) generally reflects George Lehmann's observation: '[t]he "tranquil" tone. It receives its character chiefly from quiet, even bowing, finger-accuracy, and even, though not strongly marked, rhythm.'<sup>197</sup> Apart from a hint of *accelerando* employed towards the second  $g^2$  in bar 6, other tempo manipulations are not considered in this section. Instead, a sense of musical flowing is attempted through varying the bow pressure according to the musical importance of the notes, and avoiding any abrupt bow movements. Vibrato is only sparingly used, mostly over the *espressivo* passage in bars 11-12 along with extra bow pressure, as Kneisel in his edition suggested rendering the *dolce* as *pp*, and the *espressivo* as *mp* (Ex. 3.35). On the other hand, natural harmonics are often employed in this section to create a musical atmosphere, which is warm but not too sentimental.

Ex. 3.34. Brahms, Violin Sonata op. 100, second movement, bars 1-15.

Andante tranquillo

*p dolce*

8

*dolce* *espress.* *pp* *dim.*

Ex. 3.35. Brahms, Violin Sonata op. 100, second movement, bars 10-11, Kneisel (1918).

*dolce(pp)* *(mp) espress.*

<sup>197</sup> Lehmann, p. 67.

As many early editors such as Kneisel, Auer, Flesch, and Schultze-Biesantz advised in their editions, the *Andante* section (Ex. 3.36) in my performance also begins on the D-string. In this way, a slightly more weighted timbre is attained than in the opening of the *Andante tranquillo* section where Brahms indicated *dolce* from the beginning. The < > sign in bar 74 is shaped with two consecutive portamenti, while the one in bar 77 is shown by an *accelerando* towards the circled  $e^2$  in Ex. 3.36 and a slight dwelling upon it. The double stop in bar 80 is played in an arpeggio manner to avoid any accent on it. The hairpins in bars 88 and 92-93 are rendered as forward and backward musical motions, since they appeared next to one another with *crescendo* and *diminuendo* signs. As marked in Ex. 3.36, a subtle *accelerando* is also executed towards the  $c^3$  in bar 88. This execution is made rather spontaneously, while attempting to make a phrase towards *forte* in bar 89.

Ex. 3.36. Brahms, Violin Sonata op. 100, second movement, bars 72-93.

My portamento employed between the open string  $a^1$  and the  $f^2$  sharp in bar 74 (Ex. 3.36) needs to be reviewed. Since the beginning note of the portamento is the open string, audible shifting is produced by putting down ‘the first finger behind the nut and draw[ing] it up to’  $d^2$ .<sup>198</sup> David, Dunn, Flesch, and Achille Rivarde (1865-1940) in their treatises mentioned this type of portamento, thus it seems fairly clear that the practice was a mainstream performing tradition in Brahms’s time. It needs to be pointed out that David and Dunn described merely how to produce such a portamento with the first finger (*B*-portamento),<sup>199</sup> whereas Flesch and Rivarde remarked that the portamento may be executed either in the form of a *B*- or an *L*-portamento.<sup>200</sup> On the other hand, James Winram rather strenuously argued that portamento from an open string should ‘always’ be avoided:

<sup>198</sup> David, vol. 2, p. 51. See also Dunn, p. 29; Flesch, vol. 1, p. 146.

<sup>199</sup> Ibid.; Dunn, p. 29.

<sup>200</sup> Flesch, vol. 1, p. 146; Achille Rivarde, *The Violin and Its Technique: As a Means to the Interpretation of Music* (London: Macmillan, 1921), p. 25.

Always go from an open string to a note in any position cleanly, whether *slurred* or in *separate bows*. To give an example, play A open string then D first finger second string, third position. Any attempt at sliding the first finger from the first position must be promptly stopped, as this is the most shocking fault in shifting. There may be some scepticism [sic] about the matter by some, but they can easily prove it by asking some cultured singer to sing the two notes here given, A and D. They will sing these two notes cleanly, without any sound between the notes; and if ever a violinist does anything on the violin that would be considered bad in vocalism, the sooner it is stopped the better. It is surprising that some teachers should maintain that the finger in going from an open string to a note in the positions (slurred), should slide along the string, and start from nothing as it were—*i.e.*, from inside the peg-box behind the nut. This contention is too absurd ever to receive the slightest consideration.<sup>201</sup>

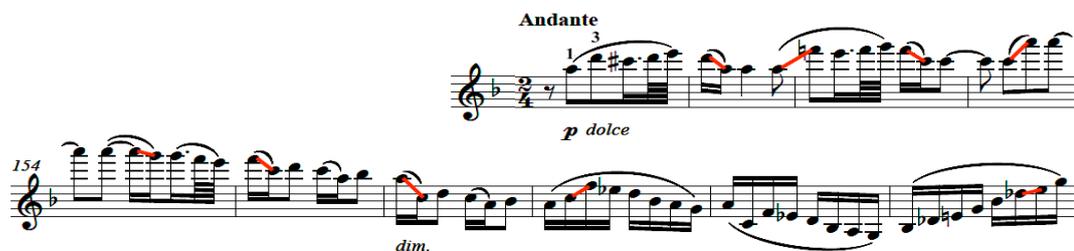
It is not entirely clear how Winram was so convinced that ‘cultured’ singers would sing without any portamento between the notes ‘A and D’. Since he did not provide any musical examples that would support his statement, there is a limit to the possibilities of appreciating his argument. It is, nevertheless, interesting to note that Adelina Patti (1843-1919) – one of the leading opera singers of the late nineteenth century – evidently made an audible slide between a<sup>1</sup> and d<sup>2</sup>, while singing *Voi che Sapete* from Mozart’s *Le Nozze di Figaro* (Ex. 3.37).<sup>202</sup>

Ex. 3.37. Mozart, *Voi che Sapete* from *Le Nozze di Figaro* (Act 2), bars 27-28, Patti (1905).



By recalling Ranken’s account of *dolce*,<sup>203</sup> I frequently used relatively narrow and fast vibrato while playing the last *Andante* section. On the other hand, Ex. 3.38 demonstrates where portamenti are employed in my performance. A portamento is avoided between a<sup>2</sup> and d<sup>3</sup> in bar 150 by reaching the d<sup>3</sup> with a finger extension. A degree of bow pressure is reduced while shifting from c<sup>3</sup> to a<sup>3</sup> in bar 153 to convey a sense of distance.

Ex. 3.38. Brahms, Violin Sonata op. 100, second movement, bars 150-59.



<sup>201</sup> Winram, pp. 43-44.

<sup>202</sup> <<https://www.youtube.com/watch?v=VKC7ygaHrso>> [accessed 12 May 2016].

<sup>203</sup> Ranken, p. 19.

The *Vivace* section which begins in bar 16 is performed approximately at the tempo  $\downarrow = 60-62$ , which perfectly agrees with Kneisel's ( $\downarrow = 60$ ) and Schnirlin's ( $\downarrow = 60-65$ ) suggestions but is slightly faster than Flesch's ( $\downarrow = 56$ ). The *Vivace di più* section, on the other hand, is performed at a faster tempo ( $\downarrow = 66$ ) than the previous *Vivace* section to reflect Kneisel's and Flesch's tempo advice ( $\downarrow = 66$ ) as well as the account from Tovey: '[t]he direction "vivace di più", on the second appearance of the scherzo theme, does not, as it might, mean only "vivace again", but "faster than before".'<sup>204</sup> The final *Vivace* section which ends this movement is executed at approximately  $\downarrow = 69$ , corresponding with Flesch's advice.

The staccato notes in the *Vivace* sections are executed without vibrato, but a clear and round articulation is attempted. The articulation in the piano part is also intended to be light, clear, and round, recalling Tovey's guidance which specifically refers to the *Vivace di più* section: '[i]n any convincing tempo it is very difficult to play with a sufficiently light and accurate pianoforte touch, and, in the second version, the pianoforte should be light enough for the violinist to risk playing his pizzicatos without effort.'<sup>205</sup>

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<sup>204</sup> Tovey, p. 262.

<sup>205</sup> Ibid., pp. 262-63.

### 3.2.3. Third Movement: *Allegretto grazioso (quasi Andante)* [CD2: Track 6]

The opening theme in my performance is performed at approximately  $\text{♩} = 66$ . This tempo choice closely reflects Kneisel's ( $\text{♩} = 63-69$ ) and Schnirlin's ( $\text{♩} = 60-72$ ) tempo suggestions. Kneisel in his edition advised that the entire opening theme be played on the G-string, while Auer, Bouillon, Flesch, and Schnirlin provided a fingering that requires moving to the D-string sometimes in the second half of the theme. In my performance, Auer's fingering is used as noted down in Ex. 3.39.

Ex. 3.39. Brahms, Violin Sonata op. 100, third movement, bars 1-31.

Although Auer suggested a different fingering for the recurrence of the opening theme in bar 20, the same fingering is used in my performance whenever the theme returns.<sup>206</sup> Instead, I attempted to produce different timbres by varying the bow pressure and the use of vibrato. For instance, vibrato is not used at all over the opening theme (bars 1-12), but sparingly applied when the theme recurs for the first time (bars 20-31) along with slightly increased bow pressure by recalling the account from Ranken:

In *piano espressivo* sections, the *vibrato* (if used at all) was used sparingly and not in a way to interfere with the intensity of the tone, *i.e.* there was no movement of the hand big enough to produce perceptible waves of sound and often all that it consisted in was a slight movement of the tip of the finger which helped to intensify the tone and expression. | The bow in the meantime moved slowly with a concentrated pressure of the first finger on the stick and with an even grip of the string.<sup>207</sup>

As a result, a warmer and more expressive timbre is attained in the recurrence of the theme. It seems likely that Auer also envisaged the theme beginning in bar 20 to be somewhat more

<sup>206</sup> This was due to difficulties specific to my instrument when producing a  $c^2$  sharp on the G-string.

<sup>207</sup> Ranken, p. 19.

expressive, as in his edition, he added *con suono ed espressione* over bars 20-22. On the other hand, Kneisel in his edition marked *mf* in parentheses whenever the violin has the opening theme, which Brahms marked with *p*. This may suggest that Kneisel desired the *piano* sound to be somewhat deep and concentrated, not light and soft. Tovey indeed described this movement as ‘a rondo, deeply thoughtful in tone’.<sup>208</sup> He also reported that this movement ‘is often played too fast, but suffers still more from being played with too small a tone and too timid a style in its opening theme, which should be taken as one of the outstanding cantabiles for the fourth string.’<sup>209</sup> Taking all of these sources of information into account, the bow movement in my performance is always kept even and steady with a certain amount of bow pressure. This helped me to achieve a more focused and richer tone in the *piano* passages.

Another point to discuss is my approach to the < > signs in bars 9, 28, and 29-30 (Ex. 3.39). The peaks of the < > signs in bars 9 and 28 are expressed by lingering slightly on the circled notes in Ex. 3.39. The < > sign over bars 29-30 is shown by a hint of accelerando towards the e<sup>1</sup> in bar 30, and a subtle ritardando towards the b in the same bar.

It should also be mentioned that most of the emphasised notes in this movement are played with vibrato, and its speed and width are varied according to the desired musical intensity. For instance, vibrato is employed on g<sup>2</sup> natural in bar 78 and f<sup>2</sup> natural in bar 80 (Ex. 3.40: circles); relatively faster and wider vibrato is applied on the g<sup>2</sup> natural from the beginning of the note to create a sense of strong accentuation, whereas comparatively narrower and more subtle vibrato is used on the f<sup>2</sup> natural to make a milder accent. Vibrato is also employed towards the end of the double stop in bar 87, which is played in an arpeggio manner to enhance a sense of lyricism.

Ex. 3.40. Brahms, Violin Sonata op. 100, third movement, bars 78-87.

<sup>208</sup> Tovey, p. 263.

<sup>209</sup> Ibid.

### 3.3. Brahms Sonata for Violin and Piano No. 3 Op. 108

#### 3.3.1. First Movement: *Allegro* [CD2: Track 7]

The most common expressive mark that appears in this movement is a hairpin (<>);<sup>210</sup> in total thirty-six hairpins are included in the violin part, mainly over the first and second principal theme areas. The first ten hairpins are allocated between bars 1-24 where the first principal theme is introduced. Before discussing my approaches to them, it must be noted that the positioning of the hairpins in bars 3-4 and bars 7-8 is somewhat uncertain. They are rather carelessly marked in early editions including the first edition published in 1889; the centres of the hairpins in the violin and piano parts occur in slightly different places each time (Ex. 3.41a-b). In Schnirlin's edition (1926), the centres are even directed to the third beat (Ex. 3.41c), whereas other editions such as those by Auer (1916), Kneisel (1918), Flesch (1926), and Schultze-Biesantz (1929) have the centres more or less on the last quavers. Interestingly though, in the preface of his edition of Brahms op. 100 where Schnirlin provided some examples to illustrate how rhythmic notation is amended in his editions from the originals, the opening of this movement is mentioned and, in the example, the hairpins in bars 3 and 4 are centred in the region of the last quavers (Ex. 3.41d). Regarding this hairpin issue, my performance follows the editors' opinion from the Bärenreiter edition (2015), in which they remarked in the Preface: 'it seems most likely that Brahms envisaged the peak of the <> to be positioned before the final 8<sup>th</sup>-note [quaver] in the violin part.'<sup>211</sup>

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<sup>210</sup> The term 'hairpins' is defined as 'nickname for the signs < and > and which represent crescendo and diminuendo' in *The Oxford Dictionary of Music* (Second Edition: revised and edited by Michael Kennedy, and associate editor, Joyce Bourne, 2006).

<sup>211</sup> Clive Brown and Neal Peres Da Costa, in their edition of Brahms Violin Sonata op. 108 (Kassel: Bärenreiter, 2015), p. xii.

Ex. 3.41(a-d). Brahms, Violin Sonata op. 108, first movement, bars 1-8 (a-c), bars 1-4 (d).

(a) First edition (1889): Violin Part.

**Allegro.**

*p sotto voce ma espressivo*

(b) First edition (1889): Piano Part.

**Allegro.** Johannes Brahms, Op. 108.

Violine. *p sotto voce ma espressivo*

Pianoforte. *p sotto voce*

(c) Schnirlin's edition (1926): Violin Part.

**Allegro** ( $\text{♩} = 72-80$ )

*p sotto voce ma espressivo*

(d) Schnirlin's edition (1926): Violin Part in the Preface.

**12.** **Allegro**

Original: *p Violino*

Übersichtlicher:  
Plus clair:  
Easier to read: *p*

Ex. 3.42. Brahms, Violin Sonata op. 108, first movement, bars 1-24.

In my performance, the hairpins at A, B, C, and E are executed in relation to a rhythmic or tempo modification, while the hairpins at D, F, G, and H are achieved merely by varying the intensity of tone. My approach to the hairpins at A and B is based on Fanny Davies's recollection:

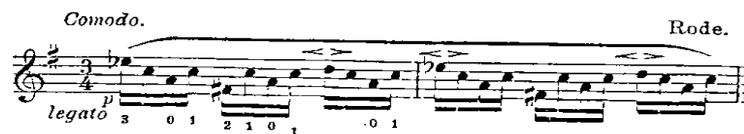
The sign "<>," as used by Brahms, often occurs when he wishes to express great sincerity and warmth, applied not only to tone but to rhythm also. He would linger not on one note alone, but on a whole idea, as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or a phrase rather than spoil it by making up the time into a metronomic bar.<sup>212</sup>

In order to attain 'sincerity' in timbre, extra bow pressure is used instead of bow speed (amount) when creating a crescendo-decrescendo effect. Vibrato is applied towards the centre of the hairpins to achieve additional 'warmth' in the sound. Since the hairpins in the violin part are placed in the middle of a long note, the piano initially expands the time for the execution of the hairpins by allowing an early entry on f in bars 3 and 4 (Ex. 3.43: circles).

Ex. 3.43. Brahms, Violin Sonata op. 108, first movement, bars 3-4.

<sup>212</sup> Fanny Davies, 'Some Personal Recollections of Brahms as Pianist and Interpreter', in *Cobbett's Cyclopedic Survey of Chamber Music* (London: Oxford University Press, 1929), vol. 1, p. 182.

The lingering time on f is the result of a spontaneous decision. The note is held until the intensity of tone and vibrato from the violin begins to fade away. The crescendo in the piano part is made towards F in the left hand rather than f in the right hand to attain greater ‘warmth’ in the timbre. The time lost in each bar by lingering on the f is not compensated, which perfectly reflects Brahms’s practice described above, but contrasts with what Joachim’s *Violinschule* advised in relation to the musical example below, where hairpins are marked over a similarly continuous rhythmic pattern to that in the piano parts in bars 3, 4, 7, and 8 (Ex. 3.43-44). Moser stated in that the lost time ‘must be’ reimbursed:



Here the close shakes necessitate not only a slight lingering on the notes marked <>, but the bow should also support the vibration by a soft pressure on the string. The time lost on the vibrated note must be regained from the notes that follow, so that the proceeding takes place without in any way interrupting the rhythmic flow of the passage.<sup>213</sup>

The hairpins in bars 7 and 8 (Ex. 3.44) are executed essentially in the same way as those in bars 3 and 4, but in a somewhat milder manner in terms of the intensity of expression; slower and wider vibrato is used in the peaks of the hairpins and also each time the crescendo in the piano part is made towards e instead of c in the left hand to emphasise the syncopated rhythm as a method to convey the hairpins instead of a large variation in the dynamic.

Ex. 3.44. Brahms, Violin Sonata op. 108, first movement, bars 7-8.



The hairpin in bar 9 (Ex. 3.45) is accomplished by lengthening the note value of b<sup>2</sup> flat through an early entrance.

<sup>213</sup> Joachim and Moser, vol. 3, p. 7.

Ex. 3.45. Brahms, Violin Sonata op. 108, first movement, bar 9.



On the other hand, the hairpin in bars 13-15 (Ex. 3.46) is shown by employing a subtle *accelerando* towards the first  $b^2$  natural in bar 15 and a gentle *ritardando* towards the end of the hairpin to bring the tempo back to the starting speed. This is a type of rubato Marie Soldat-Roeger often demonstrated in her recording of Spohr's *Adagio* (Ex. 3.47). Vibrato is also applied on the first  $b^2$  natural in bar 15 as I considered it to be the climax of the phrase. Interestingly, Menuhin in his recording of 1947 clearly displays a different conception of possible phrasing by employing an agogic accent on  $e^3$  in bar 14.<sup>214</sup>

Ex. 3.46. Brahms, Violin Sonata op. 108, first movement, bars 13-15.



Ex. 3.47. Spohr, Violin Concerto no. 9, second movement, bar 53, Soldat-Roeger (1926).



In the piano parts in bars 11-12 (Ex. 3.48) and 16-21 (Ex. 3.49), there are repetitive three-against-two rhythms, which interestingly convey a sense of holding back that brings more attention to the chord progressions. Perhaps this is why Fanny Davies, who performed this sonata with Joachim in 1889, marked in the copy from which she played '*nicht zu schnell* (not too fast): *pim, pim, pim*' over the piano passage in bars 11 and 12 (Fig. 3.2).<sup>215</sup>

<sup>214</sup> <<http://www.contraclassics.com/browser/composition:36>> [accessed 12 August 2016].

<sup>215</sup> Brown and Peres Da Costa (op. 108), p. xii.

Fig. 3.2. Brahms, Violin Sonata op. 108, first movement, bars 11-12, Fanny Davies's Annotation.



Since a certain rhythmic complexity is already presented in the piano part, we did not consider any additional rhythmic or tempo modifications as a way to express hairpins. Instead, the feelings of resistance and uncertainty come from the harmonic and rhythmic language in the piano part and also from the chromatic movements in the violin part. These aspects are underlined by playing the passages slightly under tempo as well as by using a steady and even bow. In addition, the hairpins in bars 11-12 and 19-20 are highlighted by employing vibrato on  $e^2$  flat in bar 12 (Ex. 3.48: circle) and  $g^2$  in bar 20 (Ex. 3.49: circle), while the hairpin in bars 16-17 is shaped entirely by adding extra bow pressure over  $b^2$  flat in bar 17 (Ex. 3.49: square).

Ex. 3.48. Brahms, Violin Sonata op. 108, first movement, bars 11-12.



Ex. 3.49. Brahms, Violin Sonata op. 108, first movement, bars 16-21.



The most conventional method to control the volume of tone without altering the bow speed would be by varying the amount of pressure put onto the right index finger against the strings. According to Kneisel, the volume also can be adjusted as follows, a technique which could well be applied on the hairpins in bars 11-12 (Ex. 3.48) or 16-17 (Ex. 3.49):

By raising the violin, *crescendo* can be produced, and by lowering it, *diminuendo*. But avoid exaggeration. The raising and lowering of the instrument can be done so as to be hardly noticeable.<sup>216</sup>

Flesch, however, did not encourage performers to use such a practice for the following reasons:

The swelling of the tone is supported by *raising* the violin. In certain cases this is advantageous for the reason alone that the raising of the instrument which parallels the increase in power of the tone represents a logical and visually satisfying movement and, so to speak, makes the *crescendo* visible. Employed as a matter of *principle*, however, it is less commendable, since it induces the bow to remain passive. | [...] | The *lowering* of the violin to produce a *diminuendo* injures tone production as well as the whole manner of playing. Besides, it does not look well, and hence should be repudiated without condition.<sup>217</sup>

The hairpin in bars 22-23 (Ex. 3.50) is executed by employing an upward portamento between  $a^1$  and  $d^2$ ; and gradually reducing bow speed and pressure over the  $d^2$ . Giving attention to the dynamic *pp*, no extra bow pressure is added while shifting, as an upward portamento tends to cause a *crescendo*.<sup>218</sup> In addition, a stopped-note to harmonic finger pattern (4- $\overset{0}{4}$ ) is used to decrease the intensity of portamento, making it as light as possible. My fingering choice here is based on Kneisel's and Schnirlin's editions, but it seems very likely that Soldat-Roeger would have chosen the same or a similar finger pattern. She might have preferred, for example, a lighter portamento like 2- $\overset{0}{4}$ . As discussed earlier, she often employed a stopped-note to harmonic style of portamento in soft and delicate passages (Ex. 3.51a-b).

Ex. 3.50. Brahms, Violin Sonata op. 108, first movement, bars 21-24.

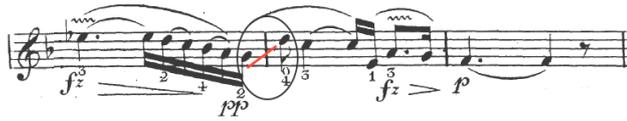


<sup>216</sup> Franz Kneisel, *Principle of Bowing and Phrasing: Hints to Serious Violin Student* (New York: Carl Fischer, 1925), p. 17.

<sup>217</sup> Flesch, vol. 1, p. 94.

<sup>218</sup> Baillot (1991), p. 129.

Ex. 3.51a. Spohr, Violin Concerto no. 9, second movement, bars 14-16, Soldat-Roeger (1926).



Ex. 3.51b. Schumann, *Abendlied*, bars 26-29, Soldat-Roeger (1926).



In the second principle theme areas, another series of hairpins appears. This time the *sf* sign is often placed in the centre of each hairpin (< >).

Ex. 3.52. Brahms, Violin Sonata op. 108, first movement, bars 61-73.



Szigeti, a pupil of Jenő Hubay (1858-1937) with whom Brahms premiered this sonata in 1888, was an eyewitness of his teacher playing this sonata around 1909 in Budapest.<sup>219</sup> According to Szigeti, the *sf* signs are another symbol to be rendered as ‘cross-rhythmic accentuations [...] which are so characteristic of Brahms’ in this movement as for example the hairpins in bar 3 and 4.<sup>220</sup> In his 1937 recording, he proves this point. The *sf* notes, all placed on the weak beat, are clearly emphasised by retaking the bow on  $b^2$  flat in bar 62 and  $d^3$  in bar 64 (Ex. 3.52: circles), and by adding extra bow speed on  $a^3$  in bars 66 and 70 (Ex. 3.52: rectangles). In order to have enough time to execute those practices, he also made localised expansions in tempo as illustrated in Ex. 3.53. The first two beats of the bars marked with < *sf* > are stretched, while the rest of the beats are shortened to compensate for the time lost. It seems likely that he did not consider lengthening only the *sf* notes, as that would not be enough to display a full melodic progression of the theme. The same tempo management is also observed in his later recording

<sup>219</sup> Joseph Szigeti, ‘A Note about Brahms Sonatas’, *The Strad*, vol. 72 (August, 1961), p. 121.

<sup>220</sup> Joseph Szigeti, *A Violinist's Notebook: 200 Music Examples with Notes for Practice and Performance* (London: Gerald Duckworth, 1964), p. 151.

(1956) but is less perceptible. Another point to note is that the dots over the *sf* notes are largely ignored in his 1937 recording, whereas the first two dots (Ex. 3.52: circles) are recognisable in his later recording.<sup>221</sup>

Ex. 3.53. Brahms, Violin Sonata op. 108, first movement, bars 61-66, Szigeti (1937).

Ex. 3.54. Brahms, Violin Sonata op. 108, first movement, bars 61-73, My approach.

Ex. 3.55. Liszt, *Album d'un voyageur: Impressions et Poésies*, 4. *Vallée d'Obermann*, bars 51-54.

As apparent in Ex. 3.54, my tempo management over the *<sf>* signs is based on Szigeti's practice. However, in my performance, the last three crotchets in bars 63 and 65 are considered as something approaching an upbeat towards the next bar. A sense of *accelerando*, therefore, is applied over the crotchets to phrase them towards the emphasised motif in the following bar. In addition, as Liszt exemplified in Ex. 3.55 (the  $\text{—}$  sign means 'decreased rapidity', and the  $\text{=}$  sign means 'increased rapidity'),<sup>222</sup> as the melody line goes down in bars 67 and 68, a hint of *ritardando* is added towards the  $d^3$ ; and as the melody line goes up in bars 68 and 69, an

<sup>221</sup> For both recordings: <<http://www.contraclassics.com/browser/composition:36>> [accessed 12 August 2016].

<sup>222</sup> Franz Liszt, *Album d'un voyageur, S.156, Book I: Impressions et Poésies, 1. Lyon* (Leipzig: Breikopf and Härtel, 1916), p. 5.

accelerando is applied along with the crescendo mark. This execution is also a reflection of Klauwell's self-evident rule: '[e]very ascending movement is, like every crescendo, generally to be slightly accelerated; every descending movement and every decrescendo to be slightly retarded.'<sup>223</sup> A subtle crescendo is also added over the last three crotchets in bars 63 and 65, and a gentle diminuendo over bars 67 and 68, followed by another advice from Klauwell: '[e]very ascending, and likewise every accelerated passage, should in general be taken somewhat crescendo, every retarded passage somewhat decrescendo.'<sup>224</sup>

In terms of bow management, dots over the slurs in bars 62, 64, 66, and 70 are executed in the way Schnirlin advised in his edition:

Ex. 3.56. Brahms, Violin Sonata op. 108, Schnirlin's edition (1926), p. 2 (violin part).



The bow is raised from the strings each time at the end of the slurs before reaching the full note value of the last note. More bow speed and pressure are applied on the *sf* notes in order to emphasise them, but vibrato is not used. Instead, vibrato is mainly added on the notes before and after the *sf* notes, accommodating its speed and width to the shapes of phrasing. In general, vibrato is accelerated and broadened slightly within the preceding notes to enhance the crescendo effect, while relatively faster and narrower vibrato is employed towards the ends of the latter notes to close each phrase with a sense of lyricism.

It must be noted that Joachim might have played the *sf* notes much more forcefully than the execution chosen for my performance, as Davies marked 'violent' over the piano's *sforzando* note in bar 186 (Fig. 3.3) in the copy she used while working with Joachim.<sup>225</sup> If so, Joachim would have used a much more rapid bow speed on the *sf* notes in conjunction with more significant bow pressure, while Davies would have applied fast arpeggiations on both hands to stress each *sf* chords rather violently,<sup>226</sup> as described in the account below:

<sup>223</sup> Klauwell, p. 17.

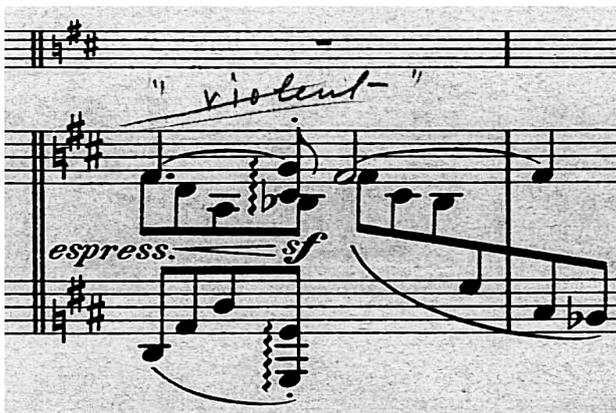
<sup>224</sup> Ibid., p. 60.

<sup>225</sup> Brown and Peres Da Costa (op. 108), p. xiii.

<sup>226</sup> A similar manner of playing the *sforzandi* may have been used by Harold Samuel in his 1933 performance with Isolde Menges at Wigmore Hall. According to a reviewer: 'in the first movement of the D minor Violin and Pianoforte Sonata, Harold Samuel found the ideal treatment for those strange *sforzandi* which constitute the puzzle of the second subject. Where most players make them excrement, he so led up to them by the preceding *arpeggi* that they flashed out like the sun on the crest of a wave.' This way of executing the chords is also observed in Samuel's 1929 recording with Menges. See M. M. S., p. 548. For the recording: <<http://www.contraclassics.com/browser/composition:36>> [accessed 12

As Gerhard has noted, the German pianist, pedagogue, and scholar Rudolf Maria Breithaupt (1873-1945) advocates, in *Die natürliche Klaviertechnik* (1905), the arpeggiation of chords in both hands “especially to give a chord a special emphasis or a particularly energetic, sharply accented character.” This produces a brilliant instrumental effect by means of “a hint of a spread chord” or one that is spread “almost unnoticeably.” One is reminded here of Bériot’s advice in the mid-nineteenth century. When done successfully, one should apparently “neither hear the arpeggio, nor experience it as a deliberate effect.”<sup>227</sup>

Fig. 3.3. Brahms, Violin Sonata op. 108, first movement, bar 186, Fanny Davies’s Annotation.



Brahms, however, seems to have desired the *sf* notes to be rendered instead in a lyrical manner, as I attempted in my performance.<sup>228</sup> In bars 48, 50, and 52 (as well as in 186, 188, and 190), Brahms originally notated chords also in the left hand (Ex. 3.57a: see musical examples below the circles), which he spread while revising the first edition.<sup>229</sup> This correction seems to be made to decrease the intensity of the *sforzandi*, as the weight of the chords is reduced and supplanted by lyrical bass lines, which are supplied over the *sforzandi*. The arpeggio signs ( $\frac{\xi}{\xi}$ ) next to the *sf* chords in the right hand (Ex. 3.57a: rectangles) may also be associated with moderating the strength of the chords, as Klauwell stated: “[w]ith chords to be struck *ff* or *sfz* a slight arpeggio is frequently desirable to soften the hardness of touch apt to arise.”<sup>230</sup>

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August 2016].

<sup>227</sup> Peres Da Costa (2012), p. 182. See also Rudolf Maria Breithaupt, *Die natürliche Klaviertechnik*, band I, second edition (Leipzig: Kahnt, 1912), pp. 246-47.

<sup>228</sup> According to Flesch, “[t]here are lyric and dynamic *sfz*. The former, corresponding to the fundamental lyric mood, should rather be designated as *mfp*, while only in the other kind does a sharp, sudden contrast seem indicated.” See Flesch, vol. 2, p. 48.

<sup>229</sup> Brown and Peres Da Costa (op. 108), p. 4 (piano part).

<sup>230</sup> Klauwell, p. 112.

Ex. 3.57a. Brahms, Violin Sonata op. 108, first movement, bars 48-52.

In the recapitulation, Brahms added a crescendo mark before each of the *sforzandi* (Ex. 3.57b). It is therefore possible that he expected somewhat more substantial emphases over the *sforzandi* in the recapitulation than those in the exposition. Nonetheless, the following observation from Davies again suggests that Brahms's *sforzando* may not invariably mean a 'violent' accent:

His [Brahms's] touch could be warm, deep, full, and broad in the *fortes*, and not hard, even in the *fortissimos*; and his *pianos*, always of carrying power, could be as round and transparent as a dewdrop. He had a wonderful legato.<sup>231</sup>

Ex. 3.57b. Brahms, Violin Sonata op. 108, first movement, bars 186-90.

In the *bariolage* passages in the development section, Brahms marked a slur over every two bars (Ex. 3.58). Schnirlin and Kneisel preserve the original bowing in their editions; however, other early editors such as Auer, Schultze-Biesantz, and Flesch advocate changing bow once every bar. In Flesch's edition, the original bowing and his suggestions are both marked. It is indeed challenging to keep one bow over two bars without either losing the direction of sound or the intensity of tone due to constant string crossings. It is, therefore, unsurprising that some

<sup>231</sup> Davies, vol. 1, p. 182.

of the early editors suggested using more change of the bow for those passages.<sup>232</sup> In fact, this is the tradition followed by the majority of modern performers. The original bowing is achieved in my performance through careful bow management (i.e. keeping a steady bow speed, good bow contact with the strings, and planned bow distributions) as well as by consulting Kneisel's advice in his *Principle of Bowing and Phrasing*:

*To save the bow.* In holding long notes, either up or down-bow, with an even tone, gradually move the violin in the same direction that the bow is traveling, at the same time slightly raising the violin. Care must be taken that the body and shoulder do not follow the movement of the violin. However, with the up-bow, the violin should be lowered a little just before reaching the nut, in order to enable a smooth change of bow.<sup>233</sup>

Flesch in his treatise also mentioned this practice but referred to it as a spontaneous technique which should be acknowledged rather than as an established intentional practice:

It is worth while knowing that the *direction* in which the body sways is dependent upon the *duration* of the bow-stroke. Accelerated bow-strokes motive an oscillation of the body *contrary* to the direction of the stroke, because the necessary shortening of the stroke is furthered thereby. In the case of *long-sustained* tones, however, the stroke would be needlessly shortened by this procedure; and therefore the body, in such case, instinctively moves *with* the bow[.]<sup>234</sup>

The following example approximately demonstrates how the practice discussed above is employed in my performance; the red arrows display the direction of violin movement. It is indispensable to note that the degree of the movement, as well as the choice of when to apply such a practice would be slightly different between individuals.

Ex. 3.58. Brahms, Violin Sonata op. 108, first movement, bars 84-87.



Another piece of advice taken into account while planning my bow distributions for the *bariolage* passages is from Spohr:

<sup>232</sup> Rowsby Woof in his treatise also stated that these *bariolage* passages ‘should be played with one bar, not two bars, to each stroke’ because of ‘the awkwardness of the fingering’ and also because using ‘too small an amount of bow very much hampers the production of smoothness of tone, which is the *raison d’être* of legato.’ See Rowsby Woof, *Technique and Interpretation in Violin-Playing* (London: Edward Arnold, 1920), p. 65.

<sup>233</sup> Kneisel, p. 18.

<sup>234</sup> Flesch, vol. 2, p. 95.

It is also necessary to ascertain how light or how heavy the pressure of the bow on each of the four strings must be, in proportion to the rapidity of bowing, in order that they may sound easily and clearly; and how near the bridge the hair may be permitted to approach on the different strings. With regard to the former, the rapidity of bowing must increase in proportion as the pressure of the bow on the strings becomes greater; and, as a thick string is more difficult to be put into vibration than a thin one, the bow must not approach so near the bridge on the lower strings as on the upper ones.<sup>235</sup>

In general, extra bow speed and pressure are applied on the notes from the lower strings, except when the melody line appears in the upper string (Ex. 3.59: the red lines indicate the points at which more attention is given to the bow). In this way, better melodic lines are formed, and relatively equal sonority and clarity from each string are attained within each slur, both of which are helpful in enhancing a sense of musical flow in the passages. When the *bariolage* passage recurs on the lower two strings in the coda (Ex. 3.60), the same bowing practice is applied as previously, but the bow is placed further from the bridge to produce a clearer timbre.

Ex. 3.59. Brahms, Violin Sonata op. 108, first movement, bars 84-87.



Ex. 3.60. Brahms, Violin Sonata op. 108, first movement, bars 236-37.



My tempo choice for this movement is approximately  $\text{♩} = 80$ , which is the maximum tempo in Schnirlin's tempo range ( $\text{♩} = 72-80$ ), but also a tempo close enough to Kneisel's ( $\text{♩} = 76$ ) and Flesch's ( $\text{♩} = 84$ ) suggestions. The transition sections, which are located between the first and the second principal themes in the exposition and recapitulation, are played at a slightly faster tempo ( $\text{♩} = \text{approx. } 84$ ) than the opening tempo to reflect Tovey's account:

From Joachim I learned that at the first *forte* [b. 24] Brahms made a decided *animato* which he might as well have marked in the score; this of course implies that the tempo of the outset must be broad, though, of course, flowing.<sup>236</sup>

<sup>235</sup> Spohr, p. 14.

<sup>236</sup> Brown and Peres Da Costa (op. 108), p. xii. See also *Cobbett's Cyclopedic Survey of Chamber Music*, vol. 1, p. 179.

Indeed, the statement above is only directed to the transition section in the exposition; however, in my performance, the same tempo approach is made in the recapitulation, as Flesch and Schnabel advised in their editions. The last two bars of the first theme sections (bars 22-23 and bars 151-52) are always performed slightly under tempo to create a sense of musical closure, but also to make the following ‘*animato*’ tempo a bit more noticeable.

The first chord of the transition section in the exposition (Ex. 3.61: circle) is arpeggiated to recreate the moment of ‘passion’ described in the critic Eduard Hanslick’s review of Brahms’s performance with Joachim in 1889:

The first allegro begins with a quiet expansive violin melody, in that apparently decisive, contemplative mood that tends to characterise the majority of Brahms’[s] opening movements. But soon we hear half-suppressed sobs from the violin and a violent assault from the piano; passion has broken through the deceptive calm and commands the field.<sup>237</sup>

Ex. 3.61. Brahms, Violin Sonata op. 108, first movement, bars 22-24.

The image shows a musical score for the first movement of Brahms's Violin Sonata op. 108, specifically bars 22-24. The score is written for violin and piano. The violin part is in the upper staff, and the piano part is in the lower two staves. A red circle highlights the first chord of the transition section in the piano part, which is arpeggiated. The chord consists of a G major triad (G, B, D) with a C# in the bass, creating a G7 chord. The piano part is marked with a forte (f) dynamic.

As indicated with circles in Ex. 3.62, the chords in the violin part in bars 29 and 38 are also arpeggiated to add brilliance to the ‘passionate’ *forte* section. In addition, all the dots are played slightly longer to avoid losing any intensity in sound.

Ex. 3.62. Brahms, Violin Sonata op. 108, first movement, bars 29-38.

The image shows a musical score for the first movement of Brahms's Violin Sonata op. 108, specifically bars 29-38. The score is written for violin. The violin part is in the upper staff. Two red circles highlight the chords in the violin part in bars 29 and 38, which are arpeggiated. The score shows a melodic line with various ornaments and dynamics.

<sup>237</sup> Ibid. See also *Neue Freie Presse* (15 February 1889), p. 2.



Fig. 3.4. Brahms, Violin Sonata op. 108, first movement, bars 258-59, Fanny Davies's Annotation.

The image shows a musical score for Brahms' Violin Sonata op. 108, first movement, bars 258-59. The score is written on three staves. The top staff is the violin part, starting with a *sostenuto* marking and a long slur. The middle staff is the piano accompaniment, starting with a *p* marking and a *sostenuto not-too much* annotation in cursive. The bottom staff is the bass line, starting with a *p* marking and a *f* marking. The music is in G major and 3/4 time. The annotation 'sostenuto not-too much' is written in cursive above the piano accompaniment staff, indicating a performance instruction.

### 3.3.2. Second Movement: *Adagio* [CD2: Track 8]

Brahms's initial performing instruction given in the violin part is *espressivo*. Since the piano part is marked with *p legato*, I interpreted the *espressivo* sign as a request for expressive but somewhat intimate timbre and longer phrasing lines.<sup>241</sup> By attempting to keep Brahms's original slurring, and a relatively slow and even bow speed throughout the opening theme, the desired timbre is closely attained in my performance; as well as a sense of a long line, to which Ranken referred as 'a characteristic of Joachim's style'.<sup>242</sup> On the other hand, any tonal monotony is avoided by varying the pressure of the bow. Ex. 3.64 displays how bow pressure is elaborated in my performance over the opening theme; the closer the red line is to the top of the three-line stave the higher the pressure on the bow.<sup>243</sup> In general, extra bow pressure is given to the passages which are musically emphasised or ascending. Increases in bow pressure immediately cause a sound amplification, thus the red lines in Ex. 3.64 also represent the changes in dynamic, but on a very subtle level.

Ex. 3.64. Brahms, Violin Sonata op. 108, second movement, bars 1-17.

*Adagio*

When the opening theme returns an octave higher in the second half of this movement, Brahms indicated *poco forte* in both the violin and piano parts. The different performing instruction over the same theme suggests that Brahms wanted the theme to be brought out with a different musical character. The theme is thus performed a bit faster in its second occurrence ( $\text{♩} = \text{approx. } 63$ ) than in the opening ( $\text{♩} = \text{approx. } 56$ ); my tempo choices in this movement very closely reflect Kneisel's suggestion ( $\text{♩} = 58-63$ ). In addition, a relative increase in bow and vibrato is

<sup>241</sup> Brahms in his other works also used the term *p espressivo* (e.g. Violin Sonata op. 100, third movement, bar 1) or *p ma espressivo* (e.g. Ibid., bars 48-49), thus it seems likely that Brahms did not indicate *p* in the opening of the violin part, intending the violin to be sounded slightly more than the piano part.

<sup>242</sup> Ranken, p. 38.

<sup>243</sup> This graphic method was originally devised by Bériot to indicate the degrees of sound intensity (*le degré d'intensité du son*). See Bériot ([1857]), pp. 192-93.

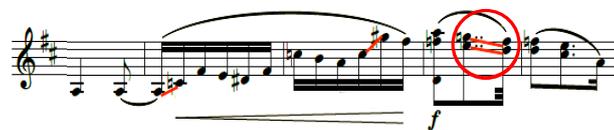
used to achieve a timbre which is tender but somewhat extroverted. As a result, Brahms's slurring is sometimes broken with a change of bow (Ex. 3.65: bars 37, 44, and 45) by recalling Dunn's observation: '[m]any of the soloists who have earned a name for "great breadth of tone" have only maintained it in pieces admitting of lengthy strokes of the bow to every note long or short.'<sup>244</sup> Furthermore, the speed of the bow within a slur is varied more often and freely to create an extra sense of forward musical direction. The circled notes in Ex. 3.65 indicate where extra bow speed (amount) is arranged. The  $a^2$  in bar 37 (Ex. 3.65: square) is played as a harmonic to add further brightness to the timbre of the theme; more bow pressure is applied, however, to prevent any unwanted drop in dynamic.

Ex. 3.65. Brahms, Violin Sonata op. 108, second movement, bars 37-46.



The *forte* section with thirds occurs three times in this movement (bars 21, 53, and 59), and on the first two occasions, the initial portamento is applied on the weak beat of the first slurred passage (Ex. 3.66: circle). However, the third time the portamento comes on the strong beat (Ex. 3.67: circle) to give more emphasis to the top note. Schnirlin also seems to have wanted the top note to be highlighted in the third appearance of this passage, as he suggested in his edition that the top note could also be performed with an extra  $d^1$  open string (Ex. 3.68). In bar 60 (Ex. 3.67), two consecutive portamenti are executed to keep the musical tension throughout the bar.

Ex. 3.66. Brahms, Violin Sonata op. 108, second movement, bars 18-22.



Ex. 3.67. Brahms, Violin Sonata op. 108, second movement, bars 57-60.



<sup>244</sup> Dunn, p. 46.

Ex. 3.68. Brahms, Violin Sonata op. 108, Schnirlin's edition (1926), p. 5.



Portamenti are most often positioned within a slur, but occasionally also employed between slurs if the musical phrase continues over them. For instance, as marked in Ex. 3.69, portamenti are employed between  $a^1$  and  $d^1$  over bars 67 and 68, and between  $f^1$  sharp and  $a$  over bars 68 and 69, as I considered the ends of the phrasings to be the  $d^1$  in bar 68, and the  $a$  in bar 69. Lastly, it is interesting to note that modern performers often tend to phrase the  $d^1$  in bar 72 towards the next  $d^1$  in bar 73 by putting a 'breathing pause' before the  $d^1$  in bar 72, despite Brahms's slur. In my performance, a portamento is executed between  $a$  and  $d^1$  in bar 72 to clarify the Brahms's original phrasing, and also to create a more lyrical ending.

Ex. 3.69. Brahms, Violin Sonata op. 108, second movement, bars 65-75.



### 3.3.3. Third Movement: *Un poco presto e con sentimento* [CD2: Track 9]

Selecting an appropriate tempo is especially important when performing this movement, as Szigeti warned: ‘[d]isregard of the *un poco presto*, [...], robs it of the *con sentimento* that Brahms demanded.’<sup>245</sup> This movement was originally marked *Presto assai e con sentimento* before the final alteration to *Un poco presto e con sentimento*. Regarding the refined tempo amendment Brahms made, Brown observed:

Brahms’[s] change of term from *Presto assai e con sentimento* [...] was probably motivated by concern that the movement should not be taken too fast, since ‘*assai*’ could be used to mean either ‘fairly’ or ‘very’.<sup>246</sup>

My tempo choice for this movement is approximately ♩=132, which may seem slightly faster than the average tempo advised in the early editions; Kneisel suggested the slowest tempo (♩=108-120) in comparison to Schirlin’s (♩=120-126) and Flesch’s (♩=126), while Schultze-Biesantz recommended the fastest tempo (♩=138). However, my choice is undeniably a slower tempo judging from a modern performer’s perspective. Anne-Sophie Mutter in her 2010 recording, for example, performed this movement briskly, at approximately ♩=154.<sup>247</sup>

A slower tempo choice in a minor key naturally demands longer bow strokes and somewhat heavier and fuller timbre. In other words, ‘short and attack-like,’ ‘fast and light,’ or ‘bouncing’ bow strokes are generally avoided in this movement by recalling Quantz’s advice to violists: ‘[i]n a melancholy piece he must moderate his bow-stroke greatly; he must not move the bow vehemently or with excessive quickness, make any harsh or disagreeable pressure with his arm, apply too much pressure to the strings, [...]’.<sup>248</sup>

Ex. 3.70 is marked with letters A-E, as my approach to the hairpins (<>) or accents (>) varies in each section.

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<sup>245</sup> Joseph Szigeti, *Szigeti on the Violin* (London: The Camelot Press, 1969), p. 225.

<sup>246</sup> Brown and Peres Da Costa (op. 108), p. xvii.

<sup>247</sup> Anne-Sophie Mutter and Lambert Orkis, *Brahms The Violin Sonatas*, rec. 2010, Deutsche Grammophon 0734618, Track 9: the total performing time of this movement by Mutter is 2’41”, whereas mine is 3’09”.

<sup>248</sup> Quantz, p. 239.

Ex. 3.70. Brahms, Violin Sonata op. 108, third movement, bars 1-52.

In my performance, the hairpins in the A section are shown by putting extra bow pressure on the circled notes as well as lengthening them slightly. On the other hand, vibrato becomes the main resource in expressing the hairpins and accents in the sections B and E, where characters of the passages are more melodious. The entry of vibrato on the circled notes in the sections B and E is mostly delayed a little to avoid any harshness that could be triggered by a sudden employment of vibrato. This manner of applying vibrato is based upon the practice Flesch described as ‘*supplementary vibrato*’:

Many violinists have formed the habit of not vibrating on a tone until it already has been sounding for a time, using a *supplementary vibrato*. It seems to me that this procedure is only valid when based on the melodic line of expression, that is, when a *heightening* of expression is to occur on the same tone. This naturally does not imply that the vibrato should begin full blast on each and every tone when it is carried out.<sup>249</sup>

The accents in the sections C and D are underlined by lingering a little on the circled notes. In section C, loss of any time is prevented through an early entrance on each of the circled notes. The time lost from over-holding the circled notes in section D is compensated for by shortening the following quavers.

In terms of bow management in the sections C and D (as well as other places which have the same bow articulation marks), dots under slurs are rendered as ‘portato’ (—•—•—•—•—),<sup>250</sup> the bow

<sup>249</sup> Flesch, vol. 1, p. 39.

<sup>250</sup> It needs to be noted that ‘portato’ (—•—•—•—•—) signs are in fact used in the violin part of the first edition (1889) between bars 1-16 (as presented in Ex. 3.70), but interestingly not in the score. For further information, see Brown and Peres Da Costa (op. 108), p. xviii.

stroke ‘stands exactly midway between *legato* and genuine *staccato*.’<sup>251</sup> The following correspondence between Brahms and Joachim clearly shows that Brahms would have indicated the sign  $\overset{\cdot}{\frown}$  having ‘portato’ articulation in mind. In 1879, Brahms wrote to Joachim:

With what right, since when and on what authority do you violinists write the sign for portamento [i.e., portato] ( $\overset{\cdot}{\frown}$ ) where it does not mean that? You mark the octave passages in the Rondo ( $\overset{\cdot}{\frown}$ ) and I would put sharp strokes<sup>¶</sup>. Does it have to be so? Until now I have not given in to the violinists, and have also not adopted their damned lines  $\overset{\cdot}{\frown}$ . Why then should  $\overset{\cdot}{\frown}$  mean anything else to us than it did to Beethoven?<sup>252</sup>

Most of the dots over notes are also executed with increased length in my performance; almost the same as a ‘portato’ bow stroke. When the dots over notes are placed towards the end of phrases, relatively short bow strokes are used. In contrast, longer bow strokes are usually considered over the dots marked in chords or *forte* passages. In addition, the articulations in the piano part are generally attempted to be ‘not too short or abrupt’, as Szigeti directed:

He [Brahms] did express his wish unequivocally by giving it the heading: *un poco presto e con sentimento*, and by the very texture of the movement and of its interchanges between the essentially percussive instrument and the bowed, lyrical one. Those violinists with whom Brahms must have played it – Joachim, Hubay and perhaps others – certainly understood ‘à demi mot’ what his intention was: that the violin’s quavers should have something of the articulateness of stammered, whispered words of two and three syllables, and that the piano should try to rival the expressiveness of the violin and give up some of the staccato-dryness inherent in any keyboard instrument.<sup>253</sup>

The consecutive chords in *f* which appear between bars 64 and 69 (Ex. 3.71) are executed at once, instead of arpeggiating them. This is to avoid the loss of any ‘energy’ or ‘rhythmic precision’ required by their timbre and characters.<sup>254</sup> While playing the chords, the bow is placed relatively near to the fingerboard where the angles between the strings are flatter than near the bridge, to catch three strings better at once.<sup>255</sup>

Ex. 3.71. Brahms, Violin Sonata op. 108, third movement, bars 64-69.



<sup>251</sup> Flesch, vol. 1, p. 73.

<sup>252</sup> Brown (2003), p. 52. See also ‘Letter of mid May 1879’, in *Johannes Brahms Briefwechsel VI*, pp. 161-62.

<sup>253</sup> Szigeti (1969), pp. 224-25.

<sup>254</sup> Joachim and Moser, vol. 2, p. 21.

<sup>255</sup> Flesch, vol. 1, p. 83.

It should be mentioned though that my execution of the chords here is against Bériot's practice: 'in order to obtain the desired clearness and strength all chords must be played a little arpeggio.'<sup>256</sup> Joachim disputed this:

Now it is generally considered an extremely bad habit, even on the piano, to constantly arpeggio chords which were meant to be struck as an unbroken whole, [...]. It is true that considerable dexterity is necessary [...] to prevent the chord from having a rasping sound. Anyone, however, with a good bow arm, who will persevere in the study of polyphonic playing, will soon acquire skill in triple stopping, and will even be able, when playing chords of four notes, to convey to his hearers the impression that all four are being sounded at the same moment. [...] In any case the following themes and passages, which we have taken from violin concertos by modern composers, would suffer considerably from lack of energy and rhythmic precision were the chords occurring in them played at all arpeggio.<sup>257</sup>



Flesch in his treatise made a statement, which shares Joachim's view about playing chords:

The inability of most violinists to produce unarpeggiated *chords* in a totally beautiful manner has resulted in the violin losing reputation, more or less, as a polyphone instrument. [...] I believe that, given a good bow technique, it is quite possible to make three individual tones (when the time duration is not too long) sound simultaneously; while the necessary "breaking" of four-tone chords may take place in a manner hardly making an arpeggiating effect on the auditor's ear.<sup>258</sup>

The following recollection of Brahms from Eugenie Schumann (1851-1938) has influenced my approach to the *tranquillo* passage at the end of this movement (Ex. 3.72):

In his later years he [Brahms] hardly ever played anything except his own compositions, where he did not mind whether he reached technical perfection or not. One day he played the piano part in his violin sonata in D Minor at our house. Mamma used to say that there was one bit, marked "tranquillo" at the end of the third movement, where one walked on eggs. Marie and I were most anxious to hear how he would manage to get safely across. When it came, he took the *tranquillo* so excessively slowly that nothing could happen. We smiled at each other. 'There he goes, tip-toeing over the eggs,' we thought.<sup>259</sup>

<sup>256</sup> Joachim and Moser, vol. 2, p. 20a. See also Bériot ([1857]), p. 86.

<sup>257</sup> Ibid., vol. 2, pp. 20a-21.

<sup>258</sup> Flesch, vol. 1, p. 83.

<sup>259</sup> Eugenie Schumann, *The Schumanns and Johannes Brahms: The Memoirs of Eugenie Schumann*, trans. by Marie Busch (New York: The Dial Press, 1927), p. 171.

The tranquillo section is performed at approximately  $\text{♩}=106$ , much slower than the tempo taken in the opening ( $\text{♩}=132$ ). In order to create a sense of ‘walking on eggs’ (being extremely careful), the hairpins in bars 158-161 and bars 169-172 are expressed by expanding the tempo towards the centres of the hairpins and bringing back the starting tempo by the ends of the hairpins. Vibrato is generally rejected except over the notes  $c^2$  sharp in bars 170 and 171. Another point to note is that Brahms’s staccato marks here are peculiar. Brahms marked staccatos only over the first few paired repeated notes where they are considered to be the beginning of phrases (Ex. 3.72: black lines indicate phrasings). It is therefore unclear whether he expected performers to continue the same bow stroke until the end of each phrase or to adhere strictly to his articulation marks by changing the bow stroke into a *legato* one as soon as staccato marks are not given. Since I considered that changing bow strokes in the middle of a phrase interferes with creating a long phrasing, all the repeated quavers, whether marked with staccatos or not, are played with a ‘semi-staccato’ bow stroke, which Courvoisier described as if the bow stroke ‘asks us to sustain that note broadly, but still to allow a slight interruption before the next note.’<sup>260</sup> When moving towards the centres of the hairpins, more bow and bow pressure are applied to increase the intensity of tone and expression.

Ex. 3.72. Brahms, Violin Sonata op. 108, third movement, bars 154-81.

The image shows a musical score for the third movement of Brahms' Violin Sonata op. 108, specifically bars 154 to 172. The score is in G major (one sharp) and 3/4 time. It features a 'tranquillo' section starting at bar 154. The music consists of repeated eighth-note pairs. Dynamics include *p dolce*, *p*, and *f*. Phrasing is indicated by black lines. Red arrows above the staff indicate tempo changes: a double-headed arrow between bars 158-161 and a single-headed arrow pointing left between bars 169-172.

<sup>260</sup> Courvoisier, p. 105.

### 3.3.4. Fourth Movement: *Presto agitato* [CD2: Track 10]

The range suggested for the opening tempo of this movement in the early editions is extensive: ♩ =120-144. Kneisel's (♩ =132-116 [sic]) and Schnirlin's (♩ =120-126) suggestions are on the slower side compared to Flesch's (♩ =132-138) and Schultze-Biesantz's (♩ =144).<sup>261</sup>

According to Brown, this large scope of tempo choices represents 'significant uncertainty about Brahms'[s] expectations.'<sup>262</sup> The range of the opening tempi taken by performers in pre-1960s recordings is even greater than the one advised in the early editions: ♩ =130-166. However, it should be pointed out that most of the performances are executed at a tempo approximately ♩ =130-134 (Table 3.3). My tempo choice is also around ♩ =134.

Table 3.3. Brahms, Violin Sonata op. 108, fourth movement, bars 1-3, Comparisons of Tempo and Bow Strokes.

Violinist/ Pianist (Recorded Year)	Approx. M.M	Bow stroke(s) used in bars 1-3
Arthur Catterall/ William Murdoch (1923)	♩ =132	Heavy <i>spiccato</i>
Isolde Menges/ Harold Samuel (1929)	♩ =130	<i>Détaché</i> in bar 1, Heavy <i>spiccato</i> in bars 2-3
Efrem Zimbalist/ Harry Kaufman (1930)	♩ =132	Heavy <i>spiccato</i>
Paul Kochánski/ Arthur Rubinstein (1932)	♩ =130	Heavy <i>spiccato</i>
Yehudi Menuhin/ Hephzibah Menuhin (1936)	♩ =132	Heavy <i>spiccato</i>
Joseph Szigeti/ Egon Petri (1937)	♩ =134	Heavy <i>spiccato</i>
Adolf Busch/Rudolf Serkin (1939)	♩ =166	Heavy <i>spiccato</i>
Yehudi Menuhin/ Hephzibah Menuhin (1947)	♩ =136	<i>Détaché</i>
Jascha Heifetz/ William Kapell (1950)	♩ =154	Heavy <i>spiccato</i>
Joseph Szigeti/ Mieczyslaw Horszowski (1956)	♩ =134	Heavy <i>spiccato</i>

In Table 3.3, 'heavy spiccato' means '[t]he longer-stroked (and heavier) spiccato is done anywhere below the middle of the bow,'<sup>263</sup> to which Joachim referred to as "hailing" spiccato.<sup>264</sup> According to Dunn, '[t]he heavier kind of spiccato' was 'one of Joachim's specialties.'<sup>265</sup> Grimson and Forsyth in their treatise, on the other hand, referred to 'heavy

<sup>261</sup> Kneisel's slowest tempo marking (♩ =116) almost certainly refers to bar 325, not the opening.

<sup>262</sup> Brown and Peres Da Costa (op. 108), p. xx.

<sup>263</sup> Dunn, p. 41.

<sup>264</sup> Joachim and Moser, vol. 3, p. 12.

<sup>265</sup> Dunn, p. 42.

spiccato’ as ‘the musician’s spiccato’, stating that it is ‘almost unlimited as to speed, flexibility, and power of tone-gradation.’<sup>266</sup>

As apparent in Table 3.3, performers in pre-1960s recordings often played the opening triplets with a spiccato stroke, which is ‘a lighter kind of bowing than solid staccato’ which requires performers to keep the bow ‘bouncing off or leaving the string slightly between each note.’<sup>267</sup> In fact, modern performers also commonly use a bouncing stroke in the opening. These phenomena are rather interesting, as Brahms did not indicate any dots over those triplets (Ex. 3.73a). In Auer’s and Schnirlin’s editions, however, dots are added over the selected notes (Ex. 3.73b-c), while Kneisel’s, Flesch’s and Schultze-Biesantz’s editions preserve Brahms’s original notation (Ex. 3.73a).

Ex. 3.73(a-c). Brahms, Violin Sonata op. 108, fourth movement, bars 1-4.

(a) First edition (1889)/ Kneisel (1918)/ Flesch (1926)/ Schultze-Biesantz (1929)



(b) Auer (1916)



(c) Schnirlin (1926)



In practice, strong characters of timbre and articulation are more easily achievable through staccato or spiccato strokes than détaché strokes by increasing the degree of ‘biting’ or ‘throwing’ motion in the bow.<sup>268</sup> (Stoeving remarked ‘the outstanding features of the détaché’

<sup>266</sup> Samuel B. Grimson and Cecil Forsyth, *Modern Violin-Playing* (New York: The H. W. Gray, 1920), p. 68.

<sup>267</sup> Dunn, p. 41.

<sup>268</sup> It must be clarified here that the term ‘détaché’ in my thesis refers to ‘Spohr’s (*German*) détaché’, not ‘*French* détaché’. The Spohr’s détaché means the bow stroke executed ‘in such a manner, that, in changing from the down to the up-bow or the reverse, no break or chasm may be observed.’ (Spohr, p. 118) In contrast, *French* détaché ‘differs from the generally accepted German ones by reason of a slight “break” between the individual tones.’ (Flesch, vol. 1, p. 67)

are ‘smoothness, breadth or sustained delicacy.’<sup>269</sup>) As Dunn stated that ‘[t]he character of the phrase, passage, or piece will be the best guide as to which kind of bowing is required,’<sup>270</sup> it is possible that Auer and Schnirlin in their editions marked dots over the chosen opening quavers as a result of the consideration that off-string strokes would be more suitable to produce articulations closer to the character of this movement, which was designated by Brahms as ‘agitato’; and characterised by Clara Schumann (1819-1896) as ‘glorious’ and ‘so passionate’.<sup>271</sup> Since on-string staccato strokes are rather impractical in the opening passage within the tempi suggested by Auer and Schnirlin (as the tempi are too fast),<sup>272</sup> it is almost certain that the dots in their editions call for a spiccato stroke; more likely ‘heavy spiccato’ as that ‘throws off much of the timid reserve which might otherwise be established.’<sup>273</sup>

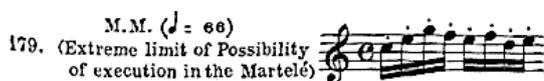
In addition, the opening triplets combine double stops and single notes, which means bow pressure should be varied according to the types of notes; in general, more pressure is required on double-stops.<sup>274</sup> However, varying the bow pressure every one or two notes is rather problematic especially in a fast détaché passage. In other words, if the opening triplets should be played with a détaché stroke, bringing the single notes out clearly without touching other strings would be one of the main challenges. It is therefore possible that Auer and Schnirlin suggested a spiccato stroke in the opening, as they acknowledged varying the bow pressure by changing the intensity of ‘throwing’ motion in the bow would be much more practical than by fluctuating the degree of the pressure on the index finger. In fact, Bériot in a similar passage to the opening (Ex. 3.74) also instructed an off-string stroke to be used: ‘[b]road accentuation with the first third of the bow, raising the same after each note.’<sup>275</sup>

<sup>269</sup> Paul Stoeving, *The Mastery of the Bow and Bowing Subtleties: A Text Book for Teachers and Students of the Violin* (New York: Carl Fischer, 1920), p. 84.

<sup>270</sup> Dunn, p. 53.

<sup>271</sup> Brown and Peres Da Costa (op. 108), p. iii.

<sup>272</sup> Woof in his treatise states ‘[m]artelé is the basis of staccato.’ According to Moser, Joachim stated in his teaching that ‘when in the swift flight of quick passages the use of the “hammered” bow [martelé] would be physically impossible.’ Dunn also declared that ‘solid staccato suits best for moderate tempi[.]’ Similarly, Flesch remarked ‘[i]n order to understand the origin of the staccato one must realize that the martelé stroke presupposes a comparatively slow tempo, at any rate one not above the tempo given in the following example:’



See Woof, p. 52; Joachim and Moser, vol. 3, p. 12; Dunn, p. 44; Flesch, vol. 1, p. 69.

<sup>273</sup> Dunn, p. 42.

<sup>274</sup> Flesch, vol. 1, p. 92.

<sup>275</sup> Bériot ([1900]), p. 36.

Ex. 3.74. Bériot, *60 Etudes de Concert (Ecole transcendante)* op. 123, p. 36.



In my performance, the opening triplets (as well as the other opening triplet passages in this movement) are managed with a ‘heavy spiccato’ stroke by holding the bow ‘moderately firmly while allowing the wrist to be free and loose.’<sup>276</sup> In this way, a strong and passionate timbre over the opening statement is attained as well as clear articulations.

In bars 1-3, slightly more bow is used progressively on the circled notes in Ex. 3.75 to show the melodic progression as well as to shape it into a phrase. On the other hand, the slurred triplets from bar 5 in the piano part are executed by slightly shortening the last quaver of each triplet. As Czerny remarked: ‘[w]hen short slurs are given to groups of 2 or 3 notes, the 2<sup>nd</sup> or 3<sup>rd</sup> note is in this case played detached.’<sup>277</sup> Brahms did not specify how to execute slurred triplets, but he stated in a letter to Joachim that the last notes of slurred duplets should be shortened, while ‘[i]n the case of longer groups of notes’ shortening the last notes ‘would only be a liberty or refinement in performance, which, however, is usually appropriate.’<sup>278</sup>

In her 1936 and 1947 recordings of this movement with Yehudi Menuhin, Hephzibah Menuhin tends to accentuate most of the first notes of each slurred triplet.<sup>279</sup> According to Hoffman, this way of rendering slurs is not appropriate as ‘[s]lurs and accents have nothing to do with each other, because accents relate to rhythm, while slurs concern the touch.’<sup>280</sup> Hoffman claimed that slurs in the piano music should be executed in the following manner, which conforms to Brahms’s and Czerny’s practices: ‘[t]he last note under a slur will usually be slightly curtailed in order to create that small pause which separates one phrase from another. Generally speaking, the slur in piano music represents the breathing periods of the vocalist.’<sup>281</sup>

<sup>276</sup> Joachim advised Dunn to hold the bow in this way while performing spiccato strokes. See Dunn, p. 42.

<sup>277</sup> Czerny, vol. 1, p. 187.

<sup>278</sup> Brown (2003), p. 54. See also ‘Letter of 30 May 1879’, in *Johannes Brahms Briefwechsel VI*, pp. 167-68.

<sup>279</sup> For both recordings: <<http://www.contraclassics.com/browser/composition:36>> [accessed 12 August 2016].

<sup>280</sup> Josef Hofmann, *Piano Questions: A Little Book of Direct Answers to Two Hundred and Fifty Questions Asked by Piano Students* (Philadelphia: Theodore Presser Co., 1920), p. 62.

<sup>281</sup> *Ibid.*, pp. 62-63.

Ex. 3.75. Brahms, Violin Sonata op. 108, fourth movement, bars 1-12.

Differences in the articulations of the opening triplets in the violin (bars 1-3) and the piano (bars 5-12) may be audible in my performance. It is mainly because the slurs over the triplets in the piano part are interpreted as a sign for ‘the grouping of the notes’ rather than ‘a legato touch’.<sup>282</sup> As shown with circles in Ex. 3.75, the metric pulse in the accompaniment is altered from one ‘beat’ in the first four bars to two ‘beats’ from bar 5, which means from bar 5 there are two accentuated points in each bar. Since ‘the realisation of tempo is dependent on the rate of accentual succession’,<sup>283</sup> an enhanced feeling of speed and agitation is attained in the piano part from bar 5, and as a result, the theme in the violin part marked with *passionate* is emotionally better supported.

In Ex. 3.75, the crescendo and decrescendo signs in brackets display how the melodic lines of the accompaniment part are shaped. The symbol (♩) above the note  $f^2$  in bar 6, which Ferdinand David used (and possibly devised) in his *Violinschule*,<sup>284</sup> indicates ‘whipped (*fouetté*)’ bow stroke.<sup>285</sup> This type of bow stroke is also used on  $f^2$  in bars 119 and 298, and  $f^2$  sharp in bar 123, where the *sforzandi* appear on up-bows; each time, ‘the bow is raised above the string, and, in

<sup>282</sup> Hoffman stated that ‘[s]lurs [in piano music] indicate either a legato touch or the grouping of the notes.’ See *Ibid.*, p. 63.

<sup>283</sup> John B[lackwood] McEwen, *The Thought in Music: An Enquiry into the Principles of Musical Rhythm, Phrasing and Expression* (London: Macmillan and Co., 1912), p. 61.

<sup>284</sup> David, vol. 2, p. 56.

<sup>285</sup> It needs to note that ‘whipped (*fouetté*)’ bow stroke was the only off-string stroke Spohr adopted into his practice. Spohr claimed that ‘springing bowings went against the Classical tradition in German violin playing.’ See Clive Brown, ‘Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing’, *Journal of the Royal Musical Association*, vol. 113, no. 1 (1988), p. 106.

an up-stroke, thrown upon it with vehemence very near the point, so as to prevent a tremulous motion of the bow-stick.<sup>286</sup> The same bow principle is applied on the *sforzando* note in bar 10 (and in bar 302), apart from the fact that it is executed with a down-bow near the heel by recalling Joachim’s advice: ‘[t]he *fouetté* can be executed with the up-bow as well as the down-bow stroke.’<sup>287</sup> The *sforzando* in bar 10 is more strongly emphasised than the one in bar 6 to draw more attention to the harmonic brightness of the chord in that bar.

In terms of vibrato, it is added to most of the *sf* notes in this movement, reflecting Ranken’s observation: ‘[in the Joachim School] the *vibrato* was made great use of in *sforzandos*.’<sup>288</sup> It should be remarked that in bar 5 (and in bar 297), vibrato is not used to heighten the *sforzando*, which appears in the following bar.<sup>289</sup> On the other hand, in the development section (beginning in 114), when the theme is back in the violin part, relatively tight vibrato is employed in a continuous manner to create a more tense and agitated timbre.

In the transition passage directly followed by the opening theme section (Ex. 3.76a), the  $\succ$  sign occurs seven times; the first six have *forte* marks at the front. In my performance, the  $\succ$  signs circled in Ex. 3.76a are shown with vibrato, and the ones marked with a rectangle purely by varying bow speed and pressure; in general, the intensity of tone is gradually released. In bars 20, 24, and 30, vibrato is rejected as those passages are considered as ‘echo’ phrases of each preceding bar. In other words, different performing approaches are attempted over the same expression marks when placed next to one another within a phrase (Ex. 3.76a: the black lines indicate phrasings), as observed in Spohr’s annotated score of Rode’s Violin Concerto no. 7 (Ex. 3.76b).

Ex. 3.76a. Brahms, Violin Sonata op. 108, fourth movement, bars 17-33.

<sup>286</sup> Spohr, p. 125.

<sup>287</sup> Joachim and Moser, vol. 1, p. 142.

<sup>288</sup> Ranken, p. 41.

<sup>289</sup> Ibid.

Ex. 3.76b. Rode, Violin Concerto no. 7, first movement, bars 57-60, Spohr *Violinschule*, p. 201.

The image shows two systems of musical notation for violin and piano. The first system is for bars 57-58, and the second system is for bars 59-60. In both systems, the violin part has a red circle around a note in the second measure of each system. The piano part is written in a lower register and provides harmonic support. The key signature has two sharps (F# and C#), and the time signature is 2/4.

However, this does not mean that repeating the same performing approach twice in a row should always be avoided. Ranken, for instance, referring to the musical example presented in Ex. 3.76c, remarked that in the Joachim school ‘[t]he two syncopated crotchets (A C#) [...] marked *f dim.*’ would have been played ‘with plenty of *vibrato* to bring out the *forte*.’<sup>290</sup> Another point to state is that the note  $d^2$  in bar 31 (Ex. 3.76a) is emphasised slightly more than the note  $e^2$  in the previous bar as a response to the piano part, which has a *sforzando* mark on the first beat of bar 31.

Ex. 3.76c. Ranken, *Some Points of Violin Playing and Musical Performance*, p. 37.

The image shows a single system of musical notation for violin. The score includes dynamic markings: *f*, *f*, and *p*. There are also performance instructions: 'Even Tone' and 'Climax'. Above the staff, there are markings for 'BULGES' and hairpin symbols (< >). Below the staff, there are markings for 'or: Even Tone', 'Climax', and 'Even Tone'.

The second principal theme, begun by the piano in bar 39 and by the violin in bar 55 (Ex. 3.77), is performed at a slower tempo than the opening tempo ( $\text{♩} = \text{approx. } 120$ ), following Klauwell’s advice that ‘[t]he so-called second theme, in all sonatas and pieces of similar construction, is to be taken somewhat slower, wherever it expresses a more tranquil contrast to a first theme of lively rhythm;’<sup>291</sup> though Flesch in his edition suggested decreasing the tempo in bar 73, as soon as the second theme ends. As marked with circles in Ex. 3.77, vibrato is only used in the peaks of the hairpins (< >), and its speed and width are varied according to the dynamics of the passages. As Czerny stated: ‘[t]he subordinate characters < > must increase and decrease in

<sup>290</sup> Ibid., p. 38.

<sup>291</sup> Klauwell, p. 11.

quantity of tone, in proportion as the general *cres.* and *dimin.* increases or decreases.<sup>292</sup> In general, narrower and slower vibrato is applied towards the first beats in bars 57 and 60 where the dynamic is *piano*, while relatively faster and wider vibrato is executed in bars 66 and 68, in *forte*. On the other notes apart from those managed with vibrato, a ‘full tone’ by means of expression is attempted through keeping a firm bow contact with the strings and recalling Ranken’s account that Joachim used to play ‘deep and intense passages’ often without any vibrato.<sup>293</sup>

Ex. 3.77. Brahms, Violin Sonata op. 108, fourth movement, bars 55-72.

A hint of *accelerando* is added along with the *crescendo* marked between bars 61- 64 to make a forward musical direction towards the  $c^3$  in bar 66. The sections C and D in Ex. 3.77 are considered as ‘echo passages’ of the sections A and B; the sections B and D are interpreted as ‘answer’ phrases against the ‘question’ phrases, the sections A and C. In order to manifest these musical ideas in the sound, a somewhat softer tone is attempted in the sections B and D, and also rhythmic clarity in those sections is slightly slackened towards the ends of each phrase by adding a subtle sense of *ritardando*, as Kullak observed: ‘[t]he ending of a thought is more fittingly depicted by *ritardando* than by *accelerando*.’<sup>294</sup> The question-like gestures in the sections A and C are expressed mainly through a hint of *accelerando*, applied towards the  $c^3$  in the section A and towards the  $c^2$  in the section C. My approach here to the sections A-D is fundamentally based on Riemann’s practice:

<sup>292</sup> Czerny, vol. 3, p. 18.

<sup>293</sup> Ranken, p. 13. Rivarde also reported: ‘[w]ith regard to *vibrato* his [Joachim’s] advice was: “Only make a *vibrato* when you feel you must”; and he himself rarely relied on anything but the bow as his sole means of expression.’ Similarly, Honeyman in his treatise remarked: ‘If any one will watch Joachim [...], one of the first things that will strike him will be that at times the hair of the bow seems almost *glued* to the string. This is nothing but the result of a fully developed tone, caused by the strongest possible pressure of the forefinger on the stick of the bow compatible with a smooth and elastic note.’ See Rivarde, p. 27; A Professional Player [Honeyman], p. 83.

<sup>294</sup> Christiani, p. 274.

Ascending pitches, crescendo and stringendo are increasing positive forms of development; descending pitches, diminuendo and ritardando are diminutions, negative forms of development: so it is thoroughly natural, that the first three as well as the last three (named) are needed for the expression of the same motion of the soul, for the same feeling, for the reinforced intensity of their interplay.<sup>295</sup>

Giving attention to Davies's marking '*fest halten* (remain steady)' over bar 101 (Fig. 3.5),<sup>296</sup> only a slight accelerando is made in my performance along with the crescendo between bars 97 to 101. Such a marking seems to be intended mainly to avoid possible rhythmic discontinuity between left-hand quavers in the piano part and each entry of the violin as well as the possibility of dissociation between right-hand piano part and the violin. As Heinrich Dessauer (1863-1917) – a pupil of Joachim – remarked based on a musical passage from Mendelssohn's Violin Concerto op. 64 (Ex. 3.78):

Impressive, animated increase in tonal-volume at the crescendo, but if possible without hurrying; nevertheless if the player be in favor of an accelerando at this point, let it be a small one. In order that the Solo-violin and orchestra may really appear as a homogeneous body, the thirty-second passages of the Solo-violin must fit themselves most carefully to those of the orchestra and must seemingly sound as a continuation of the latter.<sup>297</sup>

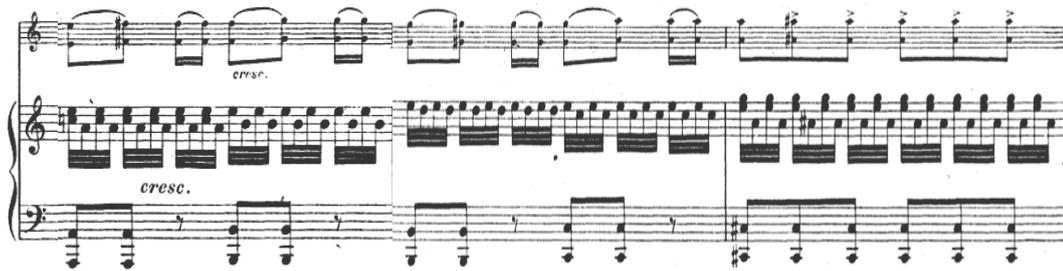
Fig. 3.5. Brahms, Violin Sonata op. 108, fourth movement, bars 94-103, Fanny Davies's Annotation.

<sup>295</sup> Peres Da Costa (2012), pp. 295-96. See also Hugo Riemann, 'Der Ausdruck in der Musik', *Sammlung musicalische Vorträge*, vol. 1, no. 50 (Leipzig, 1883), p. 47.

<sup>296</sup> Brown and Peres Da Costa (op. 108), p. xxi.

<sup>297</sup> Heinrich Dessauer, in his edition of Felix Mendelssohn Violin Concerto op. 64 (Mainz: Schott, 1899), p. 12 (violin part).

Ex. 3.78. Mendelssohn, Violin Concerto op. 64, second movement, bars 58-60.



According to Baillot, there are three main ‘ways of playing syncopated notes’; ‘the first way’ is ‘making a crescendo on the note’ by accelerating ‘the movement of the bow up to the end of the note, but lightly;’ ‘the second way’ is ‘to attack the note and to let the sound die away after the attack’; ‘the third way’ is playing the note ‘without attack or any special nuance on the note, letting the bass line mark the beat.’<sup>298</sup> In my performance, the long syncopated passage in the development section (as well as most of the syncopated passages in this movement) is executed based on ‘the third way’, as the left-hand piano part has clear down beats almost every dotted crotchet (Fig. 3.6); and so as to avoid interfering with the lyrical themes in the piano part.

Fig. 3.6. Brahms, Violin Sonata op. 108, fourth movement, bars 142-57, Fanny Davies’s Annotation.



<sup>298</sup> Baillot (1991), pp. 235-37. Baillot also considered *tempo rubato* as ‘another type of syncopation’. See also *Ibid.*, pp. 237-39.

The cross mark (X) in Fig. 3.6 seems to be pencilled in by Davies to remind herself to give more attention to the theme rather than the syncopated notes. Nevertheless, Brahms could have desired syncopations to be executed in ‘the second way’ here, as Menuhin in his 1936 and 1947 recordings demonstrated. According to Florence May:

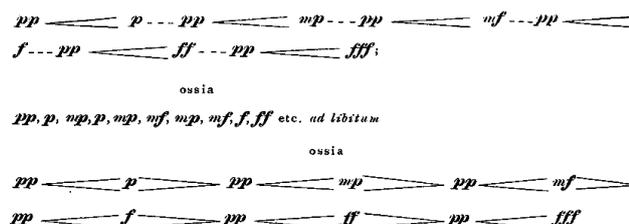
He [Brahms] loved Bach’s suspensions. ‘It is here that it must sound,’ he would say, pointing to the tied note, and insisting, whilst not allowing me to force the preparation, that the latter should be so struck as to give the fullest possible effect to the dissonance. [...] | The same kind of remarks may be applied to his conception of Mozart. He taught me that the music of this great master should not be performed with mere grace and lightness, but that these effects should be contrasted with the expression of sustained feeling and with the use of the deep legato touch.<sup>299</sup>

After the syncopated passage, a long crescendo passage appears (Ex. 3.79a). Since ‘even the highest degree of force must always rest within the limits of what is *beautiful*, and never be allowed to degenerate in a coarse thumping, or ill treatment of the instrument,<sup>300</sup> the crescendo passage is executed by handling the dynamic progress ‘*p–mp–mf–f–(mf)–ff*’ in the violin, and ‘*p–mp–mf–f–(p–mp–mf–f)–ff*’ in the piano (Ex. 3.79a), as Alberto Jonás exemplified (Ex. 3.79b: see dynamic progression ‘*p–mp–mf–f–f–(p–mf–f)–ff*’).<sup>301</sup> In other words, the intensity of tone is deliberately lowered once before reaching the climax, as a way to prolong the execution of the crescendo and also to achieve a stronger crescendo effect towards the climax. The dynamic level is altered in each small phrase, apart from the piano part between bars 168 and 171 where it changed every bar (Ex. 3.79a: the black lines indicate phrasings).<sup>302</sup> The first two phrasing marks in Ex. 3.79a are also pencilled in Davies’s personal copy (Fig. 3.7).<sup>303</sup> In bar 168, the dynamic drop in the violin part is minimised to avoid losing a sense of crescendo, which must be kept throughout the entire crescendo passage regardless of the tactics employed in managing dynamics; on the other hand, a considerable dynamic drop is made in the piano part to maximise the crescendo towards the climax (Ex. 3.79a: rectangle).

<sup>299</sup> May, vol. 1, p. 17.

<sup>300</sup> Czerny, vol. 3, p. 5.

<sup>301</sup> Ex. 3.79b is an excerpt from the musical examples Jonás presented in his treatise after stating that ‘[i]n crescendos of exceptional length it is advisable to employ one of the following modes of procedure:’



See Jonás, vol. 6, pp. 16-17.

<sup>302</sup> Jonás remarked that ‘crescendo will be done best in groups.’ See Jonás, vol. 3, p. 54.

<sup>303</sup> Brown and Peres Da Costa (op. 108), p. xxi.

In this passage, vibrato is used as a method of enhancing the crescendo effect along with bow pressure, thus vibrato is employed more towards the ends of each crescendo (Ex. 3.79a: circles indicate where vibrato is applied). In general, the speed of vibrato is increased as the dynamic gets louder. The crescendo and decrescendo marks in blue in Ex. 3.79a demonstrate how the passages in each hand of the piano part are shaped within each phrase; from bar 168, only one dynamic mark is indicated as both hands contribute in producing a crescendo towards the *ff* note in bar 171.

Ex. 3.79a. Brahms, Violin Sonata op. 108, fourth movement, bars 158-74.

The image shows a musical score for Brahms' Violin Sonata op. 108, fourth movement, bars 158-74. The score is in G major and 3/4 time. It features a violin part and a piano accompaniment. The piano part has a dynamic range from piano (*p*) to fortissimo (*ff*). The violin part has a dynamic range from mezzo-forte (*mf*) to fortissimo (*ff*). The score includes markings for 'espressivo', 'cresc. sempre poco a poco', and 'Sforzando'. Red circles highlight vibrato marks in the violin part. Blue lines indicate crescendo and decrescendo markings in the piano part. A red box highlights the piano part in bar 168.

Ex. 3.79b. Chopin, *Polonaise-Fantaisie* op. 61, bars 5-8, from Alberto Jonás, *Master School of Modern Piano Playing and Virtuosity*, vol. 6, p. 19.

The image shows two systems of musical notation for Chopin's *Polonaise-Fantaisie*, bars 5-8. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. The first system includes dynamic markings *(p)*, *(mp)*, *(mf)*, and *(f)*. The second system includes *(f)*, *(p)*, *(mf)*, and *(f)*, along with the instruction *molto cresc.* and *etc.* The notation includes various fingerings and articulation marks.

Fig. 3.7. Brahms, *Violin Sonata* op. 108, fourth movement, bars 158-67, Fanny Davies's Annotation.

The image shows a page of musical notation for Brahms' *Violin Sonata*, fourth movement, bars 158-67. The score is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. It includes dynamic markings such as *espressivo*, *cresc. sempre poco a poco*, and *poco a poco*. The notation includes various fingerings and articulation marks. The page number 9196 is visible at the bottom.

Brahms wrote the instruction *non legato* in bar 176 in the piano part (Ex. 3.80a), but not in the subsequent entry in the violin part. For this reason, the non-slurred passages in the violin part are played with a smooth *détaché* stroke by keeping the wrist ‘flexible and ready to carry out the change of bow with participation of the finger-joints,’<sup>304</sup> while ‘mild staccato’ touch, which is ‘yet not so pronounced as to give a true staccato impression,’ is used in the piano part.<sup>305</sup> In this way, somewhat similar articulations between two instruments are attained.

Ex. 3.80a. Brahms, Violin Sonata op. 108, fourth movement, bars 175-80.

Ex. 3.80b. Brahms, Violin Sonata op. 108, fourth movement, bars 177-94.

The circles in Ex. 3.80b indicate the notes accentuated slightly with vibrato and bow speed; the first one is a response to the  $\text{>}$  sign in the piano part (Ex. 3.80a: bar 178), and the rest of them by means of enhanced expression. Vibrato is also applied on the  $e^3$  flat in bar 186 and on the  $d^3$  in bar 187 to avoid a dry ending as well as to create a sense of continuity. The notes marked with a rectangle are managed with a detached stroke to express an energetic conclusion. The

<sup>304</sup> Flesch, vol. 1, p. 67.

<sup>305</sup> Jonás, vol. 2, p. 168. The term ‘*non-legato*’ is also explained in the ‘performing practice commentary’ section of the Bärenreiter edition (2015): ‘[t]he pianist’s *non legato*, which like *portato* was intermediate between staccato and slurring, though more vigorous, was roughly the equivalent of the string player’s *détaché*, a series of separate, more or less smoothly connected bow strokes.’ See Brown and Peres Da Costa (op. 108), p. x.

monotony of tone is avoided mainly through bow shadings by recalling Ranken’s assertion that ‘tone production *by means of the bow alone* should be the foundation of all tone’;<sup>306</sup> more bow and bow pressure are used as the melody lines ascend. As Woof noted: ‘[v]ariety of tone is the result of a varying amount of bow pressure on the strings.’<sup>307</sup> Auer also similarly stated: ‘[q]uality, purity, volume and beauty of the sounds produced are [...] dependent upon the manner in which the bow is drawn across the strings.’<sup>308</sup> On the other hand, the tempo in this passage is kept rather steady, as Davies annotated in her score ‘*fest (steady)*’:

Fig. 3.8. Brahms, Violin Sonata op. 108, fourth movement, bars 173-92, Fanny Davies’s Annotation.

The image shows a page of musical notation for Brahms' Violin Sonata op. 108, fourth movement, bars 173-92. The score is arranged in four systems, each with a violin part on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat major or D-flat minor). The tempo is marked 'fest' (steady) in a handwritten note on the right side of the page. The score includes various dynamic markings such as *f*, *mf*, and *sf*, and articulation markings like *non legato*. The piano part features complex chordal textures and rhythmic patterns, while the violin part has melodic lines with some slurs and accents. The annotations are handwritten in black ink.

<sup>306</sup> Ranken, p. 19.

<sup>307</sup> Woof, p. 68.

<sup>308</sup> Leopold Auer, *Graded Course of Violin Playing* (New York: Carl Fischer, 1925), vol. 5, p. 25.

Another of Davies's annotations to consider is 'leisurely' in bar 208 (Fig. 3.9). A subtle sense of holding back is applied in my performance over bars 208 and 209, towards the *sforzando* in bar 210. However, it seems likely that Davies would have expanded the tempo movement much more than the alteration presented in my performance.

Fig. 3.9. Brahms, Violin Sonata op. 108, fourth movement, bars 208-11, Fanny Davies's Annotation.



The *marcato* sign in the closing of the transition passage before the coda (Ex. 3.81a) is rendered as an expression mark for the left hand, as slurs in the passage are another performing instruction to be executed by the bow. In other words, no tempo or rhythmic modifications are considered in this section. Instead, the execution of each of the notes is intended to be more even and clear by enhancing the steadiness and strength of the finger movement.<sup>309</sup> Since the function of the *marcato* marking is described as follows: 'its principle use is to draw the attention to the melody or subject when it is in such a position that it might be overlooked,'<sup>310</sup> the passage is underlined by a steady and weighted bow. In this way, a firm and concentrated sound is attained. For the same reason, as marked in Ex. 3.81b, when this passage is first introduced in the exposition, a crescendo is executed towards the end of the passage; but without engaging with an *accelerando*, following Davies's marking 'nicht eilen (don't hurry)' over bars 108-09 from her personal copy (Fig. 3.10).<sup>311</sup> Brahms did not include the instruction *marcato* in the exposition, but the same approach is made in my performance, as Schultze-Biesantz in his edition added a *marcato* sign in bar 107.

<sup>309</sup> Baillot in his treatise discussed finger articulation as a means of expression. See Baillot (1991), p. 269.

<sup>310</sup> J. A. Fuller Maitland and David Fallows, 'Marcato', in *Grove Music Online*.

<sup>311</sup> Brown and Peres Da Costa (op. 108), p. xxi.

Ex. 3.81a. Brahms, Violin Sonata op. 108, fourth movement, bars 286-92.



Ex. 3.81b. Brahms, Violin Sonata op. 108, fourth movement, bars 107-13.



Fig. 3.10. Brahms, Violin Sonata op. 108, fourth movement, bars 107-09, Fanny Davies's Annotation.



Kneisel and Flesch in their editions suggested taking a slightly faster tempo from bar 311 (Ex. 3.82), where Brahms indicated *agitato*. In my performance, however, no tempo change is considered as a response to the *agitato* sign. Instead, more efforts are made in attaining clear rhythmic articulations and a stronger tone by using a short bow stroke and relatively substantial bow pressure.<sup>312</sup> As Moser in Joschim's *Violinschule* stated: '[i]mpassioned development of tone in conjunction with energetic accentuation and tense rhythm produce in most cases the impression of a straining forward of *tempo*.'<sup>313</sup>

<sup>312</sup> Kneisel advised: '[i]n order to maintain an even tone in rapid passages, increase the pressure and shorten the stroke. Great artists are very economical with the use of their bow and get a much stronger tone with a short stroke.' See Kneisel (1925), p. 30.

<sup>313</sup> Joachim and Moser, vol. 3, p. 17.

Ex. 3.82. Brahms, Violin Sonata op. 108, fourth movement, bars 311-15.

Another point to note is that Kneisel in his edition gave a footnote referring to bar 325 (Ex. 3.83): ‘[i]n the opinion of the editors a sudden change of movement is necessary here. It should be stated however that this indication is not to be found in the original.’<sup>314</sup> He then suggested slowing the tempo down to ♩=116. In contrast, Szigeti in his treatise declared that ‘exaggerated slowing down’ should be avoided between bars 327-30.<sup>315</sup> In my performance, since more attention is given to Szigeti’s opinion, *poco sostenuto* is executed only over bars 328-30 without over-emphasis. In bar 331, the decreased tempo returns to an approximation of the opening tempo of this movement, as Kneisel and Flesch advised in their editions. Vibrato is employed on f<sup>1</sup> in bar 325 to make sure the ending sound has strength and a sense of continuity; and on d<sup>3</sup> in bar 327 and b<sup>2</sup> flat in bar 328 (Ex. 3.83: circles) to underline the lyrical melody.

Ex. 3.83. Brahms, Violin Sonata op. 108, fourth movement, bars 322-31.

<sup>314</sup> Franz Kneisel, in his edition of *Brahms Violin Sonata* op. 108 (New York: Schirmer, 1918), p. 11 (violin part).

<sup>315</sup> Szigeti (1969), p. 163.

## Chapter 4. Conclusion

This practice-led research demonstrates how important it is to understand the performing practices that surrounded the composition of a piece of music in order to approach an artistically independent and historically plausible rendering of the ‘meaning’ behind the notation. It opens many musical and interpretational possibilities for modern performers, regarding both how to read and interpret the score and the modes of expression which they can apply, as it is evident that a slavish approach to exactitude and precisely following the notation is not necessary or helpful and therefore there is the freedom to consider possibilities not explicitly written down. Attempting to understand and internalise unconventional performing styles is indeed challenging, especially for a performer emerging from modern tradition, but once performers manage to move past their original unconscious acceptance of modern tastes and musical expectations, they may find the wider palette and increased range of possibilities very valuable.

The most profound result of this research is a recognition of the possibility of integrating historical ideas and elements of historically informed performance (HIP) into a modern performance. The knowledge and understanding of past performance practices are capable of opening new musical possibilities for contemporary musicians. As a result of my research and the documented process and progression from imitative recordings of repertoire, for which examples in a historical style exist, to independent artistic engagement with works for which there are no original recordings, modern performers may be encouraged to follow a similar progress and deepen their engagement with historical information and interpretative practice. The idea of integrating expressive techniques and stylistic characteristics drawn from historically informed performance into modern performing practice results in a richer and wider range of interpretative possibilities, but more importantly in a new perspective on fundamental questions of musicianship regarding the composer’s intentions or expectations, and how an individual performer can constructively engage with the notated score.

There are several advantages in applying HIP techniques on a modern instrument when attempting to bring modern performers into closer contact with the original context of the repertoire: firstly and most practically, no further equipment is needed. The difference between the instruments of the nineteenth century and modern instruments is relatively small. The only major change in the violin is that performers in the nineteenth century used gut strings, which tend to be rounder and warmer in timbre than modern metal strings; the nineteenth-century pianos tend to sound more transparent and at times they allow a deeper appreciation of the

texture of the music. Modern instruments or equipment may not be able to reproduce exactly the timbres originating from period instruments, but to an extent, the timbral gap can be reduced by re-considering fingering, bow speed or pressure, pedaling, or lightness of finger touch. Of course, if performers wish to restore the sound of the past as closely as possible, using period instruments may be encouraged. However, if performers desire primarily to engage with historical practices in order to enrich their expressive performing language by evoking the composer's expectations, using period instruments may not be necessary. In fact, by adopting this approach modern performers may enhance the range of their interpretative insights through the seamless adoption of historical elements in a more varied, interesting, and creative modern context.

The Brahms performances, the final practical outcome of this research, must be considered as a 'means-to-an-end' type of performance rather than an 'end-in-itself' type.<sup>316</sup> The performing approaches and decisions discussed in the previous chapter therefore are not to be taken as definitive solutions to the challenges of incorporating historical practices into modern interpretations of nineteenth-century repertoire. My performing decisions in the performance of Brahms op. 108 were made the most spontaneously, while my approach to Brahms opp. 78 and 100 was more schematic. The progression from a schematic to a spontaneous approach occurred somewhat naturally through numerous practical attempts to produce agreeable timbres and musical expressions, using the nineteenth-century performing techniques. This implies that adopting historical practices into a performer's own artistic language requires much dedication as well as open-mindedness towards new musical experiences and ideas.

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<sup>316</sup> Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (New York: Cornell University, 1995), pp. 106-07.

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Arthur Catterall/ William Murdoch: rec. 1923, COLUMBIA (USA) 67133D.

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MB 1019.

## Appendix A. Information on Exploratory Recordings (Total 2 CDs)

### CD1: Original and Imitative Performances

#### Tracks 1-2: Louis Spohr, Violin Concerto No. 9, Second Movement (*Adagio*)

1. Marie Soldat-Roeger's Performance (rec. 1926) [7'40"]
2. My Imitative Performance (rec. 2013) [7'42"]

#### Tracks 3-4: Ludwig van Beethoven, Romance in F for Violin and Piano Op. 50

3. Marie Soldat-Roeger's Performance (rec. 1926) [7'57"]
4. My Imitative Performance (rec. 2013) [8'13"]

#### Tracks 5-6: Joseph Joachim, Romance in C for Violin and Piano

5. Joseph Joachim's Performance (rec. 1903) [3'46"]
6. My Imitative Performance (rec. 2013) [3'39"]

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Total timing [38'57"]

### Recording Information (CD1: Tracks 2, 4, and 6)

**Performers:** Jung Yoon Cho (Violin: strung with modern metal strings [Evah Pirazzi]), Martin Pickard (Piano: Steinway & Sons Model D Concert Grand)

**Recording Date and Venue:** 1 July 2013 in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

**Recording Engineer:** Kerry-Anne Kubisa

**Recording Equipment:** Microphones (Neumann KM184—for Violin and Piano, and DPA 4011 and DPA 4009—for Ambient), Microphone Preamplifier (Audient ASP008), Audio Interface (Digidesign Digi002 Rack), Software (Pro Tools 9).

## CD2: The Complete Brahms Violin Sonatas

### Tracks 1-3: Johannes Brahms Sonata for Violin and Piano No. 1 Op. 78

1. *Vivace ma non troppo* [10'22"]
2. *Adagio* [7'06"]
3. *Allegro molto moderato* [8'33"]

### Tracks 4-6: Johannes Brahms Sonata for Violin and Piano No. 2 Op. 100

4. *Allegro amabile* [7'57"]
5. *Andante tranquillo* [5'50"]
6. *Allegretto grazioso (quasi Andante)* [5'09"]

### Tracks 7-10: Johannes Brahms Sonata for Violin and Piano No. 3 Op. 108

7. *Allegro* [8'16"]
8. *Adagio* [4'10"]
9. *Un poco presto e con sentimento* [3'09"]
10. *Presto agitato* [5'53"]

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**Total timing [66'25"]**

### Recording Information (CD2: Tracks 1-10)

**Performers:** Jung Yoon Cho (Violin: strung with modern metal strings [Evah Pirazzi]), Nafis Umerkulova (Piano: Steinway & Sons Model D Concert Grand)

**Recording Dates and Venues:** 22 June 2015 (Tracks 1-3), 7 October 2015 (Tracks 4-6), and 28 June 2016 (Tracks 7-10) in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

**Recording Engineers:** Colin Bradburne, Kirsten Powell

**Recording Equipment:** Microphones (Tracks 1-6: Neumann KM184—for Violin and Piano, and DPA 2011—for Ambient | Tracks 7-10: Neumann U87—for Violin, Neumann KM184—for Piano, and DPA 2011—for Ambient), Microphone Preamplifier (Audient ASP008), Audio Interface (Digidesign Digi002 Rack), Software (Pro Tools 9).

## Appendix B. Comparison of Editions

### L. Spohr Violin Concerto No. 9, Second Movement (*Adagio*)

#### Fingering and Portamento

1. All slanting lines below symbolise portamento. Louis Spohr's (1832) and Marie Soldat-Roeger's (1926) are marked thicker for ease of comparison. The dotted slanting lines are given in the places where the use of portamenti seems less probable than those indicated with non-dotted slanting lines. The source of the musical examples below is Spohr *Violinschule*, pp. 228-32.

2. Since there is no edition by Marie Soldat-Roeger of this movement, her fingering and portamento marks provided below are entirely upon my aural analysis of her recording (1926).

3. Among the early editors who provided a metronome tempo marking for this movement (i.e. David/Hermann, Lauterbach, Marteau, and Rémy), Lauterbach is the only editor who advised a different tempo ( $\text{♩}=76$ ) from Spohr's original suggestion ( $\text{♩}=92$ ). In his edition, the fingering number 5 refers to the extension of the fourth finger.

4. There are two versions of Schradieck's edition: one from 1879 and the other from 1895. They are almost identical apart from a few fingering differences. Accordingly, the 1879 edition is not separately noted down below; the fingerings inside of parentheses belong to the later edition, unless it stated independently.

#### (Bars 1-6)



L. Spohr (1820):				0		II.4	4	3	2	3
<b>L. Spohr (1832):</b>	<b>2</b>	<b>4</b>	<b>3</b>	<b>4<sup>0</sup></b>	<b>3</b>	<b>II.3</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>3</b>
H. Schradieck (1879):	2	2	3	3	3	II.4	4	3	2	2
F. David/F. Hermann (1889):	2	4	3	4 <sup>0</sup>	3	II.3	4	3	2	3
L. Auer (1890):	2	4	3	4	3	II.4	4	3	2	3
J. Lauterbach (1890):	2	4	3	3	2	II.3	4	3	2	3
F. Kneisel (1908):	2	2	3	3 <sup>0</sup>	4	II.4	4	3	2	2
H. Marteau (1913):	3	4	3	4	4	II.3	4	3	2	3
G. Rémy (1920):	3	2	3	3	2	II.3	4	3	2	2
<b>M. Soldat (1926):</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>4<sup>0</sup></b>	<b>4</b>	<b>II.3</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>2</b>

(Bars 7-11)

*dimin. p* *pp* *f* *fz* *p*

Spohr:	2	3	2	2	2
<b>Spohr:</b>		3	2	4	2
Schradieck:	2	2	3	2	4
David/ H.:	2	3	2	4	2
Auer:	2	3	2	4	2
Lauterbach:	2	3	2	4	2
Kneisel:	3	2	3	2	4
Marteau:	2	3	2	4	2
Rémy:	3	2	3	2	4
<b>Soldat:</b>	3	2	3	2	2

(Bars 12-16)

*p* *fz* *pp* *fz* *p*

Spohr:	2		1	0	3	1	3
<b>Spohr:</b>	2	2	1	3	2	4	2
Schradieck:	2	2	1	3	2	4	2
David/ H.:	2	2	1	3	2	4	2
Auer:	2	2	1	3	2	4	2
Lauterbach:	2	2	2	4	3	1	3
Kneisel:	2	2	2	4	3	1	3
Marteau:	2	2	1	3	2	4	2
Rémy:	2	2	2	2	3	1	3
<b>Soldat:</b>	2	2	1	3	2	4	2

(Bars 17-19)

*poussé.* *f* *pp* *cresc.*

Spohr:		3	1	1
<b>Spohr:</b>	1	4		
Schradieck:	1	3	1	1
David/ H.:	1	4	3	1
Auer:	1	3	1	2
Lauterbach:	1	5	3	1
Kneisel:	1	3	1	1
Marteau:	1	4	3	1
Rémy:	1	4	3	1
<b>Soldat:</b>	1	4	3	1

(Bars 20-21)

Spohr:										2	1	
<b>Spohr:</b>	4	4 3 2-2	1-1 4 3-3	2-2 1-1 4 3-3	2-2 1-1 4 3-3	2	1	3 2				
SchradiECK:		Same as Spohr's fingering										
David/ H.:		Same as Spohr's fingering										
Auer:		Same as Spohr's fingering										
Lauterbach:	4	3-3 2-2	1 4 3 2-2	1-1 0 4 3 2-2	1-1 0 4 3 2-2	1	1 1	3 2				
Kneisel:		Same as Spohr's fingering										
Marteau:	4	4 3 2 1	2 1 4 3-3	2-2 1 2 1 4 3 2	1 2 1 4 3-3	2	1	3 2				
Rémy:	4	3 2 1 2 1	2 1 2 1 0 4 3	2 1 2 1 0 4 3	2 1 2 1 0 4 3	2	1	3 2				
<b>Soldat:</b>		Same as Spohr's fingering										
						2	1	3 2				

(Bars 22-25)

Spohr:												
<b>Spohr:</b>	1	4	4 1 3 2 4	4 3 2 4	4 <sup>0</sup> 3	3 3 3	3					
SchradiECK:	2	4	4 1 3 2 4	3 1 3 2 2	3 3	3 3 3 3						
David/ H.:		4	4 3 2 4	4	2 4 4 <sup>0</sup> 3	3 3 3						
Auer:	1 or 2	4	4 3 2 4	4	2 3 4 3	3 3 3 3						
Lauterbach:	1	4	4 3 2 4	4	2 3 4 4	4 4						
Kneisel:	1	4	4 3 2 4	4	2 4 4 <sup>0</sup> 4	4 4						
Marteau:	1	4	4 3 2 4	4	2 3 4 4	3 3						
Rémy:	1	4	4 2 1 4	4	2 2 3 2	3 3 3						
<b>Soldat:</b>	1	4	4 1 3 2 4	4	3 2 3 4 4	4 4 3 3 3						

(Bars 26-28)

Spohr:												
<b>Spohr:</b>	2	1 4	3 4	3	1 4 3							
SchradiECK:	2	1 2	2 4 4	3	1 4							
David/ H.:	2	1 4	4 3	3	1 1							
Auer:	2	1 4	4 3	3	1 4							
Lauterbach:	2	1 4	4 3	3	1							
Kneisel:	2	1 4	4 3	3	1 4							
Marteau:	2	1 4	4 3	3	1 1 4							
Rémy:	2	1 3	4 3	3	1 4							
<b>Soldat:</b>	2	1 2	2 4 3	3	1 4 3							

(Bars 29-32)

Musical score for bars 29-32. The score includes a treble clef, a key signature of one flat, and a common time signature. The music features a series of sixteenth-note runs with various dynamics and articulations. The editions listed below provide specific fingering instructions for each bar.

Spohr:	4 4	4	4	4	4	4	2
<b>Spohr:</b>	<b>4 4</b>	<b>4</b>	<b>3 4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>2 4</b>
Schradieck:	4 4	4 4	4	4	4	4	3 2 4
David/ H.:	4 4	4 4	4	4	4	4	2 2 4
Auer:	4 4	4 4	4	4	4	4	2 2 4
Lauterbach: 2	5 4	4 4	3 4	4	4	4	2 0 4
Kneisel:	4 4	4 3	3	4	4	4	2 2 4
Marteau:	4 4	4 4	4	4	4	4	2 2 4
Rémy:	4 3	3 2	1 3	4	4	4	3 2 3 2 4
<b>Soldat:</b>	<b>4 4</b>	<b>4</b>	<b>3 4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>2 2 2 2 4 4</b>

(Bars 33-35)

Musical score for bars 33-35. The score includes a treble clef, a key signature of one flat, and a common time signature. The music features a series of sixteenth-note runs with various dynamics and articulations. The editions listed below provide specific fingering instructions for each bar.

Spohr:	2		
<b>Spohr:</b>	<b>3</b>	<b>2</b>	<b>2</b>
Schradieck:	2		
David/ H.:	2		
Auer:	2		
Lauterbach:	1 0		
Kneisel:	2		
Marteau:	2		
Rémy:	2		
<b>Soldat:</b>	<b>4</b>	<b>3</b>	<b>2</b>

(Bars 36-37)

Musical score for bars 36-37. The score includes a treble clef, a key signature of one flat, and a common time signature. The music features a series of sixteenth-note runs with various dynamics and articulations. The editions listed below provide specific fingering instructions for each bar.

Spohr:			
<b>Spohr:</b>	<b>1</b>		<b>1</b>
Schradieck:	1	3	1
David/ H.:	1	3	1
Auer:	1	3	1
Lauterbach:	1	3	1
Kneisel:	1	3	1
Marteau:	1	3	1
Rémy:	3	0 0	1 0 1
<b>Soldat:</b>	<b>1</b>	<b>3</b>	<b>1</b>

(Bars 38-41)

Spohr:					4							
<b>Spohr:</b>	1	4	3	1	3	2	1	3	1	2	4	1
Schradiack:			3	1	3	3	1	3	1		4	1
David/ H.:			3	1	3	2	1	3	1	2	4	1
Auer:			3	1	3	2	1	3	1	2	4	1
Lauterbach:	1	5	4		4					2	0	1
Kneisel:			3	1	2	1	3			4	0	1
Marteau:			3	1	3	2	1	3	1	2	4	1
Rémy:			4					3	1	2		1
<b>Soldat:</b>	1	4	3	1	3	3	1	3	1	2	4	1

(Bars 42-46)

Spohr:			2			3	4	2
<b>Spohr:</b>		2	2		3	3	4	1
Schradiack:		2	2			3	4	1 2
David/ H.:		2	2			3	4	1
Auer:		2	2			3	4	1 2
Lauterbach:		2	4			3	4	1
Kneisel:		2	2			3	4	1
Marteau:		3	2		3	3	4	1
Rémy:	2		2		3	3	4	1
<b>Soldat:</b>	2	2	3		3	3	4	2 2 1

(Bars 47-51)

Spohr:	4	4	1	4		4		2		3	2
<b>Spohr:</b>	4	4	1	4		I II <sub>4</sub>	III <sub>4</sub>	II <sub>2</sub>		3	2
Schradiack:	4	4	1	3	2 2	II <sub>4</sub>	0 4	2	2	3	2
David/ H.:	4	4	1	4		II <sub>4</sub>	III <sub>4</sub>	II <sub>2</sub>		3	2
Auer:	4	4	1	4 4		II <sub>4</sub>	2 2	2		3	2
Lauterbach:	4	5	1	4		II <sub>4</sub>	4	2		3	2
Kneisel:	4	4	1		2	II <sub>4</sub>	III <sub>4</sub>	III <sub>2</sub>		3	2
Marteau:	4	4	1	3	3	2	II <sub>4</sub>	4	2	3	2
Rémy:	II <sub>3</sub>	4	1		2 2		II <sub>4</sub>	4	2	3	2
<b>Soldat:</b>	II <sub>3</sub>	4	1	3	2		I II <sub>4</sub>	4	2	2	3

(Bars 52-54)

Spohr:			4	2	1	3	4		2			
<b>Spohr:</b>	<b>4</b>		<b>1</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>2</b>		
Schradiack:			4	1	4				2			
David/ H.:			1	1		1	4		2			
Auer:			1	1	2	1	3	4	2			
Lauterbach:			1	1	5	2			3			
Kneisel:		3	1	1	2	4			2			
Marteau:	4		1	1	4	2	1	4	2			
Rémy:	4		1	1	4	2	3	1	4	3		
<b>Soldat:</b>	<b>2</b>		<b>1</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>2</b>

(Bars 55-57)

Spohr:		1	1		3	2	2			
<b>Spohr:</b>	<b>1</b>	<b>1</b>	<b>1</b>		<b>3</b>	<b>2</b>	<b>2</b>	<b>1-2</b>	<b>2</b>	
Schradiack:	1	1	1		3	3	2	2	2	
David/ H.:	1	1	1		3	2	2	2	2	
Auer:	1	1	1		3	3	2	2	2	
Lauterbach:	1	1	1		2	2	2			
Kneisel:	1	1	1		4	2	2	2	2	
Marteau:	1	1	1		2	2	2	2	2	
Rémy:	1	1	1		4	2			2	
<b>Soldat:</b>	<b>1</b>	<b>1</b>	<b>1</b>		<b>4</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>1-2</b>	<b>2</b>

(Bars 58-61)

Spohr:				0					
<b>Spohr:</b>	<b>4</b>	<b>3</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>3</b>			
Schradiack:			3	0		3		1	
David/ H.:			3	0		3			
Auer:			3	0		3		1	
Lauterbach:	5	3	3	0	2	3			
Kneisel:			1	0		3			
Marteau:			3	0		3			
Rémy:	4	3	1	0		3		1	
<b>Soldat:</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>		<b>3</b>		<b>1</b>	

(Bars 62-63)

Spohr:							4	2
Spohr:	4	2	2	0	2	3		1
Schradieck:		1	2		2	1	1 1 4 3	1
David/ H.:	4	2	2	0	2	3		1
Auer:		2	2	0	2	3		1
Lauterbach:	5	2	2		2	3		1
Kneisel:	4	2	2	0	2	2	2	1
Marteau:	4	2	2	0	2	3	4	
Rémy:	4	2	2	0	2	3	4	
Soldat:	4	2	2	0	2	3	3 4	1

(Bars 64-65)

Spohr:								
Spohr:		2				0	0	
Schradieck:		2	1 2	2	2			2
David/ H.:		2	1 2			0		
Auer:		2	1 2			0		
Lauterbach:		2	1 2					
Kneisel:		2	1 2					2
Marteau:		2	1 2			0		
Rémy:		2	1 2			0		
Soldat:		2	1 2	2	2			2

(Bars 66-68): Schradieck's 1895 edition has (1243).

Spohr:								
Spohr:	4 4	3 4 3	1	1 2 4 3	II 2	4	4	1
Schradieck:	1	2	2 2	( 0 )		4	4	1
David/ H.:	4 4	3 4 3	2 1	1 2 4 3	II 2	4	4	
Auer:	4 4	2 4 3	2 1	1 0 3	II 2			2 1
Lauterbach:	1	1	2	0 3			4	1
Kneisel:	4 4	2	2 2	0			4	3
Marteau:	4 4	3	2 III 1	1 2 4 3	2	II 1	4	1
Rémy:	1	1	0	0	2	0		2 1
Soldat:	4 3 1	3	2 1	1 2 4 3	II 2	4	4	1

(Bars 69-71)

Spohr:	3	4	4	4	2	2
<b>Spohr:</b>	3	2 4	4	2 4 4 3	3	
Schradieck:	2	1 4	3 1	2 2 3 3	2 (3)	2
David/ H.:	3	2 4	4	2 4 4 3	3	
Auer:	2	1 4	4	2 2 3 3	3	
Lauterbach:	3	2 4	4	2 4 4 3	3	
Kneisel:	3	2 4	4	2 2 3 3	3	
Marteau:	3	2 4	4	2 3 4 4	3	
Rémy:	3	2 4	4	2 2 3 3	3	
<b>Soldat:</b>	3	2 4	4	2 3 4 4	3	

(Bars 72-74)

Spohr:	2	3 4	3	4 4
<b>Spohr:</b>	2	4 3	2	
Schradieck:	2	4 4		4 4
David/ H.:	2	4	2	4 4
Auer:	2	4	2	4 4
Lauterbach:	2	2 4 3	3	5 4
Kneisel:	2	4	2	4 4
Marteau:	2	4	2	4 4
Rémy:	2	4	3 2	3 4 4
<b>Soldat:</b>	2	4	2	4 4

(Bars 75-77)

Spohr:	2	3	3	
<b>Spohr:</b>	2	3 3 3	3	4
Schradieck:	2	3 3 3	3	
David/ H.:	2	3 2 3		
Auer:	2	3 2 3		
Lauterbach:	2	4		4
Kneisel:	2	3 2 3		
Marteau:	2	3 2 3		
Rémy:	2	1 2 1 2		4
<b>Soldat:</b>	2	3 3 3		4

(Bars 78-81)

Spohr:	4	2	4	2	2	1
<b>Spohr:</b>	4	2	4 3	2	2	4 1
Schradieck:	4	2	4	2	2	1
David/ H.:	4	2	4	2	2	1
Auer:	4	2	4	2	2	1
Lauterbach:	4	2	4	3	2	5 1
Kneisel:	4	2	4	2	2	1
Marteau:	4	2	4	2	2	1
Rémy:	4	2	4	2	2	1
<b>Soldat:</b>	4	2	4 <sup>0</sup> 3	2	2	4 1

(Bars 82-84)

Spohr:		2		1	4	4
<b>Spohr:</b>	3	2	2	1	3	4 4
Schradieck:		2	3	2	1	3 4 4 4
David/ H.:		2	3	2	1	4 4 4
Auer:		2	3	2	1	4 4 4
Lauterbach:		2	3	2	1	5 4 4
Kneisel:		2	3	2	1	4 4 4
Marteau:		2	3	2	1	4 4 4
Rémy:	2	2	3	2	1	4 4 2 2
<b>Soldat:</b>	3	2	2	1	3	4 4

(Bars 85-87)

Spohr:	1	4	3	1	2	2	3	0
<b>Spohr:</b>	1	4	3	1	2	2	0	4 <sup>0</sup> 2
Schradieck :	1	4	3	1	2	2	0	3 (0) 2
David/ H.:	1	4	3	1	2	2	0	3 4 <sup>0</sup> 2
Auer:	1	4	3	1	2	2	0	3 4 <sup>0</sup> 2
Lauterbach:	1	5	3	II <sup>3</sup> 4	0	3	3	3 2
Kneisel:	1	4	3	1	2	2	0	3 3 <sup>0</sup> 2
Marteau:	1	4	3	1	2	2	0	3 4 <sup>0</sup> 2
Rémy:	1	4	3	1	2	2	0	3 3 2
<b>Soldat:</b>	1	4	3	1	2	2	0	3 4 <sup>0</sup> 2 3

(Bars 88-89)

Spohr:			
<b>Spohr:</b>	3	2 2	0
Schradieck:	2 2	4 3 2-2 1 2 2 3 2 2	
David/ H.:	2 2	0 4	
Auer:	2 2	0 4 3 2-2	
Lauterbach:		0 4	2 2 1 4 3
Kneisel:	2 2	0 4 3 2 1	
Marteau:	2 2	0 4	
Rémy:	2 2 1 1		
<b>Soldat:</b>	2	3-3 2-2	4 3 2-2 1 2 2 3 2 2

(Bars 90-91)

Spohr:						
<b>Spohr:</b>	4	1	4	3	3-3	2-2 1-1 4 3-3 2-
Schradieck:	1 1	1	3 4	3-3	2-2 1-1 4 3-3 2-	
David/ H.:	4	1	4	3-3	2-2 1-1 4 3-3 2-	
Auer:	4	1	4	3-3	2-2 1-1 4 3-3 2-	
Lauterbach:	4	1	3 4	3-3	2-2 1 3 2 1-1 0	
Kneisel:	4	1	3 4	3-3	2-2 1-1 4 3-3 2-	
Marteau:	4	1	1 4	3 2 3 2 3 2 4 3 2 1		
Rémy	0	3 0 1	1	1 4	3 2 1 2 1 2 1 2 1 0	
<b>Soldat:</b>		1	1 4	3-3	2-2 1-1 4 3-3 2-	

(Bars 92-94)

Spohr:						
<b>Spohr:</b>	2 1-1 4 3-3 2-2 1-1 4 3-3 2-2 1-1 2-2 3-3			II 2 4	3 1 3 0 1	
Schradieck:	Same as Spohr's fingering			II 2 4	4 4 0 1	
David/ H.:	Same as Spohr's fingering			II 2 4	3 3 3 <sup>0</sup> 1	
Auer:	Same as Spohr's fingering			II 2 4	3 3 3 <sup>0</sup> 1	
Lauterbach:	4 3 2-2 1-1 0 4 3 2 2 1-1 0 4 3 2 1 2-2 3-3			II 2 5	3 3 4 1	
Kneisel:	Same as Spohr's fingering			II 2 4	3 3 3 <sup>0</sup> 1	
Marteau:	2 1 4 3 2 1 2 1 4 3 2 1 2 1 2 1-1 2-2 3 2			II 2 4	3 3 3 <sup>0</sup> 1	
Rémy	4 3 2 1 2 1 0 4 3 2 1 2 1 0 4 3 2 3 4 0			II 2 4	3 1	
<b>Soldat:</b>	Same as Spohr's fingering			II 2 3	4 2 4 4 <sup>0</sup> 1	

(Bars 95-101)

musical score for bars 95-101, featuring a single staff with various dynamics and articulations. The score includes markings such as *p*, *poussé.*, *f*, *dimin.*, and *pp*. The notation includes slurs, accents, and fingerings.

Spohr:	0	3 1	0	2	3	1	4	4	2
Spohr:	4	3 4 <sup>0</sup>	3 1 4	4 <sup>0</sup> 2	2	3 1	4	4	2
Schradiack:	4	3 4 <sup>0</sup>	3 1	4 <sup>0</sup> 2	2	3 1	4	4	2
David/ H.:	4	3 4 <sup>0</sup>	3 1 4	4 <sup>0</sup> 2	2	3 1	4	4	2
Auer:	4	3 3	2 1 4	4 <sup>0</sup> 2	2	3 1	4	4	2
Lauterbach:	2	1 4	3 1 4	5 <sup>0</sup> 2	2	5 1	2		
Kneisel:	4	3 3 <sup>0</sup>	4 1 4	4 <sup>0</sup> 2	2	3 1	4	4	2
Marteau:	4	3 4 <sup>0</sup>	3 1 4	4 <sup>0</sup> 2	2	3 1	4	4	2
Rémy:	2	III 3	2 1 4	II 3 2	2	3 1	0	4	2
Soldat:	2	4	3 4 <sup>0</sup>	3 1 4	4 <sup>0</sup> 2	2	3 1	4	4 1