

**The Twentieth-Century Revolution in String Playing as Reflected in
the Changing Performing Practices of Viola Players from Joseph
Joachim to the Present Day: A Practice-Based Study**

Heng-Ching Fang

Submitted in accordance with the requirements for the degree of
Doctor of Philosophy

The University of Leeds
School of Music

August 2008

The candidate confirms that the work submitted is her own and that appropriate credit has
been given where reference has been made to the work of others.

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Acknowledgements

I would like to thank the following for their assistance and support during the course of compilation of this degree. Firstly and foremost thanks should be given to my supervisor, Professor Clive Brown. His encouragement and valuable advices made it possible for me to finish this degree.

I would also want to thank both of my pianists, Daniel Gordon and Jackie Criss, who supported my playing not only as accompanists but also through their friendship. In particular, I would like to express gratitude to Dan, whose constant dedication for the past four years assisted me greatly to accomplish this study.

I extend my thanks to the recording engineer, Kerry-Anne, and the staff at the department, who assisted to complete my recordings.

On a financial note, this thesis would never been possible had it not been for the sponsorship from the British Woman Foundation Fund.

Special thanks need to be given to: David Milsom, Elli, Elias, Nigel, Zhengyi, Beatriz, Dan Li, Sunny, and to my fiancé, Ket-Sang Tai.

Finally, I want to dedicate this work to my mother, Li-Xue Kuo, and my family, thanking them for their continuous love and support.

Abstract

The aim of this Ph.D. is to investigate string performance practice issues in late nineteenth- and early twentieth-century viola repertoires. The study will focus especially on the use of vibrato and portamento, as well as tempo modification and rhythm adjustment. This practice-based research involves a methodology which explores the close relationship between theory and practice.

Chapter One outlines my methodology, reflecting on the philosophical approach that I have developed throughout my project. The content also describes the importance of first-hand experience, highlighting the link between psychology and qualitative method. These subjects are then developed in Chapter Two, which explores the early stage of my four-year journey of this research. I analyse my two ‘modern’ recordings of Brahms’ Sonatas for Viola and Piano, Op. 120, No. 1 and 2, demonstrating the way in which globalisation and modernised playing have dominated our perception and affected music production in the recording industry. Chapter Three examines primary sources, and related early recordings¹ together with secondary literature,² with reference to my interpretation of German-Romantic viola repertoires by Robert Schumann, Joseph Joachim and Johannes Brahms.³ My intention is to try to understand and apply Joachim’s aesthetic to my playing.

Chapter Four focuses upon Lionel Tertis’ playing. Using Tertis’ treatise, *Beauty of Tone in String Playing*,⁴ as well as his complete Vocalion and Columbia recordings,⁵ and fingerings from his edition, I develop and then criticise my own interpretation. In Chapter Five I examine the process through which I have developed my own taste as a historically-informed player. I consider my expectations for the future alongside literature related to interpretation.

¹ See Discography, p. 95–6.

² See Bibliography, p. 91–4.

³ See Appendix I, pp. 97–102.

⁴ Lionel Tertis, *Beauty of Tone in String Playing* (London, 1938).

⁵ Lionel Tertis’ complete Vocalion recordings, 1919–24, Biddulph 80219–2; and Columbia recordings, 1924–33, Biddulph 80216–2.

Details of the recorded portfolio are presented at the end of this thesis, including a description of each CD album, a list of the repertoire and the duration, recording date, instrumental equipment and setting, as well as the recording equipment, software and recording engineer. It is suggested that the reader uses the commentary with the recordings, or if preferred, listens to the recordings first and then uses the written text for detailed explanation regarding my approach to interpretation.

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Abbreviations and signs

b.	bar
bb.	bars
p.	page
pp.	pages
diss.	dissertation
'	minute
”	second
vol.	volume
edn	edition
Var.	variation
Ex.	example
Fig.	figure
i	the first movement, the first piece of a set
ii	the second movement, the second piece of a set
iii	the third movement, the third piece of a set
iv	the fourth movement, the fourth piece of a set
LPO	London Philharmonic Orchestra

Editorial policy

A brief note about the editorial policy in this commentary is needed. I have presented a transcript of the text as they are written in the source where possible. Italicised and capitalised texts as well as punctuation in quotations are all as they appear in the original sources. This has been done for the purpose of clarity of the text. Editorial comments and changes in quotations appear in square brackets. However, italics that are not in square brackets are as they were in the sources. Square brackets have also been used to add the CD numbers, the track numbers, and the duration of each track

Chapter One

Research into practice in music performance

1.1. Inspiration

As a classically-trained player, my interest in this topic can be traced back to my postgraduate diploma study at Birmingham Conservatoire. A series of questions arose after a lecture by Clive Brown, a visiting professor. I became increasingly curious about musical aesthetics and historical performing practices in the nineteenth and twentieth centuries. I wondered why the same notation or symbol could be interpreted so differently by different generations of performers, and what factors affect the auditory preferences of listeners. If the concept of ‘interpretation’ is called the “process of realising a musical work in sound”¹ as Peter Walls remarked, the problem is how to understand the scores.

The second point arises when preparing repertoires. I wondered if a performer’s duty would be more than just playing literally what is written on scores. Is there a different approach for ‘modern’ players to study the relationship between score and sound that may have been conceived by composers? As Peter Hill writes “Scores set down musical information [...] with indications of how this information may be interpreted. But the *music* itself is something imagined, first by the composer, then in partnership with the performer, and ultimately communicated in sound.”² I then considered the importance of associating certain music with specific period practices in order to understand what composers intended or instructed.

¹ Peter Walls, ‘Historical performance and the modern performer’, *Musical Performance: A Guide to Understanding*, ed. by John Rink (Cambridge, 2002), p. 17.

² Peter Hill, ‘From score to sound’, *Musical Performance: A Guide to Understanding* (Cambridge, 2002), p. 129.

Rink considers that “the interpretation of music requires decisions”,³ and as interpretation is strongly associated with the presentation of music in its audible form, the problem is how to execute performing elements on the basis of evidence I obtained from primary sources, secondary literature, and recordings.

1.2. Music performance as research

Thus, my interest in the study of performance practice initially guided me to start this practice-led research in music. This project is based on the belief that the process of developing and testing knowledge affects my performance and recordings. The ultimate aim is to create a bridge between theoretical study and practical performance. As Christopher Hogwood argues, scholars and musicians are either extremely well informed in regard to musical theory and score but have relatively poor skill in instrument playing, or by contrast, practise eight hours a day but know almost nothing about related knowledge. This results in a division between theory and practice.⁴

In musical scholarship, which values writing about music, playing is often regarded as something different from academic activities. However, I realised the need to understand performance issues through both the experiment of performance itself, and through theoretical study. I believe that the mixture of both the theoretical and practical sides should become an established branch of research and performing in the twenty first century. Such a combination can be seen from the way in which an increasing number of ‘modern’ players have started to seek a different and inspiring way to refresh their interpretation with new musical elements. As Colin Lawson suggests, “Recently there has been a healthy interaction of modern and period practices, as historical principles have gradually begun to influence mainstream musical life.”⁵

³ John Rink, ‘Analysis and (or?) performance’, *Musical Performance: A Guide to Understanding* (Cambridge, 2002), p. 35.

⁴ Live discussions hosted by the *Sheleswig-Holstein Musik Festival* in Germany, August, 2005.

⁵ Colin Lawson, ‘Performing through History’, *Musical Performance: A Guide to Understanding* (Cambridge, 2002), p. 15.

Therefore, this study analyses creative/academic issues raised by practice in viola playing through the process of discovery in both written and recorded evidence. As a researcher and performer in this field, I focus upon the development of an appropriate experimental and analytical methodology, specific to the medium in which the practice takes place, and establish an understanding of the historical and theoretical disciplinary context.

The objectives of this study, therefore, involve looking at alternative ways of understanding notation through the appraisal of past practice, challenging received attitudes towards interpretation. In order to continue this, it is necessary to begin by critically examining my own initial training. From the historical point of view, I shall investigate two distinct and important phases in the history of viola playing for which there is recorded evidence. Therefore, my investigation is divided into three major areas: 'modern' practice, the late nineteenth-century German School, and the early twentieth-century English Viola School. The content focuses upon analysing the differences between these styles, including the use of vibrato, portamento as well as tempo and rhythmic modifications. The outcome of this research is to record a body of work representing related repertoires. My attempt is to emulate the styles and to practise these performing traditions.

Using the viola as a medium, I examine performance issues through my own experience and performance skills. By investigating the approach to these issues in the late nineteenth century and early twentieth centuries, my research benefits from an appropriate range of viola repertoires, and offers the potential to cast light on transformation of performing aesthetics and the impact of the recording industry.

1.3. Recording as evidence

Recently, there has been a tendency to value recordings as research evidence in the academic field. David Milsom's investigation into late nineteenth-century recordings covers performing practice issues in vocal and string studies.⁶ Robert Philip's two

⁶ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850–1900* (Aldershot, 2003).

published books concentrate on aspects of performance in string, wind and orchestral playing through the audible resources illustrating the change in performing style at the turn of the century.⁷ Eric Clarke and Nicholas Cook regard recordings as texts through which to explore timbre, rhythm and vibrato from a scientific perspective⁸ Mark Katz's journal article, "Portamento and the Phonograph Effect", examines the duration and frequency of the use of portamento in the early twentieth century on the basis of historical violin recordings.⁹ Analysing historical recordings can help to free researchers from the restrictions of printed texts. Philip observes that "The recordings have preserved the general performance practice of the period in great detail, and the detail includes habits which are scarcely mentioned, if at all, in written documents."¹⁰ Peter Johnson comments, "Comparing recordings is in fact an excellent method of revealing and celebrating the wonderful diversity of interpretations and personae revealed by the archive of recordings."¹¹ Sound recordings can reveal how performers physically present the musical form, and they provide rich information about changing performing practices throughout the century, as they capture the moment when performers engaged in the interpretation. Recording serves as a medium connecting us to what happened in the past. The purpose of analysing these data is not to confine ourselves to one single example. Each recording demonstrates a unique artistic creation, but the value of music making is rooted in creativity and originality rather than duplication without imagination and individuality.

There are contrasting recordings in which the composer has been involved in different interpretations of musical performances. These recordings reveal interesting comparisons. This can be seen in the two versions of Bax's Sonata for Viola and Piano. The earlier version, played by Lionel Tertis in 1929 with the

⁷ Robert Philip, *Early Recordings and Musical Style: Changing Taste in Instrumental Performance, 1900–1950* (Cambridge, 1992); Robert Philip, *Performing Music in the Age of Recording* (London, 2004).

⁸ Eric Clarke and Nicholas Cook (ed.), *Empirical Musicology: Aims, Methods, Prospects* (Oxford 2004)

⁹ Mark Katz, 'Portamento and the Phonograph Effect', *Journal of Musicological Research*, 25 (2006), pp. 211–32.

¹⁰ Philip, *Early Recordings and Musical Style*, p. 1.

¹¹ Peter Johnson, 'The legacy of recordings', *Musical Performance: A Guide to Understanding* (Cambridge, 2002), p. 208.

composer physically involved as a pianist, presents a distinct interpretation compared with the later version by William Primrose and Harriet Cohen¹² in 1937. Primrose and Cohen's version of Bax's Sonata for Viola and Piano¹³ cannot be argued to be less authoritative than Bax and Tertis'¹⁴ interpretations, as Bax was involved in both recordings, either as an accompanist or instructor. These two interpretations reflect interesting differences in performances in the early twentieth century, but are not necessarily the only standards for judging modern performance. Through my recording of Bax's viola sonata, I explore Tertis' and Bax's interpretation. However, I realise that even if I attempt to imitate Tertis' playing deliberately, my playing involves interpretation by my contemporary ears as part of the perceptual process, so it is unavoidable to include some of my own personal style and emotion. Peter Kivy's philosophical argument states: "Personal authenticity is that which we actively seek, not that which we value only in lieu of something else that we have actively sought and failed to achieve."¹⁵

1.4. Empirical approach to the study of performance practice

During the process of listening to both historical and my own recordings, my study shifted from a traditional academic focus, preoccupied mainly with scores, towards developing my understanding as a performer. I then realised the necessity to adopt some of the empirical methods. My research is therefore involved in the investigation of mainstream music-analytical methods in interpretation. More specifically, I employed an empirical standardised method, which is associated with a process of observation, generalisation and explanation. As Cook and Clarke note, an empirical approach to performance study serves as a way of observing what actually happened in performance, involving testing ideas and interpretations against external reality. Moving away from the traditional approach, which is confined to scores and sketches, this new approach is influenced by the development of

¹² Harriet Cohen (1895–1967), English pianist, was Arnold Bax's paramour.

¹³ Primrose and Cohen recorded Bax's Sonata for Viola and Piano in 1937, sponsored by the English Music Society. CD: GEMM CD 9453.

¹⁴ The Bax-Tertis recording was made in 1929, firstly released on a Pearl LP in 1981 and later on a CD. LP: GEMM 201. CD: GEMM CD 9918.

¹⁵ Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca and London, 1995), p. 140.

performance studies as a research area, which provides a useful medium for the analysis of historical recordings. It shows that empirical musicology can be considered as a method that:

embodies a principled awareness of both the potential to engage with large bodies of relevant data, and the appropriate methods for achieving this; adopting this term does not deny the self-evidently empirical dimension of all musicology, but draws attention to the potential of a range of empirical approaches to music that is, as yet, not widely disseminated within the discipline.¹⁶

This approach emerged clearly in the early stages of the research, which involved the analysis of large quantities of recorded data and sound files as well as in the later part of the process, during which I undertook an examination of my own recordings.¹⁷ The later process is associated more closely with evaluative and qualitative methods, and an experimental approach. In the earlier stage, I developed a pattern of analysis using written treatises as case studies in order to investigate string/viola performance directly on the instrument as a performance researcher. This approach led to functional discoveries through practical and theoretical means.¹⁸

Unlike Clarke, who used the *Vision* programme on an *Apple Macintosh* with a MIDI interface to study Chopin, or, Milsom's examination of tempo fluctuations adopting a similar approach,¹⁹ I rely upon my listening perception as a classically-trained musician to judge variations in timing, dynamics, and other expressive devices such as the employment of vibrato and portamento empirically. During the process of distinguishing changes, it is undeniable that "On both a conscious and subconscious level, we all respond to our temporal and cultural environments" as Milsom

¹⁶ Eric Clarke and Nicholas Cook (ed.), *Empirical Musicology: Aims, Methods, Prospects*, p. 5.

¹⁷ See Discography, pp. 95–96, and Appendix I, pp. 97–102.

¹⁸ See Methodological plan, p. 23.

¹⁹ Eric Clarke and Nicholas Cook (ed.), *Empirical Musicology: Aims, Methods, Prospects*, pp. 79–88; David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850–1900*, pp. 211–22.

observes.²⁰ The advantage of this method is that it serves as a proper medium grounded in the material context of the performer's experience. I analysed multiple performances from Tertis' recordings rather than a single example in order to distinguish a performing style. As Clarke argues, "The problem of distinguishing deliberate (hence expressive) features from mistakes is problematic: the most widespread solution adopted in the literature is to make use of the principle of reproducibility, and to pay attention only to those features that emerge from the average of a number of repeated performances, rather than individual data points."²¹

1.5. Evaluative and qualitative methods

This practice-led research is strongly associated with the examination of my audible experience in terms of evaluating historical recordings, and my own recordings, from a performer's perspective. This method involves a process of self-consciousness and self-criticism about details in music performance. Philip points out the impact of the growing power of recordings having an effect on performance, in a way that "musicians are now aware of their own sound and style as they never were a hundred years ago."²²

There is a need to include my experiences of performing into this thesis. Recording "gives only a very partial view of what happens in performance [...] such an approach entirely misses the social dimension of performance (the interactions between performers, and between performers and others [...])" as Clarke argues.²³ Hence, he suggests the adoption of a qualitative method, which includes both sound recordings and commentary. More specifically, "A method which owes a lot to work in psychotherapy is to get performers to speak about their own performances, and then to analyze both what they say and what they do."²⁴ The process involves analysing, evaluating performances with awareness of the factor of the social environment.

²⁰ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 1.

²¹ Eric Clarke, 'Empirical Methods in the Study of Performance', *Empirical Musicology*, ed. by Eric Clarke and Nicholas Cook (Oxford 2004), pp. 84–85.

²² Robert Philip, *Performing Music in the Age of Recording* (London, 2004), p. 24.

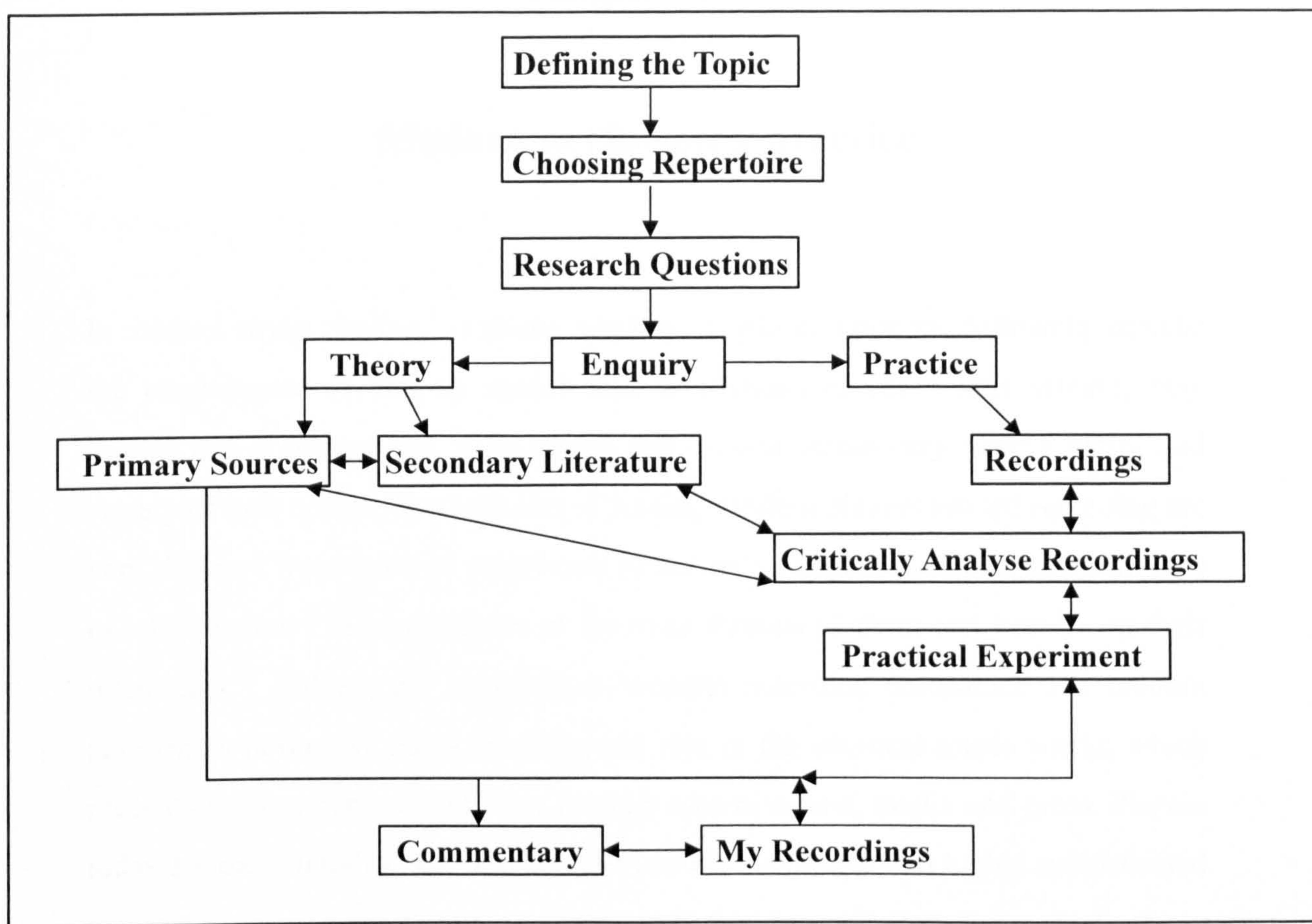
²³ Clarke, 'Empirical Methods in the Study of Performance', *Empirical Musicology*, p. 91.

²⁴ *Ibid.*

Thus, I consider an evaluative and qualitative method is appropriate to my research since this system values a musician's individuality and artistic creation. It corresponds with the intended outcome of this practice-led research. In my commentary, I describe the way in which I hear the recordings, and invite readers to share my experience. To some extent, my recordings are associated with the replication of my auditory experience on the basis of my analysis of historical recordings. This method involved listening to the original sound recording of the performance, but stopping the recording as often as required to make notes. This is a pattern that I repeated for the process of listening to and analysing the historical materials, and then for evaluating my own work against the historical evidence.²⁵ This method of self-examination combines an empirical method with interpretation, framing my own research methodology.

²⁵ See Methodological plan.

Fig.1.1. Methodological plan



Chapter Two

Modern performing practice

In modern string playing,¹ a strong emphasis is placed upon the following aspects: the employment of various speeds and oscillations of continuous vibrato, very limited use of portamento, strict tempo and rhythm within very narrow limits, and variety of tone colour. The attitudes of leading modern players toward recording are very different from those of performers in the early twentieth century; as Philip says of later players: “the reputations of the most famous of them rest heavily on their recordings.”² Indeed, the cooperation between recording companies and modern performers nowadays plays an important role in the classical music world, which presents art in a commercial form through advertisement, media and press. Players today are more familiar with the benefits and disadvantages that highly sophisticated recording technology brings to them and this has affected their approach to performance significantly. This chapter aims to investigate contemporary performance of Brahms’ two Sonatas for Viola and Piano through examination of my own playing as a conservatoire-trained musician.

2.1. Modern vibrato

Continuous vibrato has become a principal requisite in twentieth-century tone production. Philip observes the shift, from the old tradition to the new approach towards vibrato, through changing articles in editions of *Grove’s Dictionary of Music and Musicians*. In the third edition of the *Grove’s Dictionary*, H. C. Colles observes that “As an emotional effect produced by physical means it has obvious dangers, but no string-player’s technique is complete without its acquirement.”³ Flesch declared that “This fundamental metamorphosis has put his [Kreisler’s]

¹ Modern string playing here refers to the general style after the 1950s.

² Philip, *Performing Music in the Age of Recording*, p. 47.

³ Philip, *Early Recordings and Musical Style*, pp. 100–11.

indelible stamp on contemporary Violin-playing”.⁴ Roger Leviste, professor at the *Conservatoire International de Musique* in Paris insisted that “Vibrato is a continuous and rapid oscillation of either the arm or the hand, on the tip of the finger placed on the string”.⁵ Universal acceptance of continuous vibrato makes its use and mastery into an essential technique, which is regarded as ‘warming’ and ‘livening up’ the quality of sound. Continuous vibrato contrasts with the effect of ‘senza vibrato’, which often appears in contemporary scores as a particular effect. The failure to deliver good vibrato has been regarded as technical incompetence for almost a century. William Primrose observed that the absence of vibrato “can be sheer torture to our contemporary ears”,⁶ and therefore, the lack of vibrato came to be considered as a barrier to communicating emotionally in musical performances.

Many concert reviews nowadays seem to reflect the widely prevalent view of the time, that continuous vibrato is fundamentally an effect and its principal purpose is to achieve richness of sound in string instruments. In an article from *Strings*, Edith Eisler describes violist Kim Kashkashian as having “unlimited facility and speed and a wonderful vibrato.”⁷ My previous viola teacher, Rivka Golani’s playing has been praised for its powerful tone colour. Rockwell’s concert review from *The New York Times* in 1982 describes Golani’s playing as “distinguished above all by its passionate intensity [...] especially [...] by the sonorous richness of her tone”.⁸ The factor to have the capability to convey such tone vigorously is considered to be her skill of cultivating continuous vibrato, at least in her eyes. I bear in mind that she always stresses the importance of the vibrato technique in the lessons.

Modern players use vibrato not only on long and sustained notes but also in technically difficult passages. Leviste stressed the importance of this employment of

⁴ Carl Flesch, *Die Kunst des Violinspiels* (Berlin, 1923–28); trans. Frederick H. Martens as *The Art of Violin Playing*, 2nd edn (London, 1924–30), Vol. 1, p. 40.

⁵ Roger Leviste, *La technique rationnelle du vibrato*, (Brussels, 1951); trans. as *The Rational Technique of Vibrato for the Use of Violinists* (London, 1953), p. 3.

⁶ David Dalton, *Playing the Viola: Conversations with William Primrose* (New York, 1988), p. 155.

⁷ Edith Eisler, ‘Kim Kashkashian: Making Choices’, *Strings*, 88 (2000), p. 46.

⁸ John Rockwell, ‘Recital Jewish: Heritage by Rivka Golani-Erdesz’, *The New York Times*, <<http://query.nytimes.com/gst/fullpage.html>> (28, March, 1982)

vibrato as an ‘advanced’ technique in string playing. “[Vibrato] should be taken in conjunction with the daily work of left-hand technique. It should include the study of double-stopping, of scales and arpeggios.”⁹ As a modern violist, I apply vibrato even in technical passages, such as the double stops in the first movement of the Brahms’ Sonata for Viola and Piano No. 1. Rather than using finger or wrist vibrato, I tended to employ arm vibrato for vibrating on double stops in order to produce equal vibrato on both notes (Ex.2.1).

Ex.2.1. Johannes Brahms, Sonata for Viola and Piano, Op. 120, No. 1, i, bb.147–51, [CD 1, Track 1, 4’18”], (ed. Elite).



2.1.1. The speed and oscillation of the vibrato

By the middle of the twentieth century, a general concept of using continuous vibrato was more or less established. The orthodox view is that this continuous vibrato should be varied in speed and width of oscillation in order to express an appropriate variety of intensity and emotion in contemporary string playing. The employment of vibrato is often quite personal and individual. As early as 1910, Siegfried Eberhardt claimed that these differences can reveal the performers’ individuality, commenting, “We are able at once to distinguish Hartmann from Ysaÿe, Petschnikoff from Flesch, by the difference in their vibratos alone.”¹⁰ Flesch also remarked: “This ‘vibrating’ of the left hand [...] according to its character, animation and duration, must be left to the violinist’s personality.”¹¹

This phenomenon has stimulated pedagogues to devote themselves to systematic

⁹ Leviste, *The Rational Technique of Vibrato for the Use of Violinists*, p. 9.

¹⁰ Siegfried Eberhardt, *Der beseelte Violin-Ton* (Dresden, 1910); trans. Melzar Chaffee as *Violin Vibrato: Its Mastery and Artistic Uses* (New York, 1911), p. 23.

¹¹ Carl Flesch, *The Art of Violin Playing*, 2nd edn, (London, 1924–30), p. 35.

research in regard to the use of continuous vibrato aiming to establish a more effective and reliable vibrato technique.

Robert Boswell, for instance, qualified his observation of continuous vibrato in his publication, *Violin Vibrato*,¹² in which he considers continuous vibrato as an essential technique. His treatise intends to provide systematic exercises for cultivating this technique in the attempt to establish the vibrato movement as a steady oscillation. In his exercises the cyclic oscillation (two forward and two backward) is started at $\text{♩} = 60$ and proceeds methodically by steps to $\text{♩} = 96$, which is defined as a proper speed for good vibrato. Boswell suggested that the finger vibrato, as well as gaps in between the notes when applying continuous vibrato, should be avoided.

Leviste offers new approaches and appropriate exercises with regards to fundamental elements of the vibrato, such as speed and rhythmic control.¹³ Like Flesch, Leviste divided vibrato into three major categories, which are produced by the forearm, the hand, and the finger respectively. Individual instructions for each movement were then given. However, Leviste suggested that a good vibrato should start with the cyclic oscillation (two forward and two backward) at a speed of $\text{♩} = 92$ as a minimum and increase to not more than $\text{♩} = 144$, which gave a wider range for the use of vibrato and varied tone quality.

These treatises by Boswell and Leviste analyse vibrato and provide methodological suggestions based on modern violin playing. However, the use of vibrato in modern viola playing is slightly different. Primrose clearly distinguished the technical differences between violin and viola playing, and drew attention to an over-fast vibrato made by some violists who were also, or previously, violinists. Primrose remarked: “there have been a few isolated cases when I have had to dissuade a violinist seeking my opinion from changing to the viola. Usually it had to do with

¹² Robert Boswell, *Violin Vibrato* (Leeds, 1988).

¹³ Leviste, *The Rational Technique of Vibrato*.

the vibrato. It was just hopeless, much too fast, and couldn't be slowed down."¹⁴ Primrose, as an exponent of a slightly slower vibrato from a later generation than Tertis, warned players not to make the viola vibrato too fast because the size of the instrument and the length of the strings mean that they [strings] takes longer to vibrate. The same theory is applied in cello playing, where the vibrato, in general, is much slower than on the violin. Therefore, it is considered vital for achieving a better tonal quality on those instruments to slow down the speed and increase the oscillation. I was often taught never to use vibrato too rapidly because the effect of the vibrato would never be prominently conveyed. Such a transformation in aesthetics during the twentieth century also resulted in a need for various expressions of vibrato, with a great variety in speed and intensity.

2.1.2. The various kinds of vibrato: six modern approaches¹⁵

From a performer's point of view, the oscillation and speed of modern vibrato should operate in a significantly more obtrusive and varied way than the use of vibrato before the 1950s. There is a need to employ vibrato with different variation in order to deliver various meanings and expressive characteristics. Primrose indicated the necessity of technical variations, commenting: "There are string players who have a very rapid and continuous vibrato, always the same. Some listeners like this, but I become bored."¹⁶

Indeed, vibrato speed and oscillation can be produced with the movement built up by finger, wrist and arm. To define these three movements exactly would be objectively difficult; however, the arm vibrato basically controls the wider oscillations while the narrower vibrato is led by the wrist or even delicate finger vibrato. Flesch's book *The Art of Violin Playing* provides a clear description for these three vibrato movements (see Fig.2.1).¹⁷ He considered that "A *perfect vibrato* is produced by the combination of the finger, hand and arm movements."¹⁸ In

¹⁴ Dalton, *Playing the Viola: Conversations with William Primrose*, p. 6.

¹⁵ See Fig.2.2.

¹⁶ Dalton, *Playing the Viola*, p. 112.

¹⁷ Flesch, *The Art of Violin Playing*, 2nd edn, Vol. 1, p. 37.

¹⁸ Flesch, *The Art of Violin Playing*, 2nd edn, Vol. 1, p. 39.

contrast with Flesch, Eberhardt regarded that the ‘correct’ vibrato is “a combined movement of fingers and wrist in which the arm in no way participates.”¹⁹ Most modern teachers would consider that a ‘perfect vibrato’ should be produced by the combination of all three movements.²⁰

Fig.2.1. Carl Flesch, *The Art of Violin Playing*.

1. The Over-Close Vibrato: Finger Vibrato.
2. The Over-Broad Vibrato: Wrist Vibrato.
3. The Over-Stiff Vibrato: Lower Arm Vibrato.

Fig.2.2. Different kinds of vibrato

Type	Oscillation	Speed	Movement (finger/wrist/arm)
1	Wide	Fast	Combination movement
2	Narrow	Fast	Wrist or finger vibrato
3	Wide	Slow	Arm vibrato
4	Narrow	Slow	Combination movement
5	Speed-up		From types 3 or 4 to types 1 or 2
6	Slow-down		From types 1 or 2 to types 3 or 4

Generally speaking, each piece or movement has its own character. Employing different kinds of vibrato is therefore considered to help players to express the spirit of the piece. For instance, I tended to use a faster and more intensive vibrato in the second movement of Brahms’ Sonata for Viola and Piano, Op. 120, No. 2, which is marked as *Appassionato, ma non troppo Allegro*, as well as the first movement of Brahms’ Sonata for Viola and Piano, Op. 120, No. 1, which is marked as *Allegro appassionato* in order to convey an expressively forceful character. On the contrary, I employed a less intensive and slower vibrato in the first movement from the same sonata, which is marked *Allegro amabile*.

¹⁹ Eberhardt, *Violin Vibrato: Its Mastery and Artistic Uses*, p. 30.

²⁰ Leviste, *The Rational Technique of Vibrato*, p. 3; Boswell, *Violin Vibrato*, p. 1.

Nonetheless, the application of various kinds of vibrato can be used in a much more comprehensive and precise manner, for instance, using it on particular passages or notes. The particular application of each type of vibrato is addressed in Fig.2.3. Wide oscillation relaxes the tension producing a comfortable, cantabile sound, while the narrower oscillation produces greater intensity. The oscillation speed is determined by note length, and the intensity of the expression. The fifth and the sixth kinds of vibrato are used to direct the phrasing, build up or calm down the intensity.

Fig.2.3. The application of each vibrato

Type	(Oscillation/speed)	Different usages and Expression
1	wide/fast	Cantabile, long sustained notes
2	narrow/fast	Rapid or forceful passages
3	wide/slow	Sweeten the sound, ending notes in slow passages (<i>piano</i> or <i>dolce</i>)
4	narrow/slow	Ending of fast passages
5	Increasing the width and speed	Crescendo passages, for building up the climax
6	Decreasing the width and speed	Diminuendo passages, for calming down

In my practice, I consider that the first type of vibrato is the most common contemporary approach, employed to enliven the sound quality of the viola tone. I used this vibrato in bar 1 of the first movement of Brahms' Sonata for Viola and Piano, Op. 120, No. 2, in which a joyful singing-like character is required for the opening passage (Ex.2.2).

Ex.2.2. The first type of vibrato: (Oscillation: Wide; Speed: Fast): Brahms, Sonata for Viola and Piano, Op. 120, No. 2, i, bb.1–6, [CD 1, Track 5, 0'00"], (ed. Elite).



The second type of vibrato is used on the fast notes when not enough time can be allowed for the player to use a broader movement, led by the arm. Alternatively, I consider that this can also be employed in those passages in which a faster and more intensive vibrato is required. For instance, I employed the second type of vibrato in bars 53, 55 and 57 with *ma ben marcato* of the first movement of Brahms' Sonata for Viola and Piano, Op. 120, No. 1 (Ex.2.3).

Ex.2.3. The Second type of vibrato: (Oscillation: Narrow; Speed: Fast): Brahms, Sonata for Viola and Piano, Op. 120, No. 1, i, bb.53–57, [CD 1, Track, 1' 30"], (ed. Elite).



The third type of vibrato is applied, for 'sweetening' the sound in order to end this phrase beautifully; however, I decreased the volume, the speed, and the width of oscillation gradually when approaching the ending (Ex.2.4).

Ex.2.4. The third type of vibrato: (Oscillation: Wide; Speed: Slow): Brahms, Sonata for Viola and Piano, Op.120, No. 1, i, bb.231–36, [CD 1, Track 1, 7' 15"], (ed. Elite).



I employed the fourth type of vibrato on both of the crotchets in bar 42 and 43 of Brahms' Sonata for Viola and Piano No. 2, in which the consistency of oscillation in rapid passages can be maintained and a 'fading away' effect can be achieved (Ex.2.5).

Ex.2.5. The fourth type of vibrato: (Oscillation: Narrow; Speed: Slow): Brahms, Sonata for Viola and Piano, Op. 120, No. 2, i, bb.142–43, [CD 1, Track 5, 6'13"], (ed. Elite).

Employment of the fourth type of vibrato is indicated in the square bracket.



The fifth type of vibrato is often employed alongside *crescendo* markings. For instance, I employed this type of vibrato by gradually increasing the speed and widening the oscillation of vibrato in bars 222–23 of the first movement of Brahms' Sonata for Viola and Piano, No. 1 (Ex.2.6).

Ex.2.6. The fifth type of vibrato: (Speeding up): Brahms, Sonata for Viola and Piano, Op. 120, No. 1, i, bb.222–24, [CD 1, Track 1, 4'45"], (ed. Elite).



In contrast, the sixth type of vibrato is often associated with the *decrescendo* marking. For example, I employed a wider and faster vibrato in the beginning of the bar 21 of the first movement of Brahms' Sonata for Viola and Piano, No. 1. I then progressively decreased the speed and narrowing the oscillation of vibrato in bars 22–24 in order to finish the phrase smoothly and make contrast with the *f* passage later in bars 25–30 (Ex.2.7).

Ex.2.7. The sixth type of vibrato: (Slowing down): Brahms, Sonata for Viola and Piano, Op. 120, No. 1, i, bb.21–27, [CD 1, Track 1, 3'35"], (ed. Elite).



2.2. The gradual decline in the use of portamento

While the continuous vibrato became increasingly important in the twentieth century, the use of prominent portamento was becoming rarer after the 1950s.²¹ There was a great diversity in classically-trained and jazz musicians reflected in every aspect of music making over the twentieth century.²² Portamento technique seems to have almost disappeared in modern classical string playing, but is more commonly used in folk music and jazz or can be used as a special sound effect in contemporary music. The intensity of portamento nowadays is not as prominent as in the early years of the twentieth century.²³

Around the 1930s, modern theory and the training from most music institutions seemed gradually to adopt the stance that maintaining the purity of sound in between notes, double stopping and chords, was a requirement of stylish playing. Primrose, as a player belonging to the transition toward this new aesthetic in string playing, still recognised two different kinds of portamento. He observed that “The audible shift can be of two basic varieties: using the link finger, and sliding from underneath”²⁴ (Ex.2.8). However, he strongly criticised a too strong or too frequent shift commenting “I am dead against a fault which is not so common now but was about a century ago: that of constant audible shifting or sliding [...] This type of slide was used a great deal in the old days, particularly among German players.”²⁵

²¹ Mark Katz, ‘Portamento and the Phonograph Effect’, *Journal of Musicological Research*, 25 (2006), p. 211.

²² Philip, *Performing Music in the Age of Recording*, p. 232.

²³ Philip, *Early Recording*, see solo portamento.

²⁴ Dalton, p. 139.

²⁵ Ibid.

Ex.2.8. Two types of portamento, David Dalton, *Playing the Viola*.



Nevertheless, Primrose's statement certainly can not be taken to prove that, as a general principle, only German players employed portamento very prominently and frequently. Recordings made by Albert Sammons and Lionel Tertis provide strong evidence that the use of prominent portamento was not only a German's priority but also very common in early twentieth-century Britain. Joachim's portamento was not as frequent or prominent as in Tertis,²⁶ as his recordings demonstrated.²⁷ Furthermore, players in the 1920s and 1930s, such as Kreisler and Rosé, also demonstrate a rather frequent employment of portamento compared with Joachim's 1903 recordings.²⁸ Even though Primrose himself did not employ the portamento as frequent as Tertis, numerous of slides can still be found in his 1937 recording of Bax's Sonata for Viola and Piano.²⁹

2.2.1. Modern concept of shifting

Modern treatises insist on accurate and clean shifts. A doctoral thesis from the Ball State University by Betancourt, represents a general standard of contemporary viola playing when offering methods and solutions for avoiding audible shifting over large intervals in William Walton's Viola Concerto.³⁰ As a modern viola player, my previous training taught me that a clean shift between notes was the basic standard. It is essential to have sufficient practice of position changing between notes, until two notes can be well connected without allowing any intermediate sound to be

²⁶ See Chapter Four. Tertis' application of portamento presents the general practice in the 1920s to 1930s, and was affected by the rhythmic concept that 'robs' the time, but not necessarily 'pays back' within the bar. As the result, more time between two notes can be allowed for the use of slow and prominent portamento if required.

²⁷ See Chapter Three for the discussion of Joachim's portamento.

²⁸ This statement is drawn from Katz's study of 13 versions of J. S. Bach's Sonata in G minor for Violin and Piano made in 1903–2005. See Katz, Mark, 'Portamento and the Phonograph Effect', *Journal of Musicological Research*, 25 (2006), 211–232.

²⁹ See Chapter Four for further discussion.

³⁰ Cindy A. Betancourt, *William Walton's Viola Concerto: A Methodology of Study*, D.M.A. diss., Ball State University (1997), pp. 32-3.

heard. More importantly, choosing the right position helps players either to avoid, or to increase the chances to slide, depending on their tastes or intention.

For instance, players certainly confront difficulties especially when dealing with the tenth when playing the beginning passage of Brahms' Sonata for Viola and Piano, Op. 120, No.1, since the upper note of the first tenth is in the fifth position and the other one is in the fourth position, if using the fourth finger (or the third finger, an extension might also be used) to reach the high a-flat' in bar 6 and d-flat'' in bar 8. Therefore, staying in the third position using the first finger on the opening c' shortens the distances between f and a-flat' notes in bar 6, and between b-flat and d-flat'' notes in bar 8. To be specific, instead of shifting from the first position up to the fifth or the fourth, players can simply reduce the distances by shifting from the third position, thus offering a solution for avoiding portamento (Ex.2.9). In my modern interpretation of Brahms' Sonata for Viola and Piano, Op. 120, No. 1, I avoided any audible slides deliberately in this opening passage in order to demonstrate good practice by modern standards.

Ex.2.9. Brahms, Sonata for Viola and Piano, Op. 120, No. 1, i, bb.5–12, [CD 1, Track 1, 0'07''], (ed. Elite).

Fingerings and positions in the places indicated.

Intervals: 10th 10th 6th

The musical notation shows a sequence of notes on a staff. Above the notes, fingerings are indicated: III 1 3, V 1 4 3, II 1 4, IV 1 3, I 1 3, III 1 4 2, and 3. Above the staff, intervals are labeled: 10th, 10th, and 6th. The first measure has a *poco f* dynamic marking. A double bar line is at the end of the passage.

2.3. Tempo and rhythm

Performers since the 1930s seem to have favoured increasingly steady tempo and strict rhythm compared with older players who made recordings in the early twentieth century. Hudson observes the change in style, and comments that: "Along with the new spirit come new concepts of time and rhythm which involve a far

greater adherence to strict tempo.”³¹ The preference for such a new fashion seems to be influenced by the rhythmic habits of composers or conductors such as Stravinsky, Weingartner, and Toscanini, who are against the tradition of flexible tempo wishing to maintain a steady tempo. Their attitude seems to influence later generations.³²

Edith Eisler’s comment on violist Kim Kashkashian’s playing seems to reflect the rhythmic habit of adhering strictly to notation: “Her phrasing, rhythmically supple yet steady, flows and breathes as naturally as human speech; her expressiveness communicates deep personal involvement.”³³ In her recording of Brahms Sonata for Viola and Piano, Op. 120, No. 1, only very subtle rhythmic flexibility is detectable in Kashkashian’s playing, which is still based on the regular pulse. Notably, her performance of Hindemith’s Sonata for solo Viola demonstrates a rather strict and precise interpretation rhythmically. In order to respond to this modern preference, my recordings of two Brahms’ Sonatas for Viola and Piano [CD 1, Tracks 1–7], were played in a relatively strict tempo without modifying the written note values. The following three sections aim to demonstrate my strict control of the tempo and rhythm.

2.3.1. Practice for perfection

There is general agreement in contemporary string playing that in order to achieve excellence in performance, according to modern expectations, accuracy in delivering the literal requirements of the musical text is of crucial importance. When players decide the tempo, it has to be followed all the way through the piece unless other tempo markings with *accelerando* or *ritardando* are given by composers. Modern players are expected to control their tendency to hasten or slow down the speed where *crescendo* or *diminuendo* markings are given, although to some extent this comes naturally from our inborn instinct.

³¹ Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford, 1994), p. 356.

³² Philip, *Early Recordings*, p. 13.

³³ Eisler, ‘Kim Kashkashian: Making Choices’, *Strings*, 88 (2000), p. 48.

The following example provides a method from my previous training demonstrating how to use this method in practice (Ex.2.10). First of all, one must set up a speed, usually rather slow, and then gradually speed up. Take the opening of the first movement of Brahms' Sonata for Viola and Piano, No. 1, as an example. I started from quarter note, and then separated the notes into smaller beats as quaver or semiquaver by using the metronome to define the speed. The purpose of this system is designed to help players to distinguish various rhythmic changes, even very tiny differences.

Ex.2.10. Brahms, Sonata for Viola and Piano, Op. 120, No. 2, i, bb.1–8, [CD 1, Track 5, 0'0''], (ed. Elite).

(a) Original score



(b) Practice method



2.3.2. Accents marking in modern practice

Modern performances tend to emphasize the accent (*forzando*, *sforzando*, *fp*, <, or >) by increasing the actual volume or vibration but not by adjusting the rhythm. As a modern viola player, I employed two approaches to stress the accent, firstly through the use of bow pressure, and secondly by increasing the oscillation or speed of the vibrato. For instance, in my recording of the fourth movement of Brahms' Sonata for Viola and Piano, No.1, I avoided rushing the quaver in bar 178 deliberately but only increased the volume by using broader bowing with stronger

intensity along with the crescendo marking, without disrupting the actual note value. My recordings of the two Brahms' Viola Sonatas aim to demonstrate such a contemporary approach [CD 1] (Ex. 2.11).

Ex.2.11. Brahms, Sonata for Viola and Piano, No. 1, iv, bb.176–180, [CD 1, Track 4, 4'10"], (ed. Elite).



2.3.3. Ensemble work

An ideal ensemble nowadays tends to play absolutely 'together' as written, by rehearsing every detail including timing, phrasing, and dynamics...etc, in order to achieve an accurate realisation of the notation and musical context. Thus, the rhythmic flexibility between solo and the accompaniment nowadays is much less prevalent than in the early days of recording. Modern players are expected to duplicate each other's interpretation since the content of rehearsals is no longer confined to a broad interpretation, based on the interchanging of general musical ideas between the performers, but also every detailed of understanding and co-ordination between the players. Rhythmic disorder in an ensemble is not familiar to most modern listeners since they are used to hearing ensemble with rhythmic exactness.

From my experience as a contemporary player, if there is to be a certain freedom in modern interpretation, it must be pre-rehearsed, because any spontaneous changes in live performance are considered to be risky. This attitude in modern performance leads players to a 'safe' interpretation, especially with regard to rhythmic alterations. Modern players should faithfully play precisely as notated but not liberally change the rhythm when inclined. This trend, resulting from the modern technical progress of the recording industry, has constructed a new aesthetic standard defining performers' individuality upon the basis of technical precision, part of which is the requirement to play rhythmic detail in a more accurate manner. This phenomenon

was also caused by the cultivated habit of constant hearing and analysing every detail in recordings. If there was a slight rhythmic adjustment between players, it could sound far too distinctive; for that reason, modern listeners tend to consider this kind of freedom in ensemble as a rhythmically inaccurate and insecure interpretation.

Take my recording of the first movement of Brahms' Sonata for Viola and Piano No. 2, as an example. I hurried the quaver slightly in bar 22. My pianist imitated this element of rhythmic flexibility, and hurried the similar theme later in bars 22–23. This rhythmic disorder appears rarely in my modern recordings (Ex.2.12). However, when I occasionally employ this device, I rehearse with my pianist in advance in order to decide to what extent this freedom can be allowed in our interpretation.

Ex.2.12. Brahms, Sonata for Viola and Piano, No. 2, i, bb.22–25, [CD 1, Track 5, 0'52"], (ed. Elite).

The image shows a musical score for Viola and Piano. The Viola part is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The Piano part is written in two staves, with a treble clef for the upper staff and a bass clef for the lower staff, both with a key signature of two flats. The time signature is common time (C). The score includes dynamic markings: *s.v.* (sforzando) above the first measure of the Viola part and *p s.v.* (piano sforzando) above the first measure of the Piano part. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Viola part has a melodic line with some slurs, while the Piano part provides harmonic support with chords and moving lines in both hands.

Chapter Three

Late Romantic period practice: the approach of Joseph Joachim

Joseph Joachim, who actively participated in Brahms' string compositions, was one of the most influential violinists in the late nineteenth century. Both written and recorded evidence of Joachim's approach to performance reveals crucial differences between the notated version of the pieces and the manner in which he played them. For instance, the score of Joachim's *Variations*, which contains numerous expression and dynamic markings, seems to indicate a certain approach to interpretation. This chapter aims to explain how I attempted to emulate the style and the sound that Joachim might have produced as a viola player of the Romantic period, using the evidence of Joachim's recordings, and the *Violinschule* by Joachim and Moser, particularly with regard to vibrato, portamento and rhythmic adjustments.

3.1. Tone production and purity of the sound

In the Classical and Romantic periods, pure tone was considered by the majority of musicians as a fundamental element of normal sound production. Brown remarks that "there seems to have been a broad consensus among the great majority of musical authorities that the basic sound should be a steady one".¹ The German School in particular used to colour and embellish the tone sparingly, as Joachim and Moser² stated: "A violinist whose taste is refined and healthy will always recognize the steady tone as the ruling one, and will use the vibrato only where the expression seems to demand it."³

¹ Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford, 1999), p. 521.

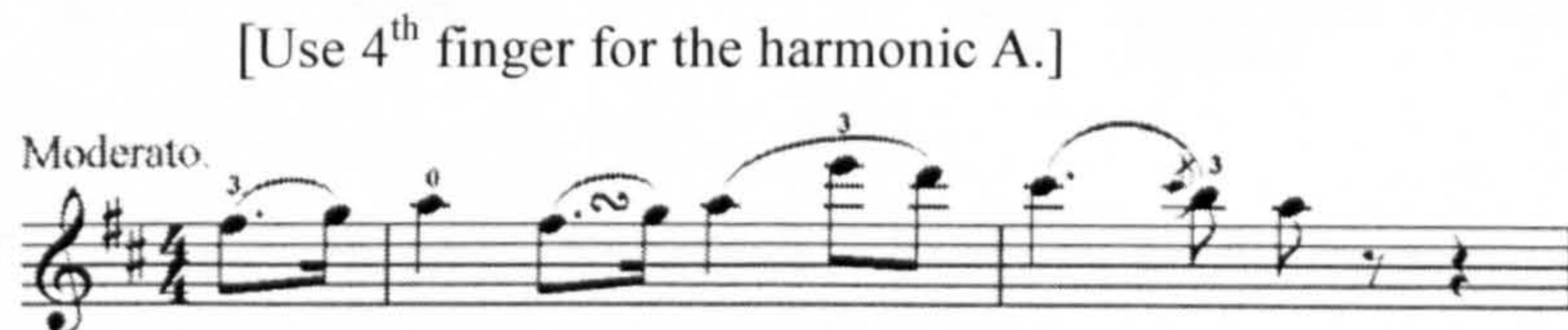
² Andreas Moser was a pupil and colleague of Joseph Joachim.

³ Joseph Joachim and Andreas Moser, *Violinschule* (Berlin, 1905); trans. Alfred Moffat as *Violin School* (London, 1905), Vol. 2, p. 96a.

Therefore, in order to apply Joachim's practice to my selected repertoire, the basic sound in my recordings CD 2, Tracks 1–9, is without vibrato. Vibrato is only employed for expressive purposes, selectively applied to certain long and sustained notes for sound variation or to accented notes in order to emphasise harmony or dynamic contrast.⁴

Unlike modern practice, in which the 'senza vibrato' sound of natural harmonics and open strings is deliberately avoided, I employed such pure-tone effects wherever they seemed appropriate, since Joachim considered their sound to be the norm in stopped notes without vibrato. Excerpts from Joachim and Moser's *Violinschule*⁵ show that natural harmonics and open strings were extensively used in the German tradition, for example (Ex.3.1).⁶ Ferdinand David's fingering also serves as evidence that the open strings and natural harmonics were employed in this manner by nineteenth-century performers (Ex.3.2) (Ex.3.3).⁷

Ex.3.1. Joachim and Moser, *Violinschule*, Vol. 2, p. 92 a, by Pierre Rode.



Ex.3.2. Beethoven, String Quartet in A, Op. 18, No. 5, ii, (ed. Ferdinand David)



⁴ The type of vibrato of Joachim is discussed later in the same chapter.

⁵ Joachim and Moser, *Violinschule*, Vol. 2, p. 92 a.

⁶ Clive Brown, 'Joachim's violin playing and the performance of Brahms' string music', *Performing Brahms: Early Evidence of Performance Style*, ed. by Michael Musgrave and Bernard D. Sherman (Cambridge, 2002), pp. 73–75.

⁷ Clive Brown, 'Ferdinand David's Editions of Beethoven', *Cambridge Studies in Performance Practice 4: Performing Beethoven*, ed. by Robin Stowell (Cambridge, 1994), p. 139.

Ex.3.3. Beethoven, Violin Sonata in A, Op. 47, i, (ed. Ferdinand David)



A similar method is applied in my Joachim-style recordings. For example, I employed a harmonic-A using the fourth finger without any vibrato near the ending of Joachim's *Variations* (Ex.3.4), as well as in bars 49 and 50, and in bars 184 and 185 of Brahms' *Sonatensatz-Scherzo*, where I used a harmonic-D rather than a stopped note (Ex.3.5).

Ex.3.4. Joseph Joachim, *Variations*, [CD 2, Track 6, 23'32"]

Square brackets are used for editorial additions.



Ex.3.5. Johannes Brahms, *Sonatensatz-Scherzo*, bb.49–50 and bb.184–85, [CD 2, Track 1. 1'12", 3'54"], (trans. Milton Katims).



3.1.1. Speed and intensity of Joachim's vibrato

Before discussing my approach to different vibrato techniques, it is necessary to note that there were vibrato techniques in the Romantic period that would not be considered as 'vibrato' today. For instance, Brown refers to five different types described by Luis Alonso: (1) finger vibrato (2) wrist vibrato (3) nervy vibrato [*vibrato nerveux*], which is produced by the left arm (4) vibrato by attraction or

sympathy [*par sympathie ou attraction*], and (5) bow vibrato.⁸ The fourth type of vibrato is produced on a note “doubled by an open string or on a harmonic note which makes octave.”⁹ This type of vibrato is not employed by the modern players, and is very unlikely to be classified as ‘vibrato’.

In order to continue my discussion on how I executed different types of vibrato in Joachim’s style, it seems appropriate to focus upon the meaning of the normal left-hand vibrato.

The selective nature of its use raises the question of how Joachim may have executed this device. Flesch’s description of Joachim’s vibrato is that “Joachim’s medium of expression [...] consisted of a very quick and close tremolo.”¹⁰ His statement conveys the differences between modern and nineteenth-century vibrato in terms of the speed and width of oscillation. In regard to the nineteenth-century vibrato speed, Brown suggests that: “in the eighteenth century most performers employed a fairly slow vibrato as a rule and that in the nineteenth century a faster one was generally preferred.”¹¹ Milsom also considers the intrinsic character of the infrequently employed late nineteenth-century vibrato to be generally tighter and finer than modern usage.¹² This is confirmed by Joachim’s 1903 recording of his *Romanze* in C major. For instance, the vibrato he used on the minims in bars 12, 17 and 23 of his *Romanze* are much faster than modern approach. In response to this view, I attempted selectively to employ a faster, narrower, more delicate vibrato, demonstrating a similar style as Joachim in his recordings.

I am also aware of the necessity to vary the speed of the vibrato according to the musical context. Indeed, Joachim and Moser suggested that it is essential to consider the general character of the piece when employing the “close shake”. It seems inappropriate to use the same vibrato “in the melody marked *piano, dolce* or

⁸ Brown, *Classical and Romantic Performing Practice 1750–1900*, p. 536.

⁹ Ibid.

¹⁰ Flesch, *The Art of Violin Playing*, 2nd edn, Vol. 1, p. 40.

¹¹ Brown, *Classical and Romantic Performing Practice*, p. 545.

¹² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 127.

grazioso, as at places marked *forte*, *molto espressivo*, *appassionato*".¹³ From a performer's point of view, it is likely that Joachim and Moser discouraged players from using a wider oscillation of vibrato, where the music is marked *dolce* or *piano*. It is mainly because the emotion conveyed by a more prominent or passionate vibrato would be inappropriate.

For example, I employed a more intense vibrato on the g'' and a'' in bar 63, e-flat'' in between bars 63 to 64, e'' in bar 64, and the d in bar 65 of the first movement of Brahms' Sonata for Viola and Piano, Op. 120, No. 2, which are marked *forte* so the width of oscillation can be slightly wider; but I used a contrary approach in bars 69 and 75 marked *sotto voce* and *dolce*, where my tone production is mainly pure, but only with very delicate vibrato on two prominent notes, e-flat', and g'', in bars 70 and 71 (Ex.3.6).

Ex.3.6. Johannes Brahms, Sonata for Viola and Piano, Op. 120, No. 2, i, bb.63–75, [CD 2, Track 7, 2'48''], (ed. Elite).

Employment of vibrato is indicated in the bracketed markings.

The image shows three staves of musical notation. The first staff is in treble clef, starting with a forte (f) dynamic and ending with a fortissimo piano (fp) dynamic. It features several notes with bracketed markings above them, indicating vibrato. The second staff is in bass clef, marked 'sotto voce', and also has bracketed markings above notes. The third staff is in treble clef, marked 'dolce', and includes a triplet of notes marked with a '3' above them.

From the argument above, it seems very likely that Joachim and Moser would have expected certain differences in the speed and intensity of the vibrato as an element of both interpretation and emotion. In this context, Milsom also observes that

¹³ Joachim and Moser, *Violinschule*, Vol. 3, p. 6.

Joachim employed a narrower and faster vibrato in the higher registers in bars 113–114 of his 1903 recordings of *Romanze* in C Major than in lower registers of the first few bars of the Brahms' *Hungarian Dance*, No. 1 in G Minor.¹⁴ This led me to consider the application and location of four different types of vibrato in Joachim's practice.

The association between accent and vibrato can be traced to as early as the mid-eighteenth century.¹⁵ For instance, Brown observes that Tans'ur defined accent as "a sort of wavering or shaking of the *Voice* or *Instrument* on certain *Notes*, with a stronger or weaker *Tone* than the rest, to express the *Passion*".¹⁶ In the nineteenth century, Spohr also stressed the link between the accent and the use of vibrato, and his indication of the appropriate employment of vibrato was valued by Joachim and Moser. In musical notation, "[Vibrato] is employed [...] in strongly accenting notes marked with *fz* or *>*".¹⁷ This indication can be regarded as an invitation for performers to employ vibrato on accented notes. Sharing the similar fundamental purposes, vibrato and accentuation in the late nineteenth century were both used to emphasise certain effects.

Joachim and Moser cited Spohr's instructions in this regard and indicated the necessity of his four different approaches to vibrato: (1) the quick tremolo, for strongly accented notes, (2) the slow, for sustained notes in passages of deep pathos, (3) the slow commencing and gradually accelerating, for long notes played crescendo, and (4) the quick commencing and gradually slackening, for such as are played diminuendo.¹⁸

The above indications provided clues for me to trace the original concept, and were in most cases applied on my recordings, depending on the context. I employed very fast vibrato on the accented notes, marked with *sf* and in bar 10 and 14 of the second

¹⁴ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 140.

¹⁵ See Brown, *Classical and Romantic Performing Practice*, p. 519.

¹⁶ *Ibid.*

¹⁷ Joachim and Moser, *Violinschule* (Berlin, 1905); trans. Alfred Moffat as *Violin School* (London, 1905), Vol. 2, p. 96.

¹⁸ Spohr, *Violinschule*, p. 163; Joachim and Moser, *Violinschule*, Vol. 2, p. 96.

movement of Schumann's *Märchenbilder*. The same approach was used again in bar 10 and 11, marked with > in the same movement (Ex. 3.7). I also employed a faster vibrato on the e' in bar 8 of the second variation of Joachim's *Variations*, but the sound returns to non-vibrato before the end of the e' (Ex. 3.8). In my recording of Schumann's *Märchenbilder*, I employed vibrato on the starts of those long notes marked with a > sign, but I avoided continuous vibrato when approaching the short notes that follow (Ex. 3.9).

A similar approach is applied to the second movement of the Brahms, in which the long notes marked with *fp* seem to be suitable for vibrato during *forte*, but should be brought back to non-vibrato for the *piano*. The first half of each sustained f-sharp is decorated with vibrato, but the second half of the note remains pure (Ex.3.10).

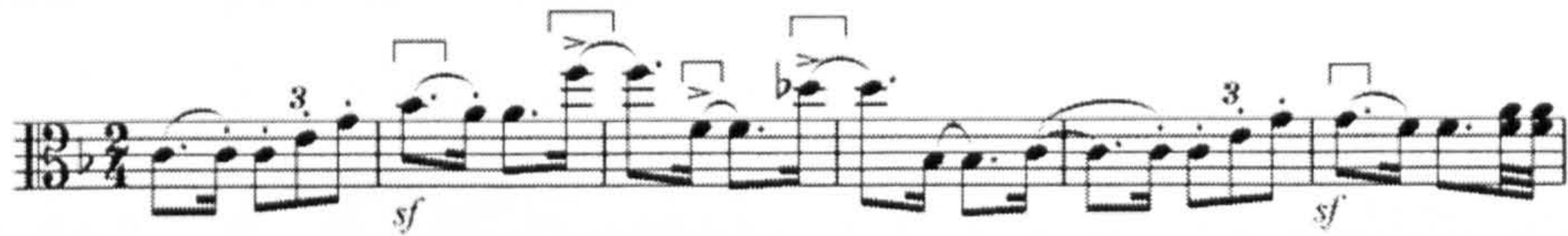
However, I regarded the accented notes marked with *fz* or > in certain passages to indicate simply the emphasis produced from bow pressure. For example, in the opening theme in bars 1–2 and bars 136–139 of Brahms' Scherzo (viola version), the accent marked on the g seems more appropriate played on the open G-string rather than using a more complicated fingering (Ex. 3.11). I could use a stopped g on the C-string, or play on the open G-string but vibrating the stopped g on the C-string, but I considered it would be more appropriate to Joachim's style if I use only the bow pressure to emphasise the >, and employ the 'senza vibrato' effect on the open G-string. This is because I considered that the speed of the passage here is too fast to employ vibrato, from a performer's point of view.

Considering Joachim linking back to Rode's First Caprice, Brown also suggests that the sign \diamond in nineteenth-century string music can also be considered as an invitation to employ vibrato.¹⁹ This approach is applied to bars 6 and 7 of the fourth movement of Schumann's *Märchenbilder* (Ex.3.12), as well as the ending of the *Variations*, where the c-sharp' and the double stops are marked with \diamond . It seems appropriate for me to extend the duration of both notes to facilitate vibrato, as Joachim uses a *rit.* marking (Ex.3.13).

¹⁹ Brown, *Classical and Romantic*, p. 552.

Ex.3.7. “The quick tremolo, for strongly accented notes”, Schumann, *Märchenbilder*, Op. 113, ii, bb.9–14, [CD 2, Track 3, 0’08”], (ed. Friedr. Hermann).

Employment of vibrato is indicated in the bracketed markings.



Ex.3.8. Joachim, *Variations*, Var. 2, [CD 2, Track 6, 3’11”]



Ex.3.9. Schumann, *Märchenbilder*, iii, bb.47–55, [CD 2, Track 4, 1’09”], (ed. Friedr. Hermann).



Ex.3.10. Brahms, Sonata for Viola and Piano, No. 2, ii, bb.27–34, [CD 2, Track 8, 0’33”], (ed. Elite).



Ex.3.11. Brahms, Scherzo, bb.1–5, [CD 2, Track 1, 0’00”], (trans. Milton Katims).



Ex.3.12. Schumann, *Märchenbilder*, iv, bb.1–8, [CD 2, Track 5, 0’00’], (ed. Friedr. Hermann).



Ex.3.13. Joachim, *Variations*, Var. 10, [CD 2, Track 6, 23’32’]



The following examples illustrate the ways in which the other three kinds of vibrato in Joachim’s practice are applied in my playing. In order to convey a sense of lightness, I used the second type of vibrato, which is a slower vibrato, on the long sustained note of the viola part to embellish the tone slightly while the piano is leading the melody. I started and finished the note without vibrato. This follows Stowell’s recommendation, based on Baillot’s writings, for accuracy of intonation: “notes should be begun and terminated without vibrato”.²⁰ Joachim’s recording of the *Romanze* suggests a similar approach. He employed a subtle vibrato in the middle part of the long note in bar 9 starting and finishing with the pure tonal effect (Ex. 3.14).

The third type of vibrato is demonstrated in my recording of Joachim’s *Variations*, where in places I started with a slow vibrato, and gradually accelerated the vibrations with each crescendo (Ex. 3.15). Milsom observes the same approach from Joachim’s *Romanze* recording, commenting that “Joachim can suggest a vibrato commencing, and growing after the start of a note, as in bars 12-13, whilst the tied note in bars 27-29 sees a gradually quickening vibrato on the crescendo, clearly indicative of Spohr’s ideal”.²¹

²⁰ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge, 2001), p. 66.

²¹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 140.

On the contrary, in order to achieve the fourth type of vibrato, I firstly commenced a quick tremolo on the a-flat" in bars 123 and 124, but gradually decreased the intensity and speed of the vibrato in bar 124, and eventually used no vibrato, when nearing the g" in bar 125 of my recording of Brahms' Scherzo (Ex. 3.16).

Ex.3.14. "The slow, for sustained notes in passages of deep pathos", Schumann, *Märchenbilder*, i, bb.9–10, [CD 2, Track 2, 0'18"], (ed. Friedr. Hermann)

Employment of vibrato is indicated in the bracketed markings.

Ex.3.15. "The slow commencing and gradually accelerating, for long notes played crescendo", Joachim, *Variations*, [CD 2, Track 6, 11'17"]

Ex.3.16. "The quick commencing and gradually slackening", Brahms, Scherzo, bb.122–26, [CD 2, Track 1, 2'42"], (trans. Milton Katims).

3.2. Portamento

In nineteenth-century German School, the effect of portamento was considered as “an expressive colouring in string playing”,²² and was used to connect the bridge of sound between “two notes occurring in a melodic progression, and situated in different positions”.²³ The German School favoured a particular way of executing this expressive device which is described by Spohr, whose instructions are quoted in Joachim and Moser’s *Violinschule*.

3.2.1. The style of portamento: *B-portamento* and *L-portamento*

Both the German and Franco-Belgian Schools valued the artistic use of portamento in string playing, but the way in which portamento should be executed is a subtle matter. I found the effect of portamento is fundamental since it is a vital factor to determine the character of the repertoires. The appropriate performance of portamento involves distinguishing between the approaches of the German and Franco-Belgian Schools. In order to explain my approach, it is necessary to review the division of three basic types of portamento.

Portamento is divided into three major categories by Flesch in his treatise, *The Art of Violin Playing*;²⁴ from the most direct one-finger slide to the so-called the *B-portamento* and the *L-portamento* (Ex. 3.17).²⁵

Ex.3.17. Carl Flesch, *The Art of Violin Playing*.

(a). one-finger slide



²² Robin Stowell, ‘Vibrato’, *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. by Stanley Sadie, Vol. 20, p. 183.

²³ Joachim and Moser, *Violinschule*, Vol. 2, p. 92.

²⁴ Flesch, *The Art of Violin Playing*, 2nd edn, Vol. 1, p. 30.

²⁵ ‘Fantasy portamenti’ were also identified by Flesch. Please see Chapter Four for further information.

(b). *B-portamento*



(c). *L-portamento*



Sliding on one finger opens up other issues, such as sliding on the 4th fingers. This includes using portamenti to and from open strings, and portamenti to and from harmonics. This approach was commonly used by the German School in the nineteenth century. For instance, Brown observes that Spohr instructed players to execute descending portamenti to open strings, as well as marking a downward triad with three successive fourth fingers.²⁶ Moser also stressed the importance of the issues of executing portamenti in between natural harmonics and stopped notes. Especially, Moser pointed out the connection between portamenti and bow-stroke.²⁷ However, in order to continue the discussion of two distinct styles between the German and the Franco-Belgian Schools, it seems appropriate to focus upon analysing the differences between the *B-portamento* and the *L-portamento*.

The choice between the *B-portamento* and the *L-portamento* is influenced by pedagogy, particularly schools of string playing, or by the personal preference of the soloist based on individual development and experience. Many pedagogues before the 1920s valued the *B-portamento* and considered it to be the most tasteful type. Indeed, both Joachim and Flesch cited the trend towards the wider use of the *L-portamento* as the result of bad taste. The conflict between two Schools can be

²⁶ Clive Brown, 'Bowling Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing', *Journal of the Royal Musical Association*, 113 (1988), p. 125.

²⁷ Clive Brown, 'Joachim's Violin Playing and the Performance of Brahms's String Music', *Performing Brahms Early Evidence of Performance Style*, ed. by Michael Musgrave and Bernard D. Sherman (Cambridge, 2002), p. 74.

seen in the critique from Joachim and Moser. Noting the natural similarity of portamento to the human voice,²⁸ they commented, “these French and Belgian virtuosi, although possessed of an astonishing technique of the left hand, have not only entirely forgotten that the healthy and natural method of singing and phrasing [...] but they even continue to deliberately repudiate it”.²⁹ Nevertheless, the use of the *B-portamento* declined during the early twentieth century as the usage of the *L-portamento* and other types became more widespread.

In order to avoid the faulty usage of portamento, Joachim and Moser suggested that the ‘tasteful’ fingering is when “The finger which stops the lower note just before the change of position takes place, must glide up the string on which the starting note is played, until it reaches the position containing the note to be slurred.”³⁰ This indication can be seen from Joachim and Moser’s fingering of Mozart’s Violin Concerto in D Major, Op. 121, No. 4, K 218; the leap between e’ and g’’ is bridged by the *B-portamento* (Ex.3.18).

Ex.3.18. Mozart, Violin Concerto in D Major, Op. 121, No. 4, K218.³¹



During my preparation of CD 2, I marked my fingering on the scores, especially to specify the gliding finger in order to avoid the use of *L-portamentos* on large intervals during which the *B-portamento* is most likely to take place. The slides are based on the original finger; for example, I used the first finger to slide in Joachim’s *Variations*, Var. 1. I also experimented with employing the *L-portamento* and also avoiding portamento in this passage. The *L-portamento* lacks the sense of dignity

²⁸ Joachim and Moser also observed: “As a means borrowed from the human voice, the use and manner of executing the portamento must come naturally under the same rules as those which hold good in vocal art.” See Joachim and Moser, *Violinschule*, Vol. 2, p. 92.

²⁹ Joachim and Moser, *Violinschule*, Vol. 3, p. 32.

³⁰ Joachim and Moser, *Violinschule*, Vol. 2, p. 92.

³¹ Joachim and Moser, *Violinschule*, Vol. 2, p. 92a.

and thickness of tone that the German School seems to have preferred, yet avoidance of the portamento seems mechanical and unnatural once one has become accustomed to the stylistic characteristics of nineteenth-century performance. This divergence in the mastery of portamento demonstrates a stylistic distinction, and represents a difference in auditory perception (Ex. 3.19). Unlike Spohr, whose “position-changes exist exclusively within slurs” as Milsom observes,³² Joachim and Moser clearly indicated the use of portamento in connection with two bow changes, as they stressed the importance of the cooperation between the left-hand fingers and the change of bow-stroke by giving musical examples in Ex.3.20.³³ Thus, it seems appropriate to place the use of the *B-portamento* between the bow changes in my recording of Joachim’s *Variations* (Ex.3.19).

Ex.3.19. Joachim, *Variations*, Var. 1.

(a) Joachim’s (German) style [CD 2, Track 6, 1’30”]

Slant lines-Author’s understanding of implied portamenti.



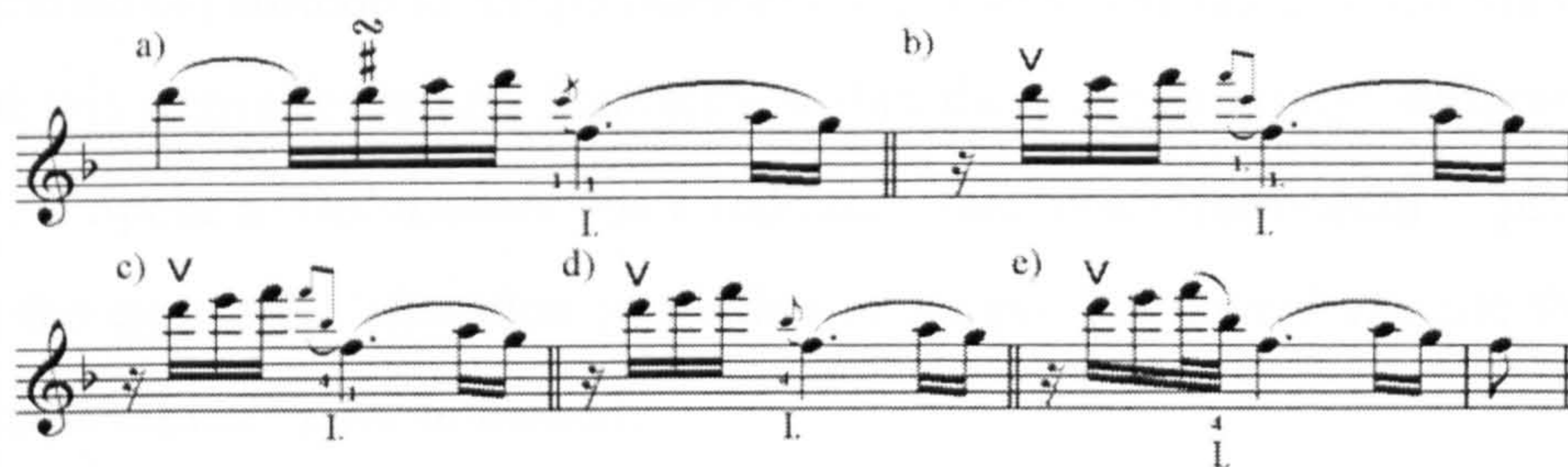
(b) French style



³² Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 84.

³³ Joachim and Moser, Vol. 2, p. 94. Joachim and Moser specified that examples a, b, c, and d are to be absolutely condemned, because they violent the most elementary rules of natural singing

Ex.3.20. Joachim and Moser, *Violinschule*.



3.3. Rhythmic adjustments

There is sufficient literature and recorded evidence to address the issue of tempo fluctuation and rhythmic flexibility in the Classical and Romantic periods. Joachim and Moser stated that, “It is not sufficient to play the notes correctly”, and suggested that a musical performer could free the tempo for expressive purposes.³⁴ However, in order to continue the discussion, it is necessary to clear up some terminological confusion regarding the term *tempo rubato*.

The distinction between the two meanings of tempo modification is a matter of whether the lost time is regained. Brown observes two distinct types of tempo modification in regard to note value: (1) a classic ‘*tempo rubato*’ means modification over the basic pulse, in which the melody is altered while the accompaniment remains strictly in time without fundamentally disturbing the tempo; (2) modification of the basic pulse of the music, either on a small or large scale, for dramatic, expressive or structural purposes, which causes real disruption of the tempo.³⁵ Like Brown, Hudson also recognises two different kinds of ‘*tempo rubato*’, suggesting that both types originated as part of un-notated performing practice. He refers to the earlier types of *tempo rubato* as “melodic and structural, borrowed and stolen, contrametric and agogic, or bound and free.”³⁶

This earlier type of ‘*tempo rubato*’, which allows a subtle and unobtrusive degree of

³⁴ Joachim and Moser, *Violinschule*, Vol. 3, p. 16.

³⁵ Brown, *Classical and Romantic*, p. 378.

³⁶ Richard Hudson, ‘*Rubato*’, *The New Grove Dictionary of Music and Musicians*, 2nd edn, pp. 832–35.

tempo flexibility, was favoured by Spohr, Johannes Brahms, Joseph Joachim and Mendelssohn.³⁷ Milsom observes that “Joachim remarks upon the composer’s [Mendelssohn] attitude to tempo fluctuation in a way that implies that Mendelssohn shared this desire for tempo flexibility within the ‘compensatory’ definition of the term”.³⁸ Spohr’s *Violinschule* also indicates that nineteenth-century players can allow the expressive alteration of rhythm or tempo, but should execute the device with moderation. Spohr remarked:

A marked deviation from a Tempo is, generally speaking, required only in such compositions as are not cast in one mould, nor conceived throughout in a regular degree of movement. The scholar must, therefore, avail himself but seldom of this mode of heightening effect, and, when prompted by his feeling to employ it, should observe moderation, so as not to destroy the symmetry of the composition by the introduction of an entirely strange Tempo.³⁹

In this chapter, I explain the earlier classic ‘tempo rubato’, in which a rhythmic adjustment is altered only within the steady pulse without affecting the regularity of the overall tempo. The meaning of the ‘tempo rubato’ in terms of modification of the basic pulse is addressed in detail in Chapter Four.

The following contexts of ‘tempo rubato’ will be discussed: (1) Accelerando and rallentando, (2) Accent marks, (3) Dotted, over-dotted rhythm and unequal note value, (4) Long notes and short notes: main notes and decoration notes, and finally (5) Ensemble: solo and accompaniment.

3.3.1. Accelerando and rallentando

Joachim criticised Vieuxtemps on the basis that “like so many of the Franco-Belgian school in recent times – he adhered too strictly to the lifeless printed notes when playing the classics”.⁴⁰ The employment of a ‘disorder’ in rhythm was considered to

³⁷ Brown, *Classical and Romantic*, p. 385.

³⁸ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 153.

³⁹ Spohr, *Violinschule*, p. 199.

⁴⁰ Brown, ‘Joachim’s violin playing and the performance of Brahms’ string music’, *Performing Brahms*, p. 49.

be artistic, used as an expressive device in the German tradition, which can be heard in Joachim's recordings. For example, his recording of Brahms' *Hungarian Dance* No. 1 in G Minor convincingly demonstrates that Joachim allowed a certain degree of tempo variation. "Joachim's rubato involves numerous slight *accelerandi*, and fewer, more pronounced *rallentandi*" as Milsom describes.⁴¹ Another example of Joachim's employment of both the speeding up and the slowing down, can be found in his 1903 *Romanze* recording, which also demonstrates the use of the *accelerando* in technical passages in both bars 77 and 81, as well as the employment of the *rallentando* from bar 78 to the dotted-quaver to bar 80, and from bar 82 to the first half of the second beat in bar 83.

The modification of tempo is usually associated with changes of expression or dynamic markings. Stowell suggests that "Spohr distinguishes between 'correct delivery, which includes 'steadiness' in regard to *Tempo*, neither hurrying nor dragging the measure' [...] an acceleration of time in passages of a fervent or impetuous character, and a slackening or lingering in those episodes expressive of tenderness or pathos".⁴² Stowell also observes the expressive melodic effect of 'tempo rubato' in Koch's 1808 article, 'Ueber den technischen Ausdruck Tempo rubato', in the *Allgemeine musikalische Zeitung*, which seems to indicate unwritten *accelerandos* or *ritardandos*.⁴³

In order to accomplish this effect, *crescendo* is associated with speeding up of tempo, and is mainly applied to an ascending phrase that builds up to a climax in my recording. On the other hand, *diminuendo* is mainly associated with a slight slackening of speed, which loosens the musical tension. For instance, I hastened the first beat and the fourth beat in bar 27 in Var. 1 of Joachim's *Variations* but loosened the speed on the second beat in bar 27, as well as the first beat in bar 28, along with the *decrescendo* marking (Ex. 3.21). A similar approach can be found in bar 289 of the same piece (Ex.3.22). I also executed numerous rubatos in my

⁴¹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 167.

⁴² Robin Stowell, *The Early Violin and Viola*, p. 101.

⁴³ Robin Stowell, *Violin Technique and Performance Practice in the Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985), pp. 273–74.

interpretation of Schumann's *Märchenbilder*. Two of them can be found in bars 13 and 15, in which I slightly anticipated on the second beat in bars 13 and 15, and then held longer on the third beat of bars 13 and 15 than their objective values, thus compensating for the earlier anticipation (Ex.3.23).

Ex.3.21. Joachim, *Variations*, Var. 1, bb.26–28, [CD 2, Track 6, 2'00"]

→ increasing the speed (robbed time)
 ← decreasing the speed (paid back)



Ex.3.22. Joachim, *Variations*, bb.286–90, [CD 2, Track 6, 2'25"]



Ex.3.23. Schumann, *Märchenbilder*, i, bb.13–16, [CD 2, Track 2, 0'26"], (ed. Friedr. Hermann).



3.3.2. Accent marks

Lingering on the accented notes seems to have been a common practice in the late nineteenth century. For instance, an example can be found in Joachim and Moser's description of the function of the sign \diamond , used in Rode's First Caprice. It seems likely that the sign \diamond was used with increasing frequency, from at least Mendelssohn's time, as a means of indicating the employment of vibrato as well as

rhythmic adjustment.⁴⁴ Joachim and Moser had stressed the necessity of regaining the lost time.⁴⁵ Joachim and Moser noted:

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 processing takes place without in any way interrupting the rhythmic flow of the passage.⁴⁶

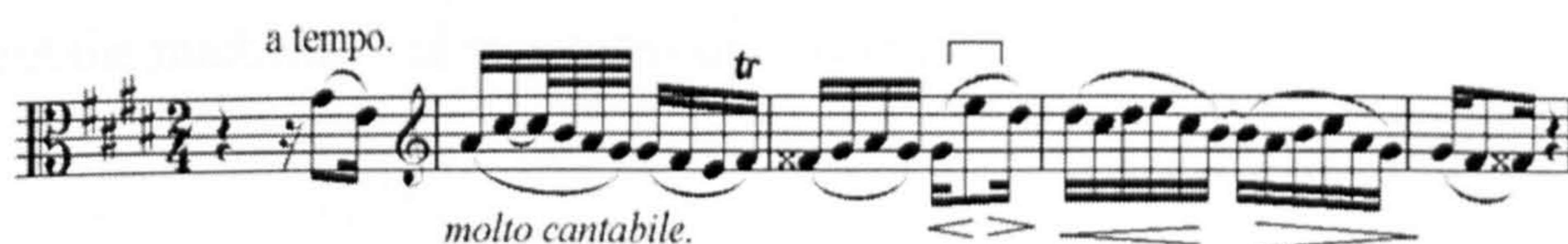
This approach to rhythmic dislocation can be found in my interpretation of Schumann's *Märchenbilder* and Joachim's *Variations*. I lengthened slightly on the e in both bars 33, and 38 of the first movement of *Märchenbilder*, while the piano played the main melody. However, I 'paid back' the time by rushing the quavers in the following bar (Ex.3.24). A similar approach can be also found in my recording of Joachim's *Variations*, I lengthened the e" in bar 288, which is the highest note of that phrase, in order to add a slight vibrato, and to give an extra emphasis (Ex.3.25).

Ex.3.24. Schumann, *Märchenbilder*, i, bb.33–36, [CD 2, Track 2, 1'20"], (ed. Friedr. Hermann)

Employment of rhythmic adjustment is indicated in the bracketed markings.



Ex.3.25. Joachim, *Variations*, bb.286–90, [CD 2, Track 6, 22'25"]



⁴⁴ Chapter 3.1.1 provides further discussion about the link between accentuation and the use of vibrato.

⁴⁵ Brown, *Classical and Romantic*, p. 398.

⁴⁶ Joachim and Moser, Vol. 3, p. 7.

3.3.3. Dotted, over-dotted rhythm and unequal note value

The general tendency for performers in the late nineteenth century and the early twentieth centuries was not to interpret the notated rhythms literally. Performers were inclined to allow a certain degree of rhythmic liberty for expressive purposes since notation was seen as only providing approximate note value. Nonetheless, most modern players seem to assume that it is ‘authentic’ to perform the notation more or less exactly as written.

Joachim’s recordings demonstrate the extent to which he modified the rhythm of the written text. For instance, his recording of his *Romanze* demonstrates the modification by unequalising the quavers in bar 10, and the second beat in bar 11. In Joachim’s 1903 recording of Brahms’ *Hungarian Dance* No. 1, he varied the way he played the group of dotted quavers, and particularly the use of over-dotted quavers in bars 13 and 14 are detectable. Milsom also comments that Joachim “over-dots rhythms, creates ‘smoothings’, and even a form of ‘scotch-snap’ in bar 67” of his performance of his *Romanze*.⁴⁷

The following examples illustrate how I employed these two approaches in my playing. For, example, in the third movement of my recording of Brahms’ *Sonata for Viola and Piano*, Op. 120, No. 2, I employed agogic accents on certain notes to unequalise these groups of demisemiquavers (Ex.3.26). Another example can be found in my recording in bar 71 of the first movement of the same sonata where over-dotting is used for extending the harmonic tension (Ex.3.27). These approaches prevent the mathematical exactness of rhythm.

⁴⁷ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, p. 176.

Ex.3.26. Brahms, Sonata for Viola and Piano, Op. 120, No. 2, iv, bb.42–46, [CD 2, Track 9, 3'15"'], (ed. Elite).

:- Lengthen notes



Ex.3.27. Brahms, Sonata for Viola and Piano, Op. 120, No. 2, i, bb.69–73, [CD 2, Track 7, 3'04"'], (ed. Elite).

(a) Original score



(b) Interpretation with over-dotted rhythmic.⁴⁸



3.3.4. Long notes and short notes: main notes and decoration notes

The general trend of good practice in the late nineteenth century when playing patterns of long and short notes was to lengthen the long notes and abbreviate the short notes. This was because that the melody exists mainly on the long notes, and the short notes have a connective purpose. Thus, if lengthening on the long notes, the theme can be clearly recognised, and the contrast between the theme and the accompanying part would be obviously presented. In contrast, modern players tend to follow the tempo and bar line strictly. This modification of rhythm is employed in

⁴⁸ Ex.3.27.b shows the approximate rhythmic adjustment but not the exact note values.

my interpretation of the first movement of the *Märchenbilder* where the first long notes and the sixth notes of each bar of both bars have been deliberately extended. Example 3.28 demonstrates the differences between my historical interpretation and modern style.

Ex.3.28. Schumann, *Märchenbilder*, i, bb.11–12, [CD 2, Track 2, 0'22"], (ed. Friedr. Hermann).

(a) Joachim style



(b) Modern style



3.3.5. Ensemble: solo and accompaniment

Modifying the melodic lines while the accompaniment kept relatively strict in time was commonly used in late nineteenth-century ensemble playing. Such an approach was described by Jacques-Dalcroze, Ysaÿe's accompanist, in his account of rehearsing Beethoven's 'Kreutzer' Sonata with Ysaÿe:

[...] if my part consisted of no more than a simple accompaniment. 'It is I alone', he would say, 'who can let myself follow the emotion suggested by the melody; you accompany me in strict time, because an accompaniment should always be in time. You represent order and your duty is to counter-balance my fantasy. Do not worry, we shall always find each other, because when I accelerate for a few notes, I afterwards re-establish the equilibrium by slowing down the following notes, or by pausing for a moment

on one of them'⁴⁹

This effect can, therefore, separate the harmonic and melodic. From a performer's point of view, I found such an approach very musical and effective. For instance, I introduced a division of notes between the solo and accompaniment in my recording of the first movement of Schumann's *Märchenbilder*. I unequalised three crotchets slightly in bar 1, while the accompanist kept the quavers relatively strict in time. I also anticipated the dotted crotchet of the second beat in bar 2, but compensated the quaver on the note after the dotted crotchet, but the accompaniment also responded to the *crescendo – diminuendo* marking by lengthening on the b-flat' very slightly. However, the accompaniment was again keeping a strict tempo in bar 3, where I hold longer on the f' deliberately to emphasise this highest note within this phrase. Again, the second and third beats of the quavers and dotted quavers in bar 5 of the viola part have been sped up in order to respond to the *crescendo* marking, but then 'paid back' the time by slowing down the first and second crotchets in bar 6, with accompaniment performed in strict rhythm. These 'tempo rubato' in the viola part are used with moderation. Thus the overall tempo remains unchanged (Ex.3.29).

The uninformed listener might feel that the solo and the accompaniment are not always quite together when listening to my recording in Joachim's style. This is not because of the lack of rehearsal or communication between the soloist and pianist, but because of our attempt to apply the above style of 'tempo rubato'. Such an effect makes the melody flow above the accompaniment by rushing or extending certain notes, making it sound more flexible and independent. Thus, the rhythmic freedom in relation to the accompaniment in effect allows more scope for the spontaneity of the individual interpretation.

⁴⁹ Philip, *Early Recordings*, pp. 43–44.

Ex.3.29. Schumann, *Märchenbilder*, i, bb, 1–8, [CD 2, Track 2, 0'00"], (ed. Friedr. Hermann).

The image displays a musical score for Viola and Piano. The score is written in 3/4 time and B-flat major. The Viola part is on a single staff in bass clef, featuring a melodic line with various ornaments and phrasing. The Piano part is on a grand staff (treble and bass clefs), providing harmonic support with chords and arpeggiated figures. The score is divided into two systems, each containing measures 1 through 8.

Chapter Four

Early twentieth-century performing practices: the analysis of Lionel Tertis

Lionel Tertis, the father of the English Viola School, devoted himself to develop the viola as a solo instrument on a par with the violin. His arrangements, fingering indications, and recordings convey detailed information about his musical concepts, which also reflect a predominant style of the 1920s and 1930s at the time when the process of abandoning old practices and the tendency towards favouring a new interpretation and style were gradually taking place. This chapter first to continue discussing the development of performance style in the early twentieth century, and then to provide an analysis of how this is reflected in Tertis' recordings and editions. Finally, I explain how I have tried to apply aspects of Tertis' performing style when playing this repertoire.

4.1. The use of vibrato in the early twentieth century

At the beginning of the twentieth century, there were many different approaches to vibrato. Some players continued to be influenced by nineteenth-century practice while others sought to emulate the continuous vibrato of Ysaÿe and Kreisler. This phenomenon is as Flesch described:

Sarasate started to use broader oscillation while *Ysaÿe's Vibrato*, which followed closely every mood of his admirable personality became the ideal goal of the generation around 1900. But it was *Kreisler* who forty years ago, driven by an irresistible inner urge, started a revolutionary change in this regard, by vibrating not only continually in cantilenas like *Ysaÿe*, but even in technical passages.¹

¹ Flesch, *The Art of Violin Playing*, 2nd edn, Vol. 1, p. 40.

There are several players who were continuously influenced by late nineteenth-century practice, such as Oskar Nedbal, former violist in the Bohemian Quartet. Nedbal demonstrated a pure viola tone on many notes, and only employed a fast but narrow finger vibrato on long notes in his 1910 recording of his own composition, *Romanticky Kus*, and in the 1911 recording of his arrangement of Schubert's 'Du bist die Ruh'. John White referred to Nedbal as a player schooled "in the nineteenth-century tradition".² Like Nedbal, German violist, Karl Reitz³ in his 1938 recording of Brahms' *Geistliches Wiegenlied*, Op. 91, No. 2, also demonstrates a faster and narrower vibrato than modern players. Unlike players who adopted continuous vibrato, Reitz only employed it in selected places, such as in the opening viola solo, and later in double stops. It seems that Reitz's approach remained in a rather conservative tradition. Tully Potter remarks that "Reitz's playing, with minimal vibrato in evidence, still contains echoes of the 19th century".⁴ Paul Hindemith's recordings of *Kammermusik*, No. 5, Op. 36/ 4 in 1933, and Herman Kolodkin's recordings of *Eli, Eli* in 1921, both demonstrate a much narrower vibrato than that used by contemporary players.

Some of Joachim's pupils, such as Leopold Auer,⁵ Adila Fachiri,⁶ and one of the first women violin virtuosos, Marie Soldat, were among the last players intending to resist the use of continuous vibrato. Auer stressed that vibrato should be employed for heightening and embellishing musical effect, and criticised players who use it habitually as "pitifully misguided in their belief".⁷ He warned players that "the excessive *vibrato* is a habit for which I have no tolerance, and I always fight against it when I observe it in my pupils – thought often, I must admit, without success."⁸ In Auer's 1921 recordings, he used a more obstructive and frequent vibrato than one would expect from his writings.

² John White, *The First Great Virtuoso of the Viola: Lionel Tertis* (Woodbridge, 2006), p. 7.

³ Karl Reitz was one of the active German players between the wars, a friend of Adolf Busch.

⁴ Tully Potter, sleeve-notes to *The Recorded Viola Vol. 1: The History of the Viola Record* (GEMM CDS 9148), p. 28.

⁵ Leopold Auer was a pupil of Joachim and the leader of the Russian School.

⁶ Adila Fachiri (1886–1962) was a great-niece of Joachim and an elder sister of the violinist Jelly d'Arányi.

⁷ Leopold Auer, *Violin Playing As I Teach It* (New York, 1921), p. 22.

⁸ Auer, *Violin Playing As I Teach It*, p. 24.

In a letter to *Music and Letters* in 1950, Fachiri contrasted modern playing with Jan Kubelik's playing. She wrote: "Kubelik's art was very individual, and I have heard no one since with that purity of tone, produced not with the unremitting, nauseating vibrato used by present-day violinists."⁹ It is not clear to which period of Kubelik's playing that Fachiri referred, but in Jan Kubelik's earlier recording of Bizet's *Chanson Bohème* from *Carmen* Act III in 1903, he kept the fast double stops relatively pure without the vibrato, and only used a fairly discreet vibrato on long notes. However, in his 1911 recording of Wieniawski's *Dudziarz Mazurka* in D, Op. 19, No. 2 his vibrato, though not continuous on every note, is more frequent, with wider oscillation than in his 1903 recordings; he especially used vibrato on the long sustained notes in the middle part of the piece. It is important, too, to note that even though Fachiri condemned the prominent use of vibrato by the younger generation, her 1928 recording of Beethoven's Tenth Violin Sonata, Op. 96 demonstrates a much more frequent employment of vibrato than Joachim or Soldat of her generation, but still not as prominent and frequent as many other players.

During this transition in the use of continuous vibrato, Philip remarks "This sparing use of vibrato continued to be the practice among many prominent violinists during the first quarter of the twentieth century [...] with a traditional approach to vibrato include Rosé, Capet, Dushkin, Marie Hall, Betti (leader of the Flonzaley Quartet), Hauser (leader of the Budapest Quartet)".¹⁰ Presumably, Philip was thinking of Rosé's Quartet recordings, but in his 1909 solo recordings with piano,¹¹ he demonstrates a much more frequent employment of vibrato.

It is also interesting to note that the teacher-pupil links seem to be weakened during this transition, as can well be seen from the more frequent use of vibrato by many Joachim pupils. This acceptance of the new aesthetic in string playing can also be identified from the independent development of Auer's own pupils, such as Efrem Zimbalist, Samuel Dushkin, Mischa Elman, Jascha Heifetz and Nathan Milstein,

⁹ Adila Fachiri, 'Trends in Violin Playing', *Music and Letters*, 31 (1950), pp. 282–84.

¹⁰ Philip, *Early Recordings*, p. 105.

¹¹ Rosé's 1909 solo recordings, such as Sarasate's *Zigeunerweisen*, and *Spanish Dance*, Svendsen's *Romance*, Popper's *Nocturne*, and Ernst's *Otello Fantasy*.

whose performances illustrate that the new aesthetic had a global influence. In particular, the intense, rapid and continuous vibrato of Heifetz distinguished him from other violinists of his time.

4.1.1. Tertis' vibrato

John White comments, "At the turn of the century he [Tertis], too, was probably a virtually vibrato-less player, relying on his excellent tone projection and intonation to make his impact."¹² White's assertion regarding Tertis' own vibrato is supported by discussion in Tertis' book, *My Viola and I: A Complete Autobiography*, where Tertis explains that continuous vibrato was a new concept for the players of that time.

However, Tertis' vibrato seems to have been influenced significantly by his admiration for Fritz Kreisler's continuous vibrato. Tertis described the experience of hearing Kreisler, in his early stage of his career as a violist, as like "falling in love [...] His glowing tone, his vibrato, unique and inexpressibly beautiful".¹³ It is detectable that the overall speed and the width of oscillation of Tertis' continuous vibrato, which was considered to be slightly on the fast side, with a narrower oscillation than modern players, is similar to that in Kreisler's 1903 recording of Tchaikovsky's *Chanson sans paroles* in F, Op. 2, No. 3, and his 1911 recording of his own composition – *Aubade provençale*. As Paul Lochner commented Fritz Kreisler's "vibrato and trill seems to be nearly double the speed of most other artists [...] it is apparent from the wavering pitch even in the rapid passages that this great artist gives life to his tone by using the rapid vibrato continuously".¹⁴ Kreisler himself stated:

I believe Massart liked me because I played in the style of Wieniawski. You will recall that Wieniawski intensified the vibrato and brought it to heights never before achieved, so that it became known as the 'French vibrato' Vieuxtemps also took it up, and after him Eugène Ysaÿe, who became its greatest exponent,

¹² White, *The First Great Virtuoso of the Viola*, pp. 7–8.

¹³ Lionel Tertis, *My Viola and I: A Complete Autobiography* (London, 1974), pp. 19–20.

¹⁴ Louis Paul Lochner, *Fritz Kreisler* (London, 1951), p. 270.

and I. Joseph Joachim, for instance, disdained it.¹⁵

Tertis considered that the proper vibrato speed should be moderate: “A too slow vibrato is an unhealthy sound, producing a sentimental effect. It is positively sick-making. A too fast vibrato militates against serenity and is nervously irritating to say the least of it. Avoid them both and so achieve a happy medium.”¹⁶ Tertis’ general statement about vibrato speed does not convey the subtlety of his approach in practice. It is clear that his employment of vibrato technique changed during the different periods of his recording career, and this can be seen in his two complete collections: the Vocalian recordings (1919–24), and the Columbia recordings (1924–33).¹⁷

Tertis’ Vocalian recordings reflect an immaturity in his vibrato technique. This is evident, for instance, in his 1922 recording of his own composition, *Sunset (Coucher du Soleil)*. His speed of vibrato, slightly faster than modern performers, remained almost the same, without much variation (Ex. 4.1). Nevertheless, several years later he gradually developed various kinds of expressive vibrato, which are evident in his Columbia recordings. This is especially clear if we compare Tertis’ two recordings of *Sunset* in 1922 and William Wolstenholme’s *Canzona* in 1926, both of which include a *decrescendo* sign at the end of a phrase near the conclusion of the piece. In *Sunset*, Tertis plays the last long sustained note with vibrato while still maintaining the same speed and oscillation until the very end of the phrase. In the 1926 *Canzona* recording, Tertis reduced the intensity of vibrato along with the *decrescendo* marking, and gradually faded away with the ending to *pp*. This shows that he had mastered this technique within a few years. I deliberately demonstrated this difference in my recordings in order to experiment with the different effects that the intensity and speed of vibrato can produce (Ex. 4.2).

¹⁵ Lochner, *Fritz Kreisler*, p. 19.

¹⁶ Tertis, *My Viola and I: A Complete Autobiography*, pp. 147.

¹⁷ See Discography, pp. 95–96.

Ex.4.1. Tertis' 1922 recording of *Sunset*, Lionel Tertis, *Sunset (Coucher du Soleil)*, bb.53–54, [CD 4, Track 12, 2'33"], (ed. Tertis).

Glissando and slant line here are all as they appear in the original score.



Ex.4.2. Tertis' 1926 recording, William Wolstenholme, *Canzona*, bb.68–72, [CD 4, Track 9, 2'13"], (arr. Tertis)



In his 1929 recording of Bax's Sonata for Viola and Piano, Tertis had demonstrated his capability of employing continuous vibrato. For instance, where a *vibrato* sign was marked in bar 75 of the third movement of Bax's Viola Sonata, Tertis deliberately emphasised the dotted quaver e' in his 1929 recording by increasing the width of oscillation and speed of vibrato. My attempt to imitate such an effect can be heard on my recording, CD 3, Track 4 (Ex. 4.3). I later applied the same approach to bar 97 of the second movement of York Bowen's Sonata for Viola and Piano in C Minor, Op. 18, No. 1 (Ex. 4.4), and also to these double stops in bar 301 of the third movement of the same sonata, where is marked *fff* (Ex. 4.5).

Ex.4.3. Arnold Bax, Sonata for Viola and Piano, iii, bb.69–77, [CD 3, Track 4, 4'30"], (ed. Tertis).



Ex.4.4. York Bowen, Sonata for Viola and Piano in C Minor, Op. 18, No. 1, ii, bb.97–101, [CD 3, Track 6, 3’22’], (ed. Tertis).



Ex.4.5. York Bowen, Sonata for Viola and Piano, No. 1, iii, bb.301–309, [CD 3, Track 7, 7’10’], (ed. Tertis).



When Tertis wrote his treatise, *The Beauty of Tone in String Playing* in 1938,¹⁸ he seemed to have a clear idea for the sound production, which should be based on continuous vibrato. He also indicated that: “a supreme quality of vibrato is an indispensable element towards expressing your innermost feelings [...] KEEP YOUR FINGERS ALIVE!”¹⁹ Unlike the fingering in many nineteenth-century editions, which show a frequent employment of the pure tone produced by open strings, Tertis’ emphasised the need to apply vibrato on open strings.²⁰ He felt that if a player fail to employ vibrato in a slow or cantabile phrase, “the dead tone of the open string” would become too obvious and spoil the beautiful phrasing.²¹ Thus, in order to employ vibrato to all notes, a sympathetic vibrato must be used “on a stopped note on another string (not of course touched by the bow) either an octave, or some other appropriate interval, above or below; or by putting the finger *behind* the nut of the fingerboard of the open string – if there is time to do so”.²²

¹⁸ Lionel Tertis, *Beauty of Tone in String Playing* (London, 1938).

¹⁹ *Beauty of Tone in String Playing* is published together with Tertis’ book, *My Viola and I: A Complete Autobiography* (London, 1974), p. 147.

²⁰ See Chapter Three.

²¹ Tertis, *My Viola and I: A Complete Autobiography*, p. 147.

²² *Ibid*

I employed sympathetic vibrato in bars 34–35 and bar 67 of my recording of Bridge’s *Pensiero*, where there is no alternative but to play the long sustained c on an open string. Even though the result of sympathetic vibrato is not as effective as vibrato on stopped notes, subtle variation in tone quality can still be detected, compared with pure tone (Ex.4.6).

Ex.4.6. Frank Bridge, *Pensiero*, (ed. Tertis)

(a) bb.34–37, [CD 4, Track 4, 1’47”]



(b) bb.64–70, [CD 4, Track 4, 3’32”]



4.2. The use of portamento in the early twentieth century

Similar to the development of vibrato, there was still a mixture of old and new practices in the early decades of the twentieth century. For instance, attention might be drawn to Reitz’s 1938 recording of Brahms’ *Geistliches Wiegenlied*, Op. 91, No. 2, where he executed very infrequent and discreet *B-portamento*. It seems that Reitz regarded portamento as an occasional ornament, as taught in the German School, and executed it much more sparingly than leading players of the 1920s and ’30s. On the contrary, it is interesting to note that the mezzo soprano in the same recording, Friedel Beckmann, demonstrated a typical performance style of singers of the 1920s to ’30s, when portamento was used extensively alongside vibrato.

Between the 1920s and ’30s, portamento was used extensively by the majority of

string players such as Tertis, Sammons, Karl Klinger, Karel Moravec, Herman Kolodkin and Hans Riphahn,²³ whose recordings indicate that Leech-Wilkinson's description of the decline of portamento after the First World War seems rather too general.²⁴ Katz is more precise in defining the change of fashion. After reviewing historical violin recordings of Franz Schubert's *Ave Maria*, made between 1911 and 1931 by violinists including Joseph Szigeti, Mischa Elman, Jascha Heifetz, Zino Francescatti, Franz von Vecsey, Albert Spalding, Naoum Blinder, and Efrem Zimbalist; Katz remarks that the use of portamento had "its prevalence in early-twentieth-century playing".²⁵ His analysis of the recordings of J. S. Bach's Adagio in G Minor, by various violinists from 1903 to 2005, indicates a much more frequent use of portamento by Kreisler, Rosé and Heifetz,²⁶ than by earlier violinist, such as Joachim and later players, such as Joseph Szigeti, Nathan Milstein and Itzhak Perlman...etc.²⁷ The above evidence weakens Leech-Wilkinson's point, and reveals the extent to which portamento was still in fashion in the early decades of the twentieth century.

4.2.1. Tertis' fingering and portamento

Prominent portamento was employed extensively by Tertis, whose extraordinary application of portamento transformed his performances, presenting an elegant, stylish and humorous interpretation. One can observe in Tertis' recordings that the use of portamento was much more frequent and prominent in its intensity than with musicians of our generation. William Murdoch's daughter, oboist Mary Murdoch, remarked upon the chamber music players rehearsing at their house in the 1930s: "Lionel and Albert [Albert Sammons] found it hard to be of one mind and my father was invariably the peacemaker. I think it was due to Lionel's love of

²³ Recorded evidence is as follows: Complete Vocalian recording from 1919–24 and Columbia recordings 1924–33, by Lionel Tertis; Sammons' recording of the *The Londonderry Air* in 1926, and Elgar's Violin Sonata, Op. 82, recorded in 1935; Karel Moravec's recording of Benda's *Grave* in 1935; Herman Kolodkin's *Eli Eli* in 1921; Hans Riphahn's Dittersdorf Sonata in E-flat, recorded in 1928.

²⁴ Daniel Leech-Wilkinson, 'Portamento and Musical Meaning', *Journal of Musicological Research*, 25 (2006), p. 233.

²⁵ Katz, 'Portamento and the Phonograph Effect', *Journal of Musicological Research*, p. 216.

²⁶ J. S. Bach's Adagio in G minor was recorded by Kreisler 1926, by Rosé in 1928, and by Heifetz in 1935.

²⁷ The recordings of J. S. Bach's Adagio in G minor were made by Joachim in 1903, by Joseph Szigeti in 1931, by Nathan Milstein in 1936, and by Itzhak Perlman in 1988. See Katz, p. 221.

‘portamento’.²⁸

A considerable number of Tertis’ arrangements and compositions contain his own fingering indications, reflecting his artistic approach towards the frequent use of portamento. For example, both Tertis’ edition and recording of Dale’s *Romance* for Viola and Piano (*Suite* for Viola and Piano, Op. 2), reveal that in bars 23–33 portamento is on average employed nearly twice per measure for emphasising emotion, a change of harmony, or a melodic climax. This approach often resulted in his using high positions on the strings (Ex. 4. 7). In a similar manner, employing portamento when it is technically unnecessary can often be found in Tertis’ practice; for example, in his recording of Wolstenholme’s *Allegretto* for Viola and Piano in 1930,²⁹ rather than choosing an easy option by extending the fourth finger, Tertis slid up to the fifth position to reach the e-flat” in bar 5(Ex. 4. 8).³⁰

Ex.4.7. Tertis’ broadcast recording in 1959, and my recording, Benjamin Dale, *Romance* for Viola and Piano, bb.23–33, [CD 5, Track 6, 1’59”], (ed. Tertis)

Employments of portamenti are indicated with slant lines and in bracketed markings.

The image shows a musical score for two staves, likely a viola and piano. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and features complex rhythmic patterns with many slurs and accents. Above the top staff, there are several bracketed markings with numbers 1, 2, 3, and 4, indicating specific fingering or portamento techniques. Below the bottom staff, there are slant lines and bracketed markings, some with the number 3, indicating portamento or specific fingering. The score is a detailed study of portamento usage in a specific piece of music.

²⁸ White, *The First Great Virtuoso of the Viola*, p. 45.

²⁹ William Wolstenholme, *Allegretto* for Viola and Piano (Novello, 1900).

³⁰ *Allegretto* by William Wolstenholme was firstly published by Novello and Co., Ltd in 1900, and later by Comus in 2006, ed. by John White. However, neither publication contains any fingering indications. This study is based on two Tertis’ recordings of *Allegretto*. The first one is recorded in 1930, and the broadcast recording was made in South Africa in 1959.

Ex.4.8. Tertis recording in 1930, and my recording, Wolstenholme, *Allegretto*, bb.1–8, [CD 4, Track 11, 0'00''], (arr. Lemare)



In my imitations of Tertis' style, I deliberately adjusted my fingering system. This is because the modern fingering system is designed to avoid portamento, while Tertis' fingering aims to allow the effect to be implemented where it is considered appropriate. In the second and third movements of my recording of York Bowen's Sonata for Viola and Piano in C Minor, Op. 18, made in August 2006, the immaturity of my portamento technique can be detected in terms of the mastery of location, speed and intensity. However, when recording most of the 'salon-type' pieces on CD 4 in November and December 2006, I was more confident with such an effect, gradually reaching maturity when recording the works by Bax in June 2007, and by Dale and Clarke in February 2008.³¹

Take my recording of Benjamin Dale's *Romance* as an example. I played the opening phrase in bars 4–10 on the C-string. In addition to a preference for the warm and thick viola tone achieved on the C-string, I did this to maintain the consistency of the tonal quality and to prepare for the *B-portamento* in bars 10–11, where I executed a powerful slide by using my first finger, sliding from c-sharp to b, as indicated by Tertis' fingering indication. Through numerous experiments before the recording took place, I observed that a different intensity and speed of portamento can determine the character of the phrasing, mainly on the basis of the decision of which harmonic note the player would like to emphasise. In the case of the c-sharp quaver in bar 10, I placed more emphasis upon the beginning of the slide, then lightened it when my first finger nearly reached the b in order to enhance the transition to the new harmony, serving as a fundamental connection in bars 10–11 (Ex.4.9).

³¹ For the dates of recordings, please see Appendix I, pp. 97–102.

Ex.4.9. Benjamin Dale, *Romance*, bb.4–12, [CD 5, Track 6, 0'22"], (ed. Tertis).

The musical score is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff contains measures 4, 5, and 6. Measure 4 has a first finger fingering (1) and a piano (p) dynamic. Measure 5 has a triplet fingering (3 2) and a forte (f) dynamic. Measure 6 has a triplet fingering (3). The second staff contains measures 7, 8, and 9. Measure 7 is marked 'poco accel.' and has a forte (f) dynamic. Measure 8 has a forte (f) dynamic. Measure 9 has a sforzando piano (sf p) dynamic. The third staff contains measures 10, 11, and 12. Measure 10 has a second finger fingering (2 IV). Measure 11 has a triplet fingering (3) and the instruction 'a piscere'. Measure 12 has a sextuplet fingering (6) and the instruction 'a tempo'. The final measure of the third staff has a second finger fingering (2) and a seventh finger fingering (7).

This kind of variation in choices of fingering was also the method used to alter the tone colour and phrasing as Tertis remarked in his treatise, *My Viola and I: A complete Autobiography* in 1974:

Variety of fingering is another factor making for expressive tone- quality, especially when two identical passages immediately follow one another. Whenever possible use a different string for the repetition of a phrase – for the sake of the altered colour and general vitality of effect which the variation in the method employed affords. If this is not possible and the repetition can only be played on the same string, use all your ingenuity to give the repetition as much alteration of fingering as you can, for the important effect of variety.³²

Practical evidence to support this approach can be observed in Tertis' 'salon-type' recordings, such as *Hier au Soir*, *Pensée musicale pour Viola avec Piano*, and *The Londonderry Air (Farewell to Cucullain)* arranged for Viola and Piano, as well as *Old Irish Air* arranged for Viola and Piano, and *The River*. The theme within this kind of composition is usually repeated twice, either an octave higher or lower, or with the second repeat muted, with contrary dynamics. The same fingering patterns were deliberately avoided on the second repeat by Tertis, demonstrating a rather

³² Tertis, *My Viola and I*, p. 152.

well-arranged elaboration in the interpretation on the basis of the content of the passages, with different intensity of portamento and bow pressure. In a similar vein, for the purpose of variety in tone colour, he used different fingering in bar 44 of *Old Irish Air* (Ex. 4.10) to create expressive and rhythmic emphasis. For instance, in his recording of *Cherry Ripe* for Viola and Piano in 1926, Tertis changed from the first finger on the A-string to the third finger on the D-string to emphasise the quaver d'' in bar 10 with the employment of the *L-portamento* (Ex. 4.11).

Ex.4.10. Tertis' 1930 recording, *Old Irish Air*, bb.42–44, (arr. Tertis).



Ex.4.11. Cyril Scott, *Cherry Ripe* for Viola and Piano, (ed. Tertis).

(a) Original score, bb.5–12.



(b) Tertis recording of *Cherry Ripe* in 1926, bb.5–12, (ed. Tertis).

Fingerings are indicated in the square brackets. Employments of portamenti are indicated with slant line.



I followed Tertis' fingering indications when recording pieces such as his version of Cyril Scott's *Cherry Ripe* for Viola and Piano, Liszt's *Liebstraum* arranged for Viola and Piano, and Porpora Corti's *Aria* arranged for Viola and Piano. However, his fingering indications were unavailable for Bax's and Bowen's Viola Sonatas and

Max Bruch's *Romanze* for Viola and Piano. In these instances I used his recordings as references. Through analysing his tonal quality by listening to the recordings numerous times, I was able to distinguish many of his choices of fingering in terms of the string and the location of the portamento. Furthermore, I tried to produce a similar effect by experimenting with different fingerings, comparing my playing with Tertis' in order to confirm appropriate usage and subtle delicacy. In bar 8 of Bruch's *Romanze*, Op. 85, for example, I altered the tone colour by changing the fingering on the same note, sliding from the second finger on the A-string to the fourth finger on the D-string (Ex.4.12). Such an approach can be seen in Tertis' edition and recording of Liszt's *Liebesträum*, where a change in string on the same c' in bars 3–4 is clearly indicated (Ex.4.13).

Ex.4.12. Max Bruch, *Romanze*, Op. 85, bb.6–10, [CD 5, Track7, 0'20"], (ed. Bruch)

Fingerings and positions are indicated in the square brackets.



Ex.4.13. Franz Liszt, *Liebesträum* for Viola and Piano, bb.1–4, [CD 4, Track 6, 0'00"], (arr. Tertis).



Although Tertis' recordings demonstrate his individual employment of various kinds of portamento, there are certain circumstances in which he considered the use of portamento to be inappropriate. He discouraged the incorrect application or over-use of portamento; for instance, he warned players that the use of portamento "must

never be employed from a note into an open string – a more unhealthy sound could not be imagined”, and it should “Always be discreet.”³³ Tertis considered that “Portamento is another resource which, unless employed with the utmost discretion can ruin the artistry of string playing”; on the contrary, if the device is used subtly, it could “make all the difference between sentiment and that horrid word ‘sentimentality’, the latter in this case resulting in abominable vulgarity”.³⁴ Tertis’ recordings provide evidence that his employment of portamento is not used for the convenient purpose of the “bus-portamento” which is as Flesch described “the cheapest and most comfortable way, to move between positions”.³⁵

4.2.2. The use of the *B*-and *L*-portamento, and one-finger slides

Before the 1920s, the single-finger slide and *B*-portamento were well accepted, but there was a general rejection of the application of the *L*-portamento. Flesch commented: “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.”³⁶

From a practical point of view, Flesch admitted that the use of the *L*-portamento was unavoidable in early twentieth-century violin playing. “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.”³⁷ Tertis was among these who followed this trend as his recordings made in the 1920s and ’30s show. Tertis borrowed from the practices of both the German and the Franco-Belgian Schools and created his own aesthetic, clearly identified in his treatise, *Beauty of Tone in String Playing*. His instructions were as follows: “if employed between two notes *in the same bow*, the finger that is on the string operates the discreet (or short) slide, not the finger that is off the string”, indicating the use of the *B*-portamento; and “generally in the case of portamento

³³ Tertis, *My Viola and I*, p. 149.

³⁴ Tertis, *My Viola and I*, p. 148.

³⁵ Flesch, *The Art of Violin Playing*, Vol. 1, p. 30.

³⁶ Ibid.

³⁷ Ibid.

between two notes, *each note having a separate bow*, the finger that is off the string generally does the sliding”.³⁸

In Tertis’ recordings, he basically followed his own indications. However, he occasionally broke his own rules, such as in the third movement of his recording of Bax’s Viola Sonata. In bars 18 and 19, I used two *L-portamentos* in a row, both within the same and separate bow, as Tertis demonstrated in his 1929 recording with Bax playing the piano (Ex.4.14).

Ex.4.14. Examples of various kinds of portamento in my Tertis’ style recording, Arnold Bax, Sonata for Viola and Piano, iii, bb.18–20, [CD 3, Track 4, 0’32’], (ed. Tertis).

Fingerings are indicated in the square brackets. Employments of portamenti are indicated with slant line.

[L-portamentos] [B-portamentos]

[One-finger slides]

p poco crescendo p cresc. poco f dim

However, the preference for prominent slides in the early decades of the twentieth century seems to have radically changed, among the younger generation. If we compare Tertis’ 1929 recording and Primrose’s 1937 version of Bax’s Viola Sonata, one can tell this enormous change in taste. In the opening passage of Bax’s Viola Sonata (Ex.4.15.a), Tertis tended to play in the high positions and mainly on the

³⁸ Tertis, *My Viola and I*, pp. 148–49.

C-string for the consistency of tone by using up to ten slides. In contrast, Primrose reduced the incidence of portamento to only three slides by using the D-string in bar 6 and G-string in bar 10 (Ex. 4.15.b). In my recording of Bax's Viola Sonata, I imitated Tertis' style as his fingering demonstrates a rather smooth connection between notes by using portamento intensively, and the preference for the two lower strings enriches the tonal quality of this opening passage [CD 3, Track 2].

Ex.4.15. Arnold Bax, Sonata for Viola and Piano, i, bb.3–13, (ed. Tertis).

Fingerings are indicated in the square brackets. Employments of portamenti are indicated with slant line.

(a) Tertis' interpretation in 1929.

(b) Primrose's interpretation in 1937.

4.2.3. Fantasy portamenti

Tertis' recordings seem to demonstrate a fourth type of portamento, which was not described in his treatise. Flesch mentioned a very special kind of portamento, the 'fantasy portamento', representing a combination of *B-* and *L-portamenti*. This type

of portamento was considered by Flesch to have “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.”³⁹ The ‘fantasy portamento’ is employed by “distinguished violinists as an expression of their own intensely individual mode of feeling. A few, at least, should be mentioned. Before all others there is the portamento discovered by Thibaud”.⁴⁰ The use of fantasy portamenti creates rhythmical emphasis, but, as Flesch observed in the second edition of his treatise, it became “the indispensable requisite of every jazz musician.”⁴¹

Recorded evidence of Tertis’ playing demonstrates the employment of fantasy portamenti, which give the impression that the glide continues all the way from the top note to the destination note. Such an approach can be clearly distinguished in his 1926 *Cherry Ripe* recording, in which the slide sounds continuous from e-flat’ to f’ in bars 31–32 (Ex.4.16.b). The slide, employed by two well-connected fingers, leaves only an extremely tiny gap between the end of the *B-portamento* and the beginning of the *L-portamento*, and diminished the break between the two types of slides to the minimum.

All four kinds of portamento were frequently employed in Tertis’ practice. The mixture of the *B-* and *L-portamento* as well as one-finger slides can be found in the opening of Tertis’ composition, *Sunset*. There, Tertis broke his rules, by executing a *L-portamento* in bar 4 when playing within one bow. He also used a *B-portamento* between the second and the third quavers in bar 7 when changing bow strokes (Ex.4.16.a). Another example can be found in (Ex.4.16.b), which shows a mixture employment of the ‘fantasy portamenti’ with the other three kinds of *portamentos*. This practice in effect mixes the German and the Franco-Belgian styles of portamentos.

³⁹ Flesch, *The Art of Violin Playing*, Vol. 1, p. 34.

⁴⁰ Flesch, *ibid.*

⁴¹ Flesch, *ibid.*

Ex.4.16. Four different kinds of portamento.

(a) The use of the *B-portamento*, *L-portamento*, and one-finger slide, Tertis' 1922 recording of *Sunset*, Tertis, *Sunset*, bb.1–8, (ed. Tertis).

The musical score for 'Sunset' is presented in two staves. The top staff is in treble clef with a 2/4 time signature and the tempo marking 'Andante'. It features three measures of music with various portamento techniques. The first measure has a slur over two notes with fingerings [1] and [1]. The second measure has a slur over two notes with fingerings 2, [1], and 1. The third measure has a slur over four notes with fingerings II, 1, [1], and 4. Above the third measure, the label '[B-portamentos]' is written with two upward-pointing arrows. The bottom staff is in bass clef with a 2/4 time signature and the marking 'pp con sordino (ad lib.)'. It features three measures of music with various portamento techniques. The first measure has a slur over two notes with fingerings 2, 1, and III. The second measure has a slur over two notes with fingerings 3 and 3. The third measure has a slur over two notes with fingerings II, 1, [3], and 3. Below the bottom staff, the label '[One-finger slides]' is written with three downward-pointing arrows. Below the entire score, the label '[L-portamentos]' is written.

(b) Fantasy portamenti, Tertis' recording of *Cherry Ripe*, Tertis, *Cherry Ripe*, bb.25–34, (ed. Tertis).

The musical score for 'Cherry Ripe' is presented in two staves. The top staff is in treble clef with a 2/4 time signature and the marking 'dolce'. It features four measures of music with various portamento techniques. The first measure has a slur over two notes with fingerings 2 and [1]. The second measure has a slur over two notes with fingerings 1 and 1. The third measure has a slur over two notes with fingerings 1 and [2]. The fourth measure has a slur over two notes with fingerings [3] and [3]. Below the top staff, the label '[Fantasy Portamenti]' is written with a bracket under the first two measures. The bottom staff is in bass clef with a 2/4 time signature and the marking 'ten.'. It features four measures of music with various portamento techniques. The first measure has a slur over two notes with fingerings [2] and [1]. The second measure has a slur over two notes with fingerings [1] and [1]. The third measure has a slur over two notes with fingerings 3 and 2. The fourth measure has a slur over two notes with fingerings [1] and [1].

4.3. Tempo and rhythm in the early twentieth century

This section focuses upon my examination of the later type of 'rubato' that involves a real disturbance of the basic pulse.⁴² In the late nineteenth and early twentieth centuries, many musicians seem to have felt the need for greater flexibility. This

⁴² Brown, *Classical and Romantic Performing Practice*, p. 378.

rhythmic preference was advocated by Wagner and Bülow in the late Romantic period, and then practised later by such conductors as Mahler and Elgar.⁴³ Unlike a more subtle and discreet approach of some nineteenth-century musicians, such as Spohr, Mendelssohn, Joachim and Brahms, who ‘prefer’ to modify the tempo on the basis of the steady beat;⁴⁴ Tertis’ tempo modification often involves genuine disruption of the tempo. His approach reflects the transition to the predominant practice of the twentieth century that seems to ‘rob’ the time but never ‘pay back’. Philip remarks the content in the third edition of *Grove’s Dictionary* in 1927–28:

The rule has been given and repeated indiscriminately that the ‘robbed’ time must be ‘paid back’ within the bar. This is absurd, because the bar line is a notational, not a musical, matter. But there is no necessity to pay back even within the phrase: it is the metaphor that is wrong. *Rubato* is the free element in time, and the more it recognizes the norm the freer it is. The law which it has to recognize is the course of the music as a whole; not a bar but a page, not a page but a movement. If it does not do this it becomes spasmodic and unmeaning, like correspondence which is too much underlined.⁴⁵

This approach requires considerable freedom of pulse. Therefore, players can be allowed to “alter the composer’s score on occasion, in order to achieve their own personal concept of expression”.⁴⁶ This later type of ‘rubato’, often without being specifically indicated in the notated scores, therefore, depends upon performers’ judgment and knowledge in deciding where and how to execute such an effect. This decision-making process is one of the major issues in my emulation of early twentieth-century interpretation. But, how can we define the boundary between an ‘exciting’ and ‘messy’ performance? Philip vividly describes the rhythmic habit, favoured by early twentieth-century performers, that seems “hasty, slapdash and uncontrolled, in a manner which now sounds incompetent” to modern ears.⁴⁷

⁴³ Philip, *Early Recordings*, pp. 8–9. Philip observes that the contemporary comment on Mahler’s conducting seems to have expected more fluctuation of tempo in his music; Elgar’s intension for tempo flexibility can be heard in many of his recordings; and Brown (*Classical and Romantic Performing Practice*, p. 394) also suggests that Wagner trusted the instinct of the conductor, and expected different tempo changes in order to respond to the dramatic mood in music.

⁴⁴ See Chapter 4.3.

⁴⁵ Philip, *Early Recordings*, p. 40.

⁴⁶ Hudson, *Stolen Time: The History of Tempo Rubato*, p. 300.

⁴⁷ Philip, *Early Recordings*, p. 6.

Many modern listeners would describe the 1933 recording of Mozart's Sinfonia Concertante in E-flat for Violin and Viola, by Lionel Tertis and Albert Sammons as a rhythmically self-indulgent performance.⁴⁸ Their interpretation often includes substantial tempo modification, making diverse changes to a fast and slow tempo, not based on the composer's indications. It is also interesting to discover that these two soloists seem to have a separate tempo in mind from the orchestral accompaniment. In the first movement, when the first subject was introduced in bar 72, Sammons and Tertis stretched the tempo out so that it was much slower, but then gradually recovered the previous tempo, set by the conductor. Such an approach was again shown in bars 174 and 186 of the first movement, as each player imitated the other's rhythmic approach. Again, this method was employed by both soloists when the recapitulation takes place in bar 231 of the same movement. This kind of freedom in tempo may have been intended to enhance the structure of the piece, but it certainly has the effect of making audiences highly aware of the individuality and artistry of the soloists.

The Tertis-Bax recording of Bax's Viola Sonata reflects the same preference, resulting in an exciting interpretation that seems to reflect a degree of disorder in tempo. Unlike Primrose, who only started to speed up, along side the *accelerando* marking in bar 17 of the first movement, Tertis and Bax suddenly hastened the speed from bar 15 until bar 34, immediately after the introduction of the theme in bars 1-14. A similar approach can be also found from the *Più mosso poco a poco* (bar 313) to the end of the second movement, both players push the tempo to a very fast speed, which sounds almost uncontrollable. Neither Primrose and Cohen's, nor any modern recordings have achieved such speed.

In my own experience of recreating early twentieth-century performing style playing, communication between accompanist and violist is essential at the early stage. As both my pianist and I are conservatoire-trained musicians, experiment with such

⁴⁸ Sammons-Tertis recording of Mozart's Sinfonia Concertante in E-flat for Violin and Viola was recorded in 1933 with Hamilton Harty conducted the LPO.

rhythmic flexibility is a new thing. The main difficulty lies in the much greater range of flexibility, which became an underlying fear of uncertainty for modern performers. Thus, the following sections aim to discuss my approaches towards this type of tempo modification, which involves alteration of the pulse.

4.3.1. Accelerando and ritardando in Tertis' practice

Tertis demonstrated the latter type of 'rubato' on numerous occasions in his recordings. Tertis seems to continue employing some of the nineteenth-century practice, as he also associated the *crescendo*, or passages marked with *f* or *ff* with *accelerando*.⁴⁹ For instance, from Tertis' 1925 recording of his composition, *Hier au soir*, it is easy to find examples of *accelerando* along with *crescendo* signs, as well as *ritardando* with *decrescendo* signs (Ex.4.17).⁵⁰

Ex.4.17. Tertis' 1925 recording, Tertis, *Hier au soir*, bb.6–18, (ed. Tertis).

The image shows a musical score for three staves of music. The first staff begins with a piano (*p*) dynamic and includes a crescendo hairpin and a right-pointing arrow above the staff. The second staff continues with a piano (*p*) dynamic and includes a decrescendo hairpin and a left-pointing arrow above the staff. The third staff also begins with a piano (*p*) dynamic and includes a decrescendo hairpin and a left-pointing arrow above the staff. The music consists of eighth and sixteenth notes with various articulations and slurs.

Tertis' practice often seems to accord with long established practice. For instance, his choice of location to employ rubato seems to agree with some of the recommendations given by Türk. It is suggested that the effective location of *accelerando* takes place as follows: (1) "it is for the most powerful places 'in pieces which have a character of vehemence, anger, rage, fury and the like'".⁵¹ In response

⁴⁹ See Chapter 3.3.1.

⁵⁰ My recording of *Hier au Soir*, played in the style of Tertis, can be found in CD 4, Track 13.

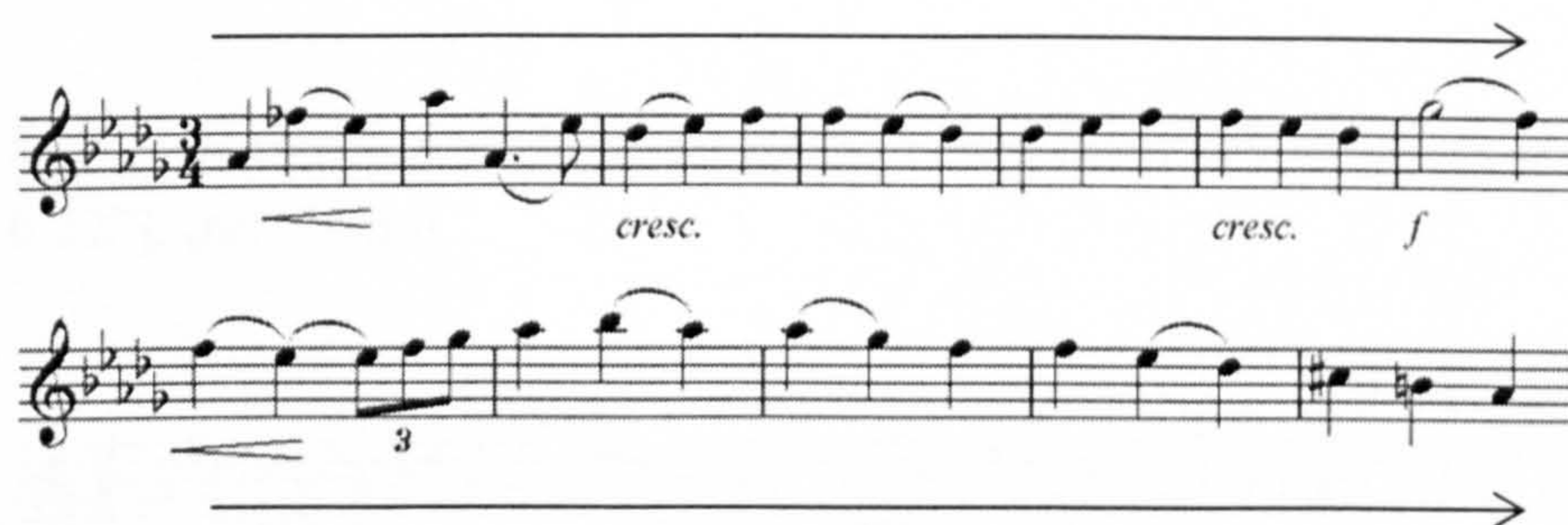
⁵¹ Brown, *Classical and Romantic*, p. 379. Türk, Daniel Gottlob, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (Leipzig and Halle, 1789), 2nd enlarged edn (Leipzig and Halle, 1802).

to this view, I demonstrated a similar approach, by rushing this passage in bars 35–38 of Rebecca Clarke’s *Morpheus* for Viola and Piano, in order to deliver the most passionate moment of the piece (Ex.4.18). (2) The *accelerando* effect can be used “in single motifs ‘which are repeated more powerfully (usually higher)’”.⁵² This is demonstrated in Tertis’ 1927 recording of his composition, *A Tune* for Viola and Piano (*Serenade*) (Ex.4.19),⁵³ where the theme was repeated the second time an octave higher with *crescendo* signs in bars 55–66. In this passage, Tertis demonstrated a rather free approach, in which he robbed time, but without regaining it afterwards.

Ex.4.18. Rebecca Clarke, *Morpheus* for Viola and Piano, bb.35–40, [CD 5, Track 5, 2’22”], (ed. Paul Coletti)



Ex.4.19. Tertis, *A Tune* for Viola and Piano, bb.55–66, [CD 4, Track 14, 1’51”], (ed. Tertis)



⁵² Brown, *Classical and Romantic*, p. 379.

⁵³ *A Tune* for Viola and Piano, also named as *Serenade* is the piece No. 1 of Tertis’ composition series – *Three Sketches*. The 1954 edition by Augener Ltd. named this piece as *A Tune*.

4.3.2. Ritardando and the influence of portamento

One of the most distinct challenges in playing Tertis-style is the execution of portamento, as the duration and intensity of the slides can strongly affect the rhythm. Both Tertis and Joachim practised a certain degree of real speeding up, or slowing down. However, Tertis approached this rhythmic freedom differently from Joachim,⁵⁴ by more frequently extending the actual note values and not regaining the difference in tempo later in the bar, or in the next phrase. Such an approach allows performers to execute portamento with extra time, and is more likely to create intensive and heavy slides.

When the viola takes up the melody, with the piano taking the accompaniment, Tertis occasionally anticipated so that the two instruments were rhythmically dislocated. In my recording of *Aria Amorosa* arranged for Viola and Piano, for example, I exaggerated the slide between the third and fourth semiquavers in bar 14, when the sudden transition of dynamics takes place, to emphasise the effect of *ppp* after the *crescendo* in the previous bar (Ex. 4. 20). This approach is frequently found in Tertis' practice. Using portamento to alter the basic pulse can be heard in my recording of *The Londonderry Air*, in which the equal quavers in bar 36 at the end of the piece have been played with slight inequality (Ex.4.21).

Ex.4.20 Galuppi, *Aria Amorosa* for Viola and Piano, bb.13–17, [CD 5, Track 4, 0'52"], (arr. Tertis).



⁵⁴ See Chapter Three for more detailed information.

Ex.4.21. *The Londonderry Air*, bb.34–38, [CD 4, Track 16, 2'38"], (arr. Tertis)



In the early stage of rehearsals, this approach caused confusion for my accompanist, who attempted to follow my rhythmic changes. Despite specifying my rhythmic arrangement on the scores, I tended to guide the interpretation through physical expressions.

After few rehearsals with my pianists, I personally find that such disorder in the rhythm is very musical, and thus I use it to enhance the emotion in my interpretation of Tertis' style recordings and will continue to use it in my future playing of such repertoire. Nevertheless this effect of allowing greater flexibility in performance is certainly difficult to achieve for conservatoire-trained players. In order to recreate a 'stylish' interpretation, I sometimes need to repeat my lines several times for my pianist to be familiarised with my rhythmic habits during the rehearsal. The first recording session of Bax's Sonata was extremely difficult when encountering this aspect, so we had to re-record the whole sonata ten months later. I reorganised another section, which was Tertis' arrangement of the 'salon types' of repertoires, in order for my pianist and I to experiment the second type of 'rubato' through simpler compositions [CD 4, Tracks 1–20]. As I expected, the recording session of CD 4 went smoothly, as well as the second recording session of Bax's Sonata [CD 3, Tracks 2–4]. We then could free ourselves from planning in detail how to execute the effect but follow our musical instincts more spontaneously. After almost two years of experimenting with the 'rubato', I have to admit that it will be difficult for me to perform in the future, as rhythmically strictly as most 'modern' players.

Chapter Five

Conclusion

This Ph.D. project sought to address research questions through practise; thus I motivated myself to explore historical and technical questions and also to discover my own physical and mental limits. I realise that there is no single performance that can rightly be called a stylistically perfect or authentic one. The Tertis-Bax 1929 interpretation of Bax's Sonata is evidence of performers allowing certain variations in interpretation. As a performer, I should keep in mind Joachim's criticism of players from the Franco-Belgian School who are unable to "read between the lines".¹ In the last four years of studying this Ph.D., I constantly encouraged myself not to be bound by the notation, or not to limit my imagination and musical freedom. My observation and experience throughout the course of this research cultivated different manners of interpretation, and an increasing need to execute the growing number of ideas and concepts.

Thus, when thinking about interpretation, I bear Tertis' advice in mind.

Probe into, using your musicality to the utmost, tone gradation, accents, rhythm, or even alteration of phrasing, etc., all of which will relieve monotony and lend colour and expressiveness to your efforts. Do not feel absolutely *bound* to abide by *all* the printed nuances you find in the work you are playing. An alteration here and there that really appeals to you is not a crime and will provide a change from other interpretations and show your own individuality.²

This Ph.D. in Performance project has been an attempt to test hypotheses through practice, exploring the musical possibilities in my five CD recordings, through the analysis of both written and recorded evidence. This type of practice-led research

¹ Andreas Moser, *Joseph Joachim, ein Lebensbild*, 2nd edn, Vol. 2, p. 292.

² Tertis, *My Viola and I*, p. 152.

values players' artistry and it has enabled me to undertake such a historical journey, as a performer, with motivation to search for answers to problems of understanding the musical text and interpreting it.

Having investigated the aesthetic transformation in performance practices from the late nineteenth century to the present day, I have embraced the uncertain nature of musical performance, which should be regarded as a meaningful and important medium for expressing inner passion. I also believe that historical perspective is central to understanding the demands of the music, and the value of historical awareness can be observed in the stimulus it has provided to contemporary musicians, and the extent to which it has become a necessary direction in musical performance.

In this context, I also recognise the need for a balance between historical style and creativity in playing, as Auer noted, "Style, however, is incidental to its period. It changes but does not develop".³ Players should be aware that "conscientious lack of imagination [...] is so often the enemy of all beauty".⁴ I consider that an 'ideal' interpretation should find a medium solution between both extremes. I am encouraged by Tertis' inspiring words, "The gratification of interpretative art lies in the fulfilment of its immense responsibilities."⁵ Therefore, historical knowledge should not be used at the expense of musical instinct, neither should it suppress individuality or personal expressiveness in playing. I intend to use these performance elements to enhance my interpretations, as a historically-informed player in the twentieth-first century. While remaining as faithful as possible to the composer's intentions, I strive to achieve an expressive performance in an imaginative and creative manner.

³ Auer, *Violin Playing As I Teach It*, p. 80.

⁴ Ibid.

⁵ Tertis, *My Viola and I*, p. 155.

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Appendix I The CD Recordings

CD 1

Two Brahms Viola Sonatas in Modern Style

Johannes Brahms (1833–1897): Sonata for Viola and Piano, Op. 120, No. 1 in F Minor [22'18"] Rec. April 2005

1. Allegro appassionato-sostenuto ed espressivo [7'40"]
2. Andante un poco adagio [5'16"]
3. Allegretto grazioso [4'06"]
4. Vivace [5'16"]

Johannes Brahms (1833–1897): Sonata for Viola and Piano, Op. 120, No. 2 in E-flat Major [20'41"] Rec. July 2004

5. Allegro amabile [8'02"]
6. Allegro appassionato-sostenuto-Tempo I [5'34"]
7. Andante con moto-Allegro-Più tranquillo [6'55"]

Total timing: 42'59" minutes

Heng-Ching Fang, Viola

Daniel Gordon and Robert Markham: Piano

Brahms' Sonata for Viola and Piano Op. 120 No. 1 was recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

Brahms' Sonata for Viola and Piano Op. 120 No. 2 was recorded in the recording studio, Guildhall School of Music and Drama

Instrument and equipment:

1. Viola with modern viola bow and strings
2. Piano: Steinway Model D

Recording Engineer: Hayden Minett, Tracks 1–4 and Tracks 5–7

Recording equipment: Tascam – DA P1, DAT Recorder

CD 2

Joseph Joachim: The Romantic German School

Johannes Brahms (1833–1897): Sonatensatz-Scherzo, Op. posthumous for Viola and Piano [5' 22"] Rec. October 2007

1. Allegro-Più moderato-Tempo I

Robert Schumann (1810–1856): Märchenbilder, Op. 113, Rec. October 2007 [14'31"]

2. Nicht schnell [3'10"]

3. Lebhaft [3'57"]

4. Rasch [2'50"]

5. Langsam, mit melancholischem Ausdruck [4'35"]

6. Joseph Joachim (1831–1907): Variations for Viola, Op.10, Theme and 10 Variations Rec. [24'22"] October 2007

Johannes Brahms (1833–1897): Sonata for Viola and Piano, Op. 120, No. 2 in E-flat Minor [21'24"] Rec. March 2008

7. Allegro amabile [8'23"]

8. Allegro appassionato-sostenuto-Tempo I [5'14"]

9. Andante con moto-Allegro-Più tranquillo [7'47"]

Total timing: 65'39"

Heng-Ching Fang, Viola

Daniel Gordon: Piano

Clothworkers Centenary Concert Hall, School of Music, University of Leeds

Instrument and equipment:

1. Viola with modern viola bow, A and D-gut strings, G and C-silver-plated gut.

2. Piano: Tracks 1–6: Broad wood

Tracks 7–9: Steinway Model D

Recording Engineer: Kerry-Anne Stevens

Recording equipment and programme:

Apple – Mac Book Pro, Digidesign – Pro Tools LE, 002 Rack, Tracks 1–6

Alesis – HD24 Hard Disk Recorder, Mackie – 1402 VLZ Mixing Desk, Tracks 7–9

CD 3

Lionel Tertis: The English Viola School Volume 1

1. Lionel Tertis (1876–1975): *The Blackbirds* [2' 39"] Rec. July 2005

Arnold Bax (1883–1953): Sonata for Viola and Piano [22'45 "] Rec. June 2007

2. Molto Moderato [9'05"]

3. Allegro energico ma non troppo presto [6'29"]

4. Molto Lento [7'11"]

York Bowen (1884–1961): Sonata for Viola and Piano No. 1 in C Minor, Op.18 [28'35"]

5. Allegro moderato [11'15"] Rec. June 2006

6. Poco lento e cantabile [7'50"] Rec. July 2005

7. Presto [9'30"] Rec. July 2005

Total timing: 54'01"

Heng-Ching Fang, Viola

Jackie Criss: Piano

Clothworkers Centenary Concert Hall, School of Music, University of Leeds

Instrument and equipment:

1. Viola with modern viola bow and strings

2. Piano: Steinway

Recording Engineer: Tim Banks, Tracks 1, 6, and 7

Kerry-Anne Stevens, Tracks 2– 5

Recording equipment:

Apple – Mac Book Pro, Digidesign – Pro Tools LE, 002 Rack, Tracks 2– 5

Tascam – DA P1, DAT Recorder, Tracks 1, 6, and 7

CD 4

Lionel Tertis: The English Viola School Volume 2

1. Cyril Scott (1879–1970): *Cherry Ripe* for Viola and Piano [2'53"] Rec. Nov. 2006
2. Nicolò Porpora (1686–1768): *Aria* arranged for Viola and Piano, in E Major [2'37"] Rec. Nov. 2006

- Frank Bridge (1879–1941): *Two Pieces* for Viola and Piano**
3. *Allegro Appassionato* [3'10"] Rec. Dec. 2006
4. *Pensiero* [4'07"] Rec. Dec. 2006

5. Willy Burmester: *French Air* arranged for Viola and Piano [1'52"] Rec. Dec. 2006
6. Franz Liszt: *Liebstraum* arranged for Viola and Piano [4'17"] Rec. Dec. 2006
7. Johannes Brahms (1833–1897): *Wir wandelten* (We wandered) arranged for Viola and Piano, Op. 96, No. 2 [2'13"] Rec. Dec. 2006

8. Garbriel Pierné (1863–1937): *Sérénade* Op. 7 arranged for Viola and Piano [2'45"] Rec. Dec. 2006
9. William Wolstenholme (1865–1931): *Canzona* arranged for Viola and Piano [2'31"] Rec. Dec. 2006
10. William Wolstenholme (1865–1931): *Romance* arranged for Viola and Piano [4'24"] Rec. Dec. 2006
11. William Wolstenholme (1865–1931): *Allegretto* for Viola and Piano [3'10"] Rec. Dec. 2006

12. Lionel Tertis (1876–1975): *Sunset (Coucher du Soleil)* [2'50"] Rec. Dec. 2006
13. Lionel Tertis (1876–1975): *Hier au soir , Pensée musicale* pour Viola avec Piano [2'47"] Rec. Nov. 2006
14. Lionel Tertis (1876–1975): *A Tune* for Viola and Piano [2'44"] Rec. Dec. 2006
15. Lionel Tertis (1876–1975): *Old Irish Air* arranged for Viola and Piano [3'34"] Rec. Nov. 2006
16. Lionel Tertis (1876–1975): *The Londonderry Air (Farewell to Cucullain)* arranged for Viola and Piano [3'11"] Rec. Nov. 2006

Total timing: 49'06" minutes

Heng-Ching Fang, Viola, Jackie Criss: Piano

Clothworkers Centenary Concert Hall, School of Music, University of Leeds

Instrument and equipment:

1. Viola with modern viola bow and strings
2. Piano: Steinway Model D

Recording Engineer: Kerry-Anne Stevens

Recording equipment: Alesis – HD24 Hard Disk Recorder, Mackie – 1402 VLZ

Mixing Desk

CD 5

Lionel Tertis: The English Viola School Volume 3

Rebecca Clarke (1886–1979): Sonata for Viola and Piano [23'42"]

1. Impetuoso [7'51"] Rec. Nov. 2007

2. Vivace [4'08"] Rec. Nov. 2007

3. Adagio [11'43"] Rec. Feb. 2008

4. **Baldassare Galuppi (1706–1785): *Aria Amorosa* arranged for Viola and Piano [3'37"]** Rec. Nov. 2007

5. **Rebecca Clarke (1886–1979): *Morpheus* for Viola and Piano [7'04"]** Rec. Nov. 2007

6. **Benjamin Dale (1885–1943): *Romance (Suite for Viola and Piano. Op. 2)* [12'08"]** Rec. Feb. 2008

7. **Max Bruch (1838–1920): *Romanze* for Viola and Piano, Op. 85 [7'34"]** Rec. June 2007

8. **Lionel Tertis (1876–1975): *The River* [2'31"]** Rec. Nov. 2007

Total timing: 56'37" minutes

Heng-Ching Fang, Viola

Daniel Gordon: Piano

All words recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds

Instrument and equipment:

1. Viola with modern viola bow and strings

2. Piano: Steinway Model D

Recording Engineer: Kerry-Anne Stevens

Recording equipment:

Apple – Mac Book Pro, Digidesign – Pro Tools LE, 002 Rack, Tracks 1–8

Alesis – HD24 Hard Disk Recorder, Mackie – 1402 VLZ Mixing Desk, Track 7

Five Recordings: Total Time: 286'42"

Appendix II List of Recorded Works and Editions

Composer	Work	Editions
Bax, A.	Sonata for Viola and Piano, ed. Tertis.	Chappell & Co., London, 1943
Bowen, Y.	Sonata for Viola and Piano No. 1 in C Minor, Op.18, ed. Tertis.	Schott's Söhne, London, 1972
Brahms, J.	Sonata for Viola and Piano, Op. 120, No. 1 in F Minor, ed. Elite.	N. Simrock, Berlin, 1895
	Sonata for Viola and Piano, Op. 120, No. 2 in E-flat Major, ed. Elite.	N. Simrock, Berlin, 1895
	Sonatasatz-Scherzo, Op. posthumous for Viola and Piano, trans. Milton Katims.	Verlag, Berlin, 1906.
	<i>Wir wandelten</i> , Op. 96, No. 2, arr. Tertis.	International, N. Y., 1948.
Bridge, F.	<i>Two Pieces</i> for Viola and Piano, ed. Tertis.	Hawakes & Son, London, 1937
Bruch, M.	<i>Romanze</i> , ed. Bruch.	Stainer & Bell, London, 1908
Burmester, W.	<i>French Air</i> for Viola and Piano, arr. Tertis.	Shott's Söhne, Mayence, 1911
Clarke, R.	<i>Morpheus</i> , ed. Paul Coletti.	Shott's Söhne, London, 1912
	Sonata for Viola and Piano.	OUP, U.S.A., 2002
		Chester, London, 1921
Dale, B.	<i>Romance (Suite</i> for Viola and Piano. Op. 2), ed. Tertis.	Novello & Co., London, 2007
Galuppi, B.	<i>Aria Amorosa</i> , arr. Tertis.	Augener, London, 1954
Joachim, J.	<i>Variations</i> for Viola, Op.10, Theme and 10 Variations.	Ewer, London, 1855
		Musica Rara, London, 1975
Liszt, F.	<i>Liebestraum</i> for Viola and Piano, arr. Tertis.	Augener, Lindon, 1954
Pierné, G.	<i>Sérénade</i> Op. 7, arr. and ed. Tertis.	Joseph Williams, 1908
Porpora, N. C.	<i>Aria</i> , arr. Tertis.	Carisch S. A., Milano, 1946
Schumann, R.	<i>Märchenbilder</i> , Op. 113, ed. Friedr. Hermann.	C. F. Peters, Frankfurt, N.A.
Scott, C.	<i>Cherry Ripe</i> , ed. Tertis.	Shott's Söhne, London, 1926
Tertis, L.	<i>A Tune</i> , ed. Tertis.	Augener, London, 1954
	<i>Hier au soir , Pensée musicale</i> pour Viola avec Piano, ed. Tertis.	Schott & Co., London, 1925
	<i>The Blackbirds</i> , ed. Tertis.	Augener, London, 1927
	<i>Sunset (Coucher du Soleil)</i> , ed. Tertis.	J. & W. Chester, London, 1923
	<i>The River</i> , ed. John White.	Comus, Lancashire, 2006
Trad.	<i>Old Irish Ai</i> , arr. Tertis.	Schott & Co., London, 1925
	<i>The Londonderry Air</i> , arr. Tertis.	Schott & Co., London, 1918
Wolstenholme, W.	<i>Allegretto</i> , ed. Edwin H. Lemare .	Novello & Co., London, 1900
	<i>Canzona</i> , arr. Tertis.	Novello & Co., London, 1954
	<i>Romance</i> , ed. Edwin H. Lemare.	Novello & Co., London, 1900

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