

THE VIOLIN

PLAYED BY HYMAN BRESS/VOL. 1/FOLKWAYS FM3351

Selections from the works of Arcangelo Corelli, Giuseppe Tartini, Jean-Marie Leclair, and Johann Sebastian Bach

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MUSIC LP

Side I

Arcangelo Corelli (1653-1713)

La Folia

Giuseppe Tartini (1692-1770)

Devil's Trill (Trillo del Diavolo)

Jean-Marie Leclair (1697-1764)

Sarabande

Tamborin

Side II

Johann Sebastian Bach (1685-1750)

Partita No. 2 in D minor

DESCRIPTIVE NOTES ARE INSIDE POCKET

Cover engraving: "Violin Player" after the painting by J. E. Steink

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THE VIOLIN PLAYED BY HYMAN BRESS

COVER DESIGN BY RONALD CLYNE

THE VIOLIN Vol. 1

played by Hyman Bress

Selections from the works of Arcangelo Corelli, Giuseppe Tartini,
Jean-Marie Leclair, and Johann Sebastian Bach

Hyman Bress Canada's foremost violinist, was born in 1931 and began playing the violin at an early age. When only 15 years old he won a five year scholarship to the Curtis Institute of Music, Philadelphia, where he studied with Ivan Galamian. He subsequently gained a number of other prizes which included the Concert Artists Guild Award and the Heifetz Prize.

He appeared as a soloist with the Montreal, Toronto and C.B.C. Symphony Orchestras under internationally famous conductors and he evoked unanimous praise from both the press and the audiences as a result of these performances and the numerous recitals which he gave all over Canada. In addition he was engaged for broadcasts and television appearances and quickly established his reputation as a front rank violinist.

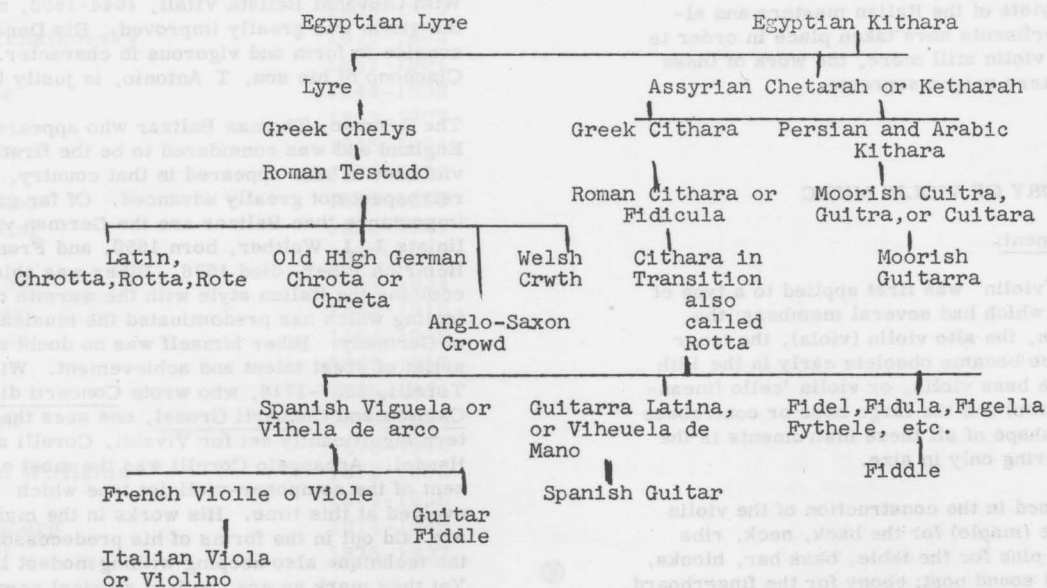
Before long Hyman Bress was invited to undertake engagements in Europe and the U.S.A. In Paris he appeared with the Orchestre Philharmonique de la Radiodiffusion Télévision Française and the Orchestre National de la Radiodiffusion Française, in London with the Royal Philharmonic Orchestra, and gave recitals in Berlin, Vienna, London and the principal cities of Scandinavia and Holland. In America he was invited to appear with the Philadelphia Orchestra and gave recitals in New York and Boston. His inclusion in recital programmes of Bartok's Solo Sonata and Schoenberg's Fantasy, both requiring virtuoso performances, have left no doubt as to his masterly technique and musicianship. He has broadcast from several of the principal cities of Europe including London and Paris.

Hyman Bress is the possessor of one of the finest violins in the world today, a Guarnerius del Gesù, made in 1739.



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The Violin Family



It is not known who first constructed the perfect violin, but there seem to be several reasons for believing that the instrument arrived in its present state due to several makers. It is probably Gasparo Bertolotti, 1540-1609, who was called da Sallo, who evolved from the lyra the model of the modern violin. His workmanship, although crude, led him to experiment finally with a low arch model until he adopted a comparatively flat model. His violas today are still of great value. Giovanni Paolo Maggini, 1580-1640, the pupil of Gasparo, made great advances. His model is fairly flat, his varnish excellent, and many of his instruments have two rows of purfling. Other Brescian masters, besides his son, Pietro Santo Maggini, were Matteo Bente, Dominico and Antonio Pasta, Giovita Rodiani, and Pellegrino Zanetto.

References: Groves: "A New Dictionary"
A. Jacobs

The Cremona Makers

The classical town of violin makers began its dynasty with the Amati family. Andrea and his sons Antonio and Girolamo were a prelude to the start which found its apex in the work of Niccolò 1596-1684, the son of Girolamo, who produced the wonderful violins known as "Grand Amatis". His genius has been surpassed only by Antonio Stradivari, who with Giuseppe Antonio Guarneri better known as Giuseppe del Gesù, are considered to be the greatest makers of the instrument. Pupils of Stradivari who were outstanding were Carlo Bergonzi, Dominico Motagnana, Alessandro Gagliano, Ferdinando Gagliano, Lorenzo Guadagnini his son Giovanni Battista Guadagnini, also his sons Francesco and Omobono Guadagnini, and Francesco Gobetti, 1690-1715 Niccolò Amati taught his own son Girolamo, (Paulo Grancino,) and his son Giovanni Andrea Guarneri, and his sons Giuseppe Giovan Battista and Pietro Viovanni Guarneri. The Ruggieri family of Cremona produced several eminent violin makers, foremost amongst them being Francesco Ruggieri. The Testore family of Milan, consisting of Carlo Giuseppe Testore, 1690-1720, Carlo Antonio Testore, 1730-1764, his son Giovanni and his brother Paulo Antonio Testore and the Tononi family of Bologna are also noted for their extremely brilliant work. The makers of violins in other parts of the world were mainly copyists of the Italian masters and although experiments have taken place in order to perfect the violin still more, the work of these Italian masters reigns supreme.

THE HISTORY OF VIOLIN MUSIC

The Instrument:

The name "violin" was first applied to a type of instrument which had several members: the treble violin, the alto violin (viola), the tenor violin, which became obsolete early in the 18th century, the bass violin, or violin 'cello (meaning small bass) and the large bass or contrabass viol. The shape of all these instruments is the same, differing only in size.

The wood used in the construction of the violin is sycamore (maple) for the back, neck, ribs and bridge; pine for the table, bass bar, blocks, linings, and sound post; ebony for the fingerboard, tall-piece, nut, and pegs.

The G D and A strings are made of sheep gut, often wound with an aluminum thread, whilst the E string is usually made of steel.

The sound of the instrument is made by causing the strings to vibrate through the friction of the bow, applied to the strings. The bridge vibrating in turn, sets the table reacting, and this in turn is communicated to the surrounding air outside and inside the instrument. The inner air as well as the sound post and ribs cause the back to vibrate, the sound post and ribs receiving their vibration from the table as well as the inner air.

Violin Playing:

Up to the end of the 16th century, there is no specification as to what instrument was used by the contemporaneous composers. Giovanni Gabrieli provides the earliest instance, 1587, of such a specification. His scores contain the first beginnings of instrumentation, and marked an epoch in the history of music. Once the violin became accepted it progressed at a considerable pace. Monteverdi, 1610, has passages in the fifth position, which would be considered daring for the period. Biajio Marini however has the earliest known solo compositions, published in 1620. The "Romanesca" as it is called is a poor example and makes very few demands on the player. Carlo Farina rightfully may be rightly termed the founder of the violin virtuosi. He published in 1627 a collection of violin pieces, amongst which a "Capriccio Stravagante" is of the utmost interest both musically and technically. The composer was well aware of the powers of expression and character pertaining to the instrument, employing in his works a variety of bowing, double-stopping and chords. Tarquinio Merula, 1640, shows a great advance in ideas and his contemporary Paolo Ucelini goes as high as the sixth position as well as creating a great variety of bowing.

Towards the end of 1630, the beginning of the earliest classical sonata came into being. G. B. Fontana, 1630, Monti Albano, 1629, Tarquinio Merula, 1639, and M. Neri, 1644, helped greatly to bring this about. From 1650 the Canzone falls out of use, and the Sonata then became the universally accepted term for violin composition.

With Giovanni Batista Vitali, 1644-1692, music for the violin was greatly improved. His Dances are concise in form and vigorous in character. The Ciaccono of his son, T. Antonio, is justly famous.

The German, Thomas Baltzar who appeared in England and was considered to be the first great violinist to have appeared in that country, is in retrospect not greatly advanced. Of far greater importance than Baltzar are the German violinists J. J. Walther, born 1650, and Franz Heinrich Biber, died 1698. Biber was able to combine the Italian style with the warmth of feeling which has predominated the musical art of Germany. Biber himself was no doubt an artist of great talent and achievement. With Torelli, 1657-1716, who wrote Concerti di Camera and Concerti Grossi, one sees the pattern significantly set for Vivaldi, Corelli and Handel. Arcangelo Corelli was the most eminent of the composer-violinist type which evolved at this time. His works in the main are laid out in the forms of his predecessors, the technique also keeping withing modest limits. Yet they mark an era, both in musical composition and in violin playing. Corelli, by talent and

character, had gained a position of authority with his contemporaries which has few parallels in the history of violin playing. As to the genius of the Venetian Vivaldi the qualities that make him an artist of the highest rank are his extraordinary fertility as a composer, his ingenuity in molding new combinations, and devising new effects and, above all, his influence in creating the earliest instance of orchestration as applied to the concerto. Veracini, was thought to have been eccentric due to his passionate temperament, however he had a great influence on Tartini, who after Corelli was considered to be the greatest exponent of the Italian school. His works are technically very substantial as well as being bold and masterfully constructed. We now come to Tartini (1692-1770) who was highly poetical and dramatic and exerted an influence of undisputed authority for fifty years, in Italy, France and Germany. Formally his works are not as greatly advanced as those of his predecessors. His subjects, though not inferior to Corelli's have on the whole more breadth and development. As an executant, Tartini marks a great advance especially in the field of bowing. He was without a rival in the production of a fine tone as well as being capable of a great many varieties of bowing. It was the pupils of Corelli and Tartini who formed a connecting link between the schools of France and Germany. The Piedmontese, Somis, 1676-1763, one of Corelli's pupils, was the teacher of Giardini, 1760-1796, Pugnani, 1727-1803, and also of the teacher of Viotti, 1753-1824, his influence reaching down to Spohr.

Geminiani, 1680-1761, and Nardini had much to do with influencing the progress of violin music in England and Germany. The former published the first important violin "School" method and is still to this day of the greatest interest. Iocattelli, 1693-1764, was a great individualist and his works for the instrument are both bold and experimental. In France violin playing in the late 17th century was still of a low standard. Lully, 1652, who was appointed director of the Royal Chapel, wrote very simply, as did Rebel, 1687, whilst Francoeur in 1715 wrote Sonatas in which he used the thumb to produce chords, thereby showing progress. The first French violinist of note however was Baptiste Anet 1700. The violinist Pagin, born 1721, Touchemoulin, 1727-1801, Lahoussaye, 1735-1818, Barthelemon, died 1808, Berthame, 1752-1828, were all influenced by the Italian school. However, Jean-Marie Leclair is without rival in his imaginative and colorful writing both musically and technically. The individualist Pierre Gavinies, 1728-1800, well known for his studies, formed an independent French school. Alexander Boucher, 1770-1861 was self taught and an immensely talented violinist although not of a serious character. It was however, Viotti, 1753-1824, who had unparalleled influence over the French scene. His Concertos are to this day still performed and are presently enjoying a revival of interest.

In Germany, the names Graun, 1698-1771, F. Benda, 1709-1786, Johann C. Stamitz, 1719-1761, and his two sons, Carl and Anton, C. Cannabich, 1731-1798, W. Cramer, 1745-1799, Ignaz Franzl, born 1736, and his son Ferdinand, 1770-1833, were prominent in Berlin and in the south of Germany in the famous Mannheim school. The great Wolfgang Amadeus Mozart was proficient equally at the violin as at the piano and wrote many Sonatas as well as Concertos, concentrating more on musical values rather than on the aspect of technique. Spohr can be reckoned as the person who exerted, aside from Paganini,

the greatest influence on the style of modern violin playing. Compared with his predecessors they are not merely improvements but with him the Concerto rises from being merely a show-piece to the dignity of a work of art. Spohr had great powers of execution, but he used them in a manner not wholly free from one-sidedness, and it cannot be said that he added greatly to the technique of the instrument. The predecessors of Spohr, at the end of the 18th century, were principally Viotti, Kreutzer, 1766-1831, Rode, 1774-1840, and Baillot, 1771-1842, who were all of different temperaments, living in Paris and influencing violin playing and music to a great degree in that city. By applying their principles they were able to approach their art in a way which made it possible for them to deal with not only the Italian school but also the Quartets of Haydn, Mozart and Beethoven. J.F. Eck (1766) and Franz Eck, 1774-1809, were two remarkable players, the latter being the teacher of Spohr. Nicolo Paganini, 1784-1840, created an unprecedented sensation. He held Europe spellbound by his marvellous execution and thoroughly original and eccentric personality and style. His influence was particularly strong in France. The violinists DeBeriot, 1802-1870, and H. Vieuxtemps, 1820-1881, although spending a great deal of time in France, were of Belgian nationality, DeBeriot being influenced by Rossini, Donizetti and Bellini Vieuxtemps was a very great violinist, and his compositions although frequently imbued with theatrical and bombastic elements contained ideas of great beauty and are often cleverly worked out. DeBeriot had a great pedagogical instinct and he trained Monasterio, born 1836, Sauret, born 1852, Schradieck, born 1846, Heerman, born 1844, Becker, born 1833, taught Sainton, 1813, Prume, 1816-1849, Alard, 1815-1888, and Leonard, born 1819. Alard, Leonard and Massart, 1811, headed the Franco-Belgian school. The pupils of Leonard were the prominent and outstanding Sarasate, 1844-1908, Marsick, and Dengremont, born in 1868. Wieniawski, Lotto, and Teresina Tua were pupils of Massart. The friendship of Ferdinand David, 1810-1873 and Mendelssohn led David to a modern phase of musicianship. Playing the Sonatas of Bach and Quartets of Beethoven and other classical masters, he avoided one-sidedness in technique and musical judgment generally. This theory was proved to be sound by Joseph Joachim who mastered all styles of music equally well. David trained Japha, Rontgen, Jacobsohn, Schradieck, Hegar and, by far the most eminent, A. Wilhelmj, 1845-1908.

In Vienna the leading composers were almost all violinists. Anton Wranitzky and Dittersdorf were virtuosos of a high order. Schuppanzigh 1776-1830 may be regarded as the first great quartet player and adviser to both Haydn and Beethoven. His pupil, Mayseder, 1789-1863, along with Miska Hauser, 1822-1887, and DeAhna, 1835-1892, Ernst, 1814-1865, Hellmesberger, Senior, Dont, Senior, 1815-1888, all studied with the noted pedagogue Boehm, 1798 to 1861. Ernst enormously talented imitated Paganini in style both as a player and musician. With Joachim and Ernst, Hungarian as well as Gypsy music came into prominence. Joachim's Hungarian Concerto, as well as his Hungarian Dance transcriptions from Brahms originals, opened a field for beautiful and telling violin effects. Dont, Jr. Trained Leopold Auer; Hellmesberger taught Kreisler, and Jansa trained Madame Neruda. Violin technique has continued to advance with the advent of the contemporary idiom. Ysaye, 1858-1931, wrote six

Concertos and other works for violin and they are both original and interesting technically.

Modern violin sound has a great deal to thank Fritz Kreisler who by the nature of his talent has opened the door to a refined and warm art. His composing although not overly important created for a whole generation a most pleasurable experience.

SIDE I, Band 1: "La Folia" by Corelli

Arcangelo Corelli (1653-1713) wrote a set of variations for violin and harpsichord originally in 1700 containing "La Folia" ("The Folly") the name originally of a dance of Portuguese origin, and hence the name of a particular tune used for the dance. This tune enjoyed an extraordinarily wide currency, especially in Renaissance times.

Technical Analysis of Violinistic Problems

This noble opus has essentially a cantabile feeling about it. The variations, with the exception of the fast 16th note pattern, do not advance technically beyond the middle position. The double stops, although not complicated, are an early example of the Italian style to which the violin is so well suited.

SIDE I, Band 2: Tartini's "Devil's Trill" Trillo del Diavolo.

Giuseppe Tartini (1692-1770) recounts the following tale regarding the inspiration for the famous "Devil's Trill" Sonata. "One night I dreamt that I had made a bargain with the devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play with consummate skill a sonata of such exquisite beauty, as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath failed me, and -- I awoke. Seizing my violin I tried to reproduce the sounds I had heard. But in vain. The piece I then composed, "The Devil's Sonata," although the best I ever wrote, how far was it below the one I had heard in my dream."

The form of the sonata is not classic, but it has six alternating slow and fast movements, opening with a slow statement which is repeated. The violin utters a challenge and then rushes headlong into a spin of vivacious and accented rhythmic patterns.

Technical Analysis of Violinistic Problems

This still enormously difficult Sonata is perhaps made more difficult due to the fact that our understanding of virtuosity is of a much higher intensity than was known at the time of its creation. The trills, although of a basic nature to this piece, are no more important than are the bow pyrotechnics which project themselves more readily especially in large auditoria. The trills are complex and must be made to express, if possible, the feeling of the devil at work. The left hand must, at all times, be poised for an attack, and only in the opening and grave sections does Tartini allow for relaxation.

The Cadenza is the most perfect one and is by Kreisler. It surely sums up what Tartini must have felt when he first heard the trill in his famous dream.

SIDE I, Band 3 and 4: Sarabande and Tamborin

Sarabande and Tamborin by Jean-Marie Leclair (1697-1764).

The "Sarabande" supposedly derived from a Spanish dancer of the 16th century called Zarabanda who was introduced to the French court in 1588. It is in a slow 3-2 time and is very soulful in character. The "Tamborin" is an old Provencal dance with a drone-base imitating a drum. It is colorful and shows Leclair in all his freshness and enthusiasm.

The French master gives an excellent example of his technical prowess in this Sarabande and Tamborin. Though he does not climb to the high positions of the instrument, the finger work and combination of double stopping make for a most colorful sound. Leclair, using a limited range, exploited the violin to a very high degree.

SIDE II, Band 1, 2, 3, 4 and 5:

Partita No. 2 in D Minor by Johann Sebastian Bach, 1685-1750.

This Partita occupies a place of its own. It is in five movements, Allemande, Courante, Saraband, Gigue, Chaconne. The first four movements seem to be an introduction to the great chaconne, which is a set of sixty variations based on a simple theme of four notes, each filling a whole measure. In the middle Bach changes from D minor to D major, but reverts in the final variations to D minor. Philipp Spitta, the great German Bach scholar, says of it: "The overpowering wealth of form displays not only the most perfect knowledge of the violin but also the most absolute mastery of an imagination the likes of which no composer was ever endowed with." The spirit of the master urges the instrument to incredible utterances. At the end of the major section it sounds like an organ and sometimes a whole band of violinists might seem to be playing. The Chaconne is a triumph of spirit over matter and is unique in the literature of music.

Technical Analysis of Violinistic Problems

Partita No. 2 in D Minor by Johann Sebastian Bach.

This work is perhaps the greatest example of great music is successfully integrated with virtuosity. The problems of sustaining the polyphonic sound require a flexible left hand and a bow arm which can deal successfully with chord structures, allowing the voices to continue the line without interruption. The modern bow limits the contrapuntal flow. However, modern violinism has not yet found a way of coping with the passage work, on the one hand, and contrapuntal writing, on the other hand, successfully. With the Bach bow, so-called there are likewise interruptions due to the fact that, for one, the left hand must be used in an entirely different manner.

An example of this is the placing of the left hand thumb on the lower string to complete the chord in many cases. The bow is usually weaker in sound, as the tension created by the right hand thumb is not equal to the sustaining power of the wood in the moder bow which is constant and reliable. If these problems of the Bach bow could be solved, its preference may be advisable in that the true nature of the music is difinitely pre-served.

COMPOSERS WHO HAVE WRITTEN IMPORTANT WORKS FOR THE VIOLIN

Heinrich Biber	1644-1704
G. B. Vitali	1644-1692
Arcangelo Corelli	1653-1713
Henry Purcell	1659-1695
A. T. Vitali	1665-
Georg Philipp Telemann	1681-1767
Antonio Vivaldi	1685-1741
Johann Sebastian Bach	1685-1750
George Frederic Hendel	1685-1759
Francesco Geminiani	1685-1763
Giuseppe Tartini	1692-1770
Jean Marie Leclair	1697-1764
Pietro Nardini	1722-1793
Josef Haydn	1732-1809
Johann Christian Bach	1735-1782
Carl Ditters Von Dittersdorf	1739-1799
Wolfgang Amadeus Mozart	1756-1791
Ludwig Van Beethoven	1770-1827
Niccolo Paganini	1782-1840
Louis Spohr	1784-1851
Franz Berwald	1796-1868
Franz Schubert	1797-1828
Felix Bartholdy Mendelssohn	1809-1847
Robert Schumann	1810-1856
Cesar Franck	1822-1890
Edward Lalo	1823-1892
Carl Goldmark	1830-1915
Johannes Brahms	1833-1897
Joseph Joachim	1831-1907
Camille Saint Saens	1835-1921
Max Bruch	1838-1920
Peter Ilych Tchaikovsky	1840-1893
Anton Dvorak	1841-1904
Pablo Sarasate	1844-1908
Edvard Grieg	1843-1907
Gabriel Faure	1845-1924
Leos Janacek	1854-1928
Ernest Chausson	1855-1899
Christian Sinding	1856-1941
Edward Elgar	1857-1934
Frederic Delius	1862-1934
Claude Debussy	1862-1918
Richard Strauss	1864-1949
Jean Sibelius	1865-1957
Carl Nielsen	1865-1931
Ferucio Busoni	1866-1924
Max Reger	1873-1916
Ralph Vaughan Williams	1872-1958
Josef Suk	1874-1935
Arnold Schoenberg	1874-1949
Maurice Ravel	1875-1937

Alexander Glazounov	1865-1932
Georges Enesco	1881-1955
Bela Bartok	1881-1945
Karl Szymanowski	1882-1937
Igor Stravinsky	1882-
Anton Von Webern	1883-1945
Arnold Bay	1883-1953
Joseph Achron	1886-1943
Bohuslav Martinu	1890-1959
Serge Prokofieff	1891-1953
Giorgio Ghedini	1892-
Arthur Honegger	1892-1955
Alban Berg	1895-1935
Mario Castelnyovo Tedesco	1895-
Paul Hindemith	1895-
Roger Sessions	1896-
Aarow Copland	1900-
Dmitri Kabelevsky	1904-
Luigi Dallapiccola	1904-
Dmitri Shostakovitch	1906-
Aram Khachaturian	1903-
Henrik Badings	1907-
Samuel Barber	1910-
William Schuman	1910-
Gian Carlo Menotti	1911-
Jean Francaix	1912-
Benjamin Britten	1913-
Peter R. Fricker	1920-

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