

THE VIOLIN

PLAYED BY HYMAN BRESS
ACCOMPANIED BY CHARLES REINER

Selections from the works of

Wolfgang Amadeus Mozart, Franz Schubert, Nicolo Paganini, and Ludwig van Beethoven

FOLKWAYS RECORDS FM 3352

VOL. 2



SIDE I

WOLFGANG AMADEUS MOZART (1756-1791)
SONATA IN E MINOR, No. 28 K. 304

Band 1: ALLEGRO

Band 2: TEMPO DI MENUETTO

FRANZ SCHUBERT (1797-1828)
SONATINA No. 1, Opus 137

Band 3: ALLEGRO MOLTO

Band 4: ANDANTE

Band 5: ALLEGRO VIVACE

Band 6: CAPRICE No. 24

Nicolo Paganini (1782-1840)

SIDE II

LUDWIG van BEETHOVEN (1770-1827)

Violin and Piano Sonata in C Minor, op. 30, No. 2

Band 1: ALLEGRO CON BRIO

Band 2: ADAGIO CANTABILE

Band 3: ALLEGRO

Band 4: CODA

Band 5: CAPRICE No. 5

Nicolo Paganini (1782-1840)

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

THE VIOLIN

THE VIOLIN Presented in Four Volumes

VOLUME 2

played by **Hyman Bress**

Charles Reiner pianist

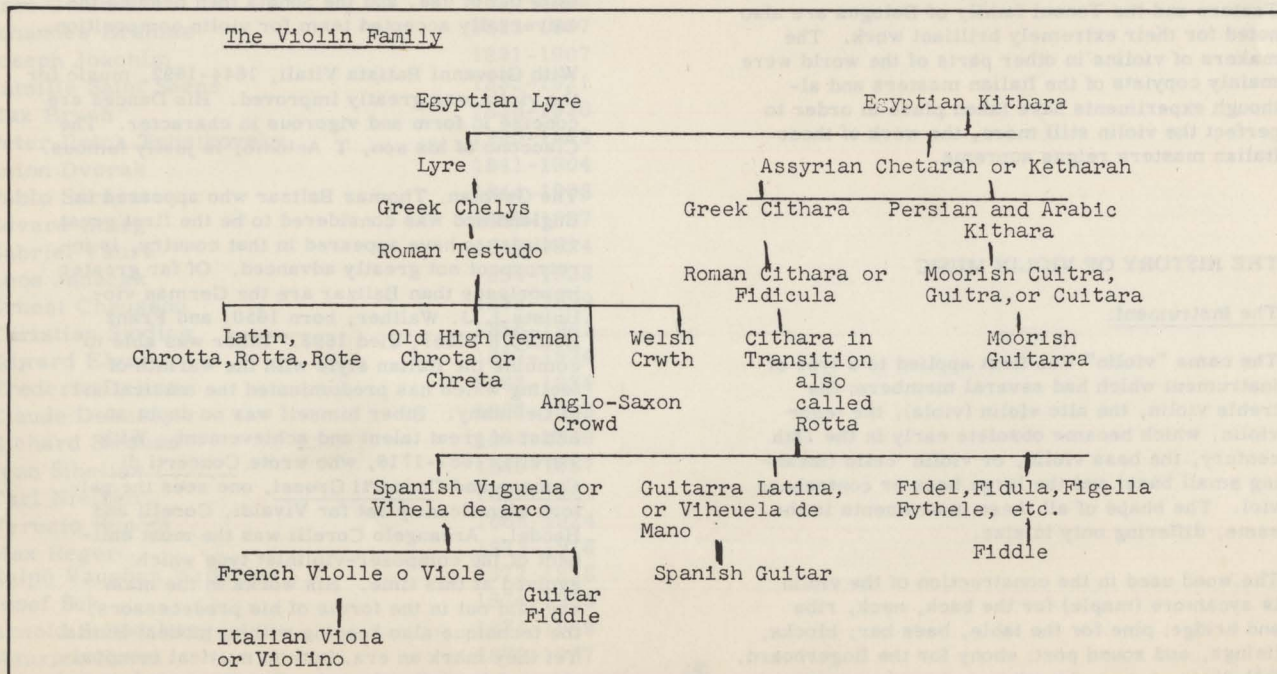
Selections from the works of Wolfgang Amadeus Mozart, Franz Schubert,
 Nicolo Paganini and Ludwig van Beethoven

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 Jesu, made in 1739.



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 Paulo 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 Niccolo 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 Gesu, 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 Niccolo Amati taught his own son Girolamo and Paulo Grancino. Girolamo Amati taught 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, tail-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 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 within 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. Locatelli, 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, Berthaume, 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 Sinton, 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 as a player but was a finer 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

Sonatas 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 and 2:

Sonata in E minor by Wolfgang Amadeus Mozart (1756-91)

Sonata in E minor No. 28 K. 304 was described by Eric Blom as follows: "The 18th century convention was such that works should be essentially keyboard music. Sonatas were written for clavier, in which the violin could join in if it was available, but the composer was not to have the popularity of his domestic music threatened by the comparative rarity of players on that instrument. Every household had a harpsichord and clavichord, displaced sometime during the second half of the century by the rapidly spreading pianoforte, and sonatas were so devised that they could be played just as well without a second instrument." Mozart changed this. The sonatas of his youth, before age 12, are unequal in their treatment, but after 12 his sonatas began to achieve a truly equal feeling. Of K. 304 Einstein wrote, "It is one of the miracles among Mozart's works. It springs from the most profound depths and goes beyond the alternating dialogue style to knock at those gates of the great world of drama which Beethoven was to fling open." The influence of his early mentor, Johann Christian Bach, can be seen in the fact that it is in two movements rather than in three.

Technical Analysis of Violinistic Problems

Wolfgang Amadeus Mozart, Sonata, in E Minor, No. 28 K. 304.

This Mozart Sonata is distinguished by its simplicity. Its chamber music style places the accent on deeply felt musical values. Technically it is very simple, pointing out even more strongly the fact that Mozart was aware of the possibility of expression requiring a minimum of effort.

SIDE I, Bands 3, 4 and 5:

Franz Schubert (1797-1828) -- Sonatina No. 1, Opus 137.

This concise and Mozartian Sonatina is one of the most inspired and well constructed of Schubert's smaller instrumental compositions. The first movement -- Allegro Molto begins with the union of piano and violin stating the theme. It is chamber music in character and stays for the most part in a subdued mood. The second movement Andante is in simple binary form. It's in this movement that Schubert shows his most poignant self, especially in the minor section. The last movement -- Allegro Vivace is in rondo form and, although it has a feeling of grazioso about it, it is brilliant and full of meaning.

Technical Analysis of Violinistic Problems

Franz Schubert, Sonatina, Opus 137.

This lovely sonatina expresses the soulful aspect of the violin. There are no violinistic innovations,

but the lyricism which is typical of the classical period is used to great advantage by the poetical Schubert.

SIDE II, Band 6:

Technical Analysis of Violinistic Problems

Nicolo Paganini, Caprice No. 5 and No. 24

The two Caprices presented on this record are probably the most known of the Caprices. In the 5th Caprice, a mastery of scales and arpeggios is imperative; a speedy spiccato bow stroke will determine the effectiveness of the main section of this Caprice.

The 24th Caprice is justly famous as it has inspired both Brahms, Paganini and, lately, Boris Blacher, to write either similar or original variations on its theme. In this Caprice practically all the problems of the virtuoso violin are included. Left hand pizzicato, passages in 3rds and 10ths, flying staccato, octaves and left-hand runs of great variety are to be found. It is certainly one of the great tour de force examples for the violin.

SIDE II, Bands 1, 2, 3 and 4:

Beethoven's Sonata in C minor, Op. 30 No. 2, 1770-1827

Beethoven's first nine sonatas of the total of ten for violin and piano were written during his first great creative period, 1798-1803. Of the three sonatas of Opus 30, published in 1803, but written in 1802 at Heiligenstadt, Austria, and dedicated to Czar Alexander I, C minor No. 7 is the best understood in this framework. This year of crisis was the turning point in Beethoven's growth, both spiritually and physically. It was the year of the Second Symphony and of the Heiligenstadt Testament, the year during which he realized that his love affair with Countess Giulietta Guicciardi was both hopeless and fruitless. After the enjoyment of Vienna, he wrenched himself away to a little village. It was at this time that he began losing his hearing and he was advised to take warm baths. At the age of 31 he wrote the Heiligenstadt Testament, in which he says: "I must live like an exile. If I approach people, a hot terror seizes upon me. I fear that I may be subjected to the danger of letting my condition be observed." J. W. W. Sullivan writes: "This document marks a crisis in Beethoven's life. Never again was his attitude towards life one of defiance, where the defiance was an expression of what is called his strength of character." The Sonata in C Minor is in four movements. The first movement is energetic and begins with a lovely theme in C minor, also used in a transposed version at the opening of the 8th Symphony. It is Allegro con Brio. The Adagio Cantabile is expressive and dramatic, although being song-like it is a true duet for the two instruments. The Allegro is really a scherzo, and the last movement Allegro is dramatic and virtuoso especially in the Coda section. It is perhaps the most effective of all the Beethoven Sonatas.

Technical Analysis of Violinistic Problems

Violin and Piano Sonata in C minor, Op. 30, No. 2 by Ludwig van Beethoven

Beethoven uses most of the available technique known to the great composers of the 19th century, without leaning heavily on the purely virtuoso

aspect of this development. The Sonata calls for fine bow control as well as an excellent left hand. The problem of lyrical control should be subordinate to the changes in harmony. The piquante scherzo has variations of bow movements of martele, spiccato; also more ordinary lyrical strokes. The last movement is aggressive and orchestral, and production of the sound should match the desire for projection without forcing the tone, a problem of ever-growing difficulty in view of the large auditoria of today.

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 Handel	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 Ilytch 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 Bax	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 Castelnuovo 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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