University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Performing Brahms: Rediscovering expressive devices in the sonatas for violin and piano

Portfolio of Recorded Performances and Exegesis

by

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Submitted in fulfilment of the requirements for the degree of

Master of Philosophy

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Abstract

Performing Brahms: Rediscovering expressive devices in the sonatas for violin and piano

This submission for the degree of Master of Philosophy in musical performance at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of two CDs containing recorded performances of the complete Sonatas for Violin and Piano of Johannes Brahms (1833-1897) accompanied by an explanatory exegesis. These works are some of the most performed and recorded in the repertoire, however modern performance practice has been influenced by over a century of changing styles and tastes in violin playing. This project is an investigation into how a modern-day performance can reflect Brahms' original intentions for these works, drawing from the recently published Bärenreiter Edition (2015/16) by Clive Brown and Neal Peres Da Costa. Nineteenth-century expressive devices used by Brahms and his circle have been identified including tone and bowing, vibrato, portamento, rhythmic flexibility and tempo modification and these techniques have been attempted to be integrated into the recorded performances. Discussion outlining Brahms' musical notation and its performance implications has been included, as well as a commentary describing the challenges of assimilating these devices and the resulting effectiveness in performance.

The recorded performances contain the three Sonatas for Violin and Piano, the Sonata Movement in C minor from the F.A.E. Sonata, and the two neglected Violin Sonatas op. 120 originally for clarinet/viola, rewritten by Brahms, which are seldom performed today.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except when due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

I hereby give permission for the sound recordings and exegetical chapters to be stored, reproduced, and disseminated digitally, but I do not give permission for the contents of Appendix A to be digitally copied, stored, reproduced or disseminated now or in the future. This is because there are copyright interests in the violin part of the 2015/16 Bärenreiter Edition, and these third party copyright interests would be breached by any such copying or digital dissemination. This exclusion of Appendix A is a permanent exclusion and does not, however, prevent the printed and bound copy of the submission being fully available to scholars through the reading facilities of the Barr Smith Library of the University of Adelaide, and I hereby give permission for the full submission (including Appendix A) to be available on the library shelves for consultation.

Alison Heike
August 2018

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my associate artist Michael Ierace for his willingness to take part in this project and with whom it was a pleasure to rehearse and perform this repertoire, and my violinist colleague from the Adelaide Symphony Orchestra, Lachlan Bramble, for his expertise in recording and producing these performances;

my principal supervisor Professor Charles Bodman Rae for his expert guidance, patience and wisdom throughout the duration of this project, my co-supervisor Associate Professor Keith Crellin for his musical insights and encouragement, and Associate Professor Kimi Coaldrake for her valuable general comments.

I am also immensely grateful to:

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Peter Sheppard-Skaerved (Royal Academy of Music, London) for introducing me to Joachim's performance style;

Dr. Robin Wilson (Australian National Academy of Music) for his generosity in giving me lessons on this repertoire and sharing his wisdom in the interpretation of these masterworks.

Although I did not have direct contact with them, I am indebted to Professor Clive Brown (University of Leeds) and Neal Peres Da Costa (Sydney Conservatorium of Music) for the timely release of their highly informative Bärenreiter Edition.

Thanks also must be given to Claire Oremland and Martin Victory for facilitating the use of Elder Hall, and to Geoff Smith for piano tuning.

Finally I would like to acknowledge my husband Mark for his constant belief, and my late mother Marion to whom I dedicate this collection of recordings.

List of Musical Examples

Sonata no. 1 in G Major op. 78

Sonata no. 2 in A Major op. 100

Sonata no. 3 in D minor op. 108

FAE Sonata Movement WoO 2

Sonata in F minor op. 120 no. 1

Sonata in E-flat major op. 120 no. 2

Introduction

The violin sonatas of Johannes Brahms (1833-1897) are some of the most recorded and performed works in the repertoire. However, a standard interpretation has evolved which, in my opinion, is lacking in expressive range due to over a century of changing styles and tastes in the world of string playing. Modern mainstream performances have neglected to preserve the expressive palette with which violinists of Brahms' time were equipped, resulting in stricter tempi, more turgid, constant vibrato and less frequent portamenti.[1] Many of these performances seem to have approached the interpretation of the musical notation as a literal rendering of the score, sometimes overlooking performance indications and their implications for expressivity. This ideal that an *Urtext* edition is like the holy grail in terms of meeting the composer's original intentions is well-meaning, but arguably this fidelity to the score can lead to neglect in bringing the un-notated conventions of performance to life. This has resulted in modern interpretations lacking the expressive elements of 19th-century performance practice that would have been familiar to the composer. As Clive Brown states:

> An urtext may well embody the composer's intentions for the *notation*, but to make a naïve connection between this and the composer's intentions for the *performance* is nonsensical."[2]

This project seeks to shed light on the composer's original performance expectations by reading between the lines of the score and attempting to bring to life the expressive practices of Brahms and his circle through the performance of the violin sonatas; these include the use of vibrato as an ornament (not just an essential element of good tone), a variety of expressive portamenti, unnotated rhythmic freedoms and subtle tempo flexibilities, as well as using the bow in different ways to create tonal shading and legato phrasing. Neal Peres da Costa explains:

> Reading between the lines remains an important and complex issue in the interpretation of classical music, because the score is incomplete and will rarely reveal what the composer truly intended.[3]

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[1] Recordings used as reference for this project include those of violinists Heifetz, Menuhin, Szeryng, Suk, Oistrakh, Stern, Zukerman, Mutter, Marwood, Tetzlaff and violists Kashkashian and Zukerman.
[2] Clive Brown, "Rediscovering the language of Classical and Romantic performance", in *Early Music* 41:1 (February 2013), p. 73.
[3] Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012), p. xxiii.

In order to fulfil this approach, the following research questions were investigated to carry out the performance project:

1) What are the 19th-century string playing expressive devices used by Brahms and his contemporaries?
2) How are these expressive devices able to be conveyed to the performer through the musical notation in the score?
3) What edition is best in communicating these expressive elements to allow the performer to "read between the lines"?
4) How are modern-day performers able to integrate these devices into their own playing technique in order to execute them in performance?

To explore fully Brahms' performance expectations, it is necessary to discuss the performance style of his close friend and collaborator, the celebrated violinist Joseph Joachim (1831-1907), with whom Brahms' violin writing is inextricably linked. Joachim's performance attributes exemplify the late 19th-century performance practices often referred to as the German School of violin playing.[4] These characteristics included the creation of a pure, legato tone, a sparing use of vibrato, frequent portamenti (expressive shifts), rhythmic flexibility and tempo modification. This was in stark contrast to the emerging Franco-Belgian school whereby flair, virtuosity and consistent vibrato were encouraged.[5] Brahms and Joachim collaborated closely on many of Brahms' compositions, and Joachim frequently performed his works, so it is a logical assumption that Brahms' expectation for the performance of the Sonatas would have been modelled closely on Joachim's performance style.[6]

Joachim's core value was to imitate the human voice by the creation of a singing legato tone. This can be heard in his five recordings dating from 1903 which, despite their poor audio quality, clearly demonstrate the aforementioned performance attributes, and serve as invaluable primary sources for an understanding of his performance style. They include:

1) Brahms - Hungarian Dance No. 1 in g minor[7]

[4] German School, as led by Louis Spohr.
[5] Franco-Belgian School, as led by Henri Vieuxtemps, Eugene Ysaÿe and perpetuated by Fritz Kreisler.
[6] See Joachim-Brahms correspondence in *Letters From and To Joseph Joachim*. Translated by Nora Bickley. (New York: Vienna House, 1972).
[7] Brahms Hungarian Dance no. 1 in G minor, (arr. Joachim). Joseph Joachim: *The Complete Recordings*, (rec. 1903), OPAL 9851.

2) Brahms - Hungarian Dance No. 5 in d minor[8]
3) Bach - *Adagio* from Sonata No. 1 in g minor[9]
4) Bach - *Bourée* from the Partita No. 1 in b minor[10]
5) Joachim - Romance in C.[11]

Perhaps the most relevant example for the purposes of this project is Joachim's recording of his Romance which clearly demonstrates many expressive features relevant to the German violin school, including the sparing use of vibrato, prominent portamenti, noticeable tempo fluctuation and rhythmic flexibility. He also co-wrote a *Violinschule* with Andreas Moser which outlines many interpretative and technical details regarding the performance style of the era.[12] Unfortunately, despite making several editions of works by Brahms, Joachim never edited the violin sonatas, making it difficult for the modern-day performer to benefit from his performance insights for these works.

The recently published Bärenreiter edition of 2015 serves to fill this gap by providing the performer with an informed account of performance practices of the late 19th-century reflective of Brahms' intentions and tools for their execution in performance.[13] This edition which is supplemented by a text booklet entitled "Performing Practices in Johannes Brahms' Chamber Music", has formed an essential guide in completing this project.[14] During practice it enhanced the process of assimilating the many expressive devices into a practical reality by bridging the gap between contemporary thinking and an historically informed interpretation. It provided an analysis of string instrument fingerings, harmonics and vibrato as well as an indispensable insight into piano pedalling, overholding, arpeggiation and dislocation. Most importantly it puts forward suggestions for the incorporation of the rhythmic, dynamic and accentuation concepts that underpin the experimental component of the recorded performances.

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[8] Brahms, Hungarian Dance no. 5 in D minor (arr. Joachim). Joseph Joachim, *The Complete Recordings*, (rec. 1903), OPAL 9851.
[9] Bach, Sonata in G minor, 'Adagio'. Joseph Joachim, *The Complete Recordings*, (rec. 1903), OPAL 9851.
[10] Bach, Sonata in B Minor, 'Bourrée'. Joseph Joachim, *The Complete Recordings*, (rec. 1903), OPAL 9851.
[11] Joachim, Romance in C. Joseph Joachim, *The Complete Recordings*, (rec. 1903), OPAL 9851.
[12] Joseph Joachim and Andreas Moser, *Violinschule*, 3 vols. Trans. by Alfred Moffat as *Violin School* (Berlin: N. Simrock, 1905).
[13] Johannes Brahms, *Sonatas for Violin and Piano Opp. 78, 100, 108, FAE movement, Opp. 120 nos 1 and 2*, ed. by Clive Brown and Neal Peres Da Costa (Kassel: Bärenreiter, 2015-16).
[14] Clive Brown, Neal Peres Da Costa and Kate Bennett Wadsworth, *Performance Practices in Johannes Brahms' Chamber Music*. (Kassel: Bärenreiter-Verlag, 2015).

This submission has used the following primary source materials as important points of reference:

(a) Five recordings made by Joachim (1903)

(b) Bärenreiter handbook outlining expressive devices

(c) Joachim and Moser *Violinschule*

(d) Bärenreiter Edition scores

The secondary source materials from which the present study has drawn include:

(a) Musicological texts by Clive Brown and Robin Stowell[15]

(b) Correspondence between Brahms and Joachim[16]

(c) University of Leeds CHASE website[17]

The research methodology process for this practice-led investigation unfolded in two stages. The first involved identifying the expressive devices used by late 19th-century violinists, including Joachim, and the process of integrating these elements into my own technique. This process is discussed in Chapter 1. The second stage was "reading between the lines" of the score to understand Brahms' notation and its performance implications in order effectively to execute the newly acquired expressive devices in performance, drawing from the Bärenreiter edition of Clive Brown and Neal Peres da Costa. This process and its effectiveness in the form of a performance commentary is presented in Chapter 2.

The CDs included in Part A include recorded performances of the following works utilizing the corresponding Bärenreiter edition of 2015/16:

- Sonata in G Major for Violin and Piano op. 78
- Sonata in A Major for Violin and Piano op. 100
- Sonata in D minor for Violin and Piano op. 108
- Sonata Movement in C minor from the F.A.E. Sonata for Violin and Piano
- Sonata in F minor for Violin and Piano op. 120 no.1
- Sonata in E-flat for Violin and Piano op. 120 no. 2

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[15] Clive Brown, *Classical and Romantic Performance Practice 1750-1900.* (Oxford, Oxford University Press, 1999) and Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries.* (Cambridge: Cambridge University Press, 1985).

[16] Brahms-Joachim Correspondence, see footnote 6.

[17] Collection of Historical Annotated String Editions, http://chase.leeds.ac.uk/

The live performances of the Sonatas took place at Elder Hall, University of Adelaide, to an invited audience. The associate artist was Michael Ierace and recording engineer Lachlan Bramble. With the aim of placing the performances in a modern context, the violin was set up with modern strings and the pianist performed on a Steinway Model D concert grand.

In keeping with the performance-led nature of this practical project the format of the submission is in two parts, with Part A containing the recorded performances (on two CDs), and Part B containing the exegetical commentaries (on the expressive devices, and their application to the works and the recorded performances). The reader is invited to listen to the performances that follow in Part A and then to read the corresponding commentaries in Part B. The two CDs for Part A can be found on the inside of the front cover of this submission.

Part A

Recorded Performances

Track Listing for CD 1

Johannes Brahms, Sonata in G major for Violin and Piano op. 78

Track 1	I. Vivace ma non troppo	11:17
Track 2	II. Adagio – Più andante – Adagio	07:38
Track 3	III. Allegro molto moderato – Più moderato	09:17

Recorded on 28 March 2016

Johannes Brahms, Sonata in A major for Violin and Piano op. 100

Track 4	I. Allegro amabile	08:26
Track 5	II. Andante tranquillo – Vivace – Andante	05:58
Track 6	III. Allegretto grazioso (quasi Andante)	05:38

Recorded on 24 April 2016

Johannes Brahms, Sonata in D minor for Violin and Piano op. 108

Track 7	I. Allegro	08:32
Track 8	II. Adagio	04:36
Track 9	III. Un poco presto e con sentimento	02:54
Track 10	IV. Presto agitato	05:41

Recorded on 18 July 2016

Total timing [70:00]

Associate Artist: Michael Ierace, piano

Recording Engineer: Lachlan Bramble

Each live performance was to an invited audience in Elder Hall, University of Adelaide.

Track Listing for CD 2

Johannes Brahms, Sonata Movement in C minor from the F.A.E. Sonata for Violin and Piano WoO 2

Track 1	Allegro	05:24

Recorded on 24 April 2016

Johannes Brahms, Sonata in F minor for Violin and Piano op. 120 no. 1

Track 2	I. Allegro appassionato – Sostenuto ed espressivo	08:03
Track 3	II. Andante un poco Adagio	05:14
Track 4	III. Allegretto grazioso	04:55
Track 5	IV. Vivace	05:40

Recorded on 9 September 2016

Johannes Brahms, Sonata in E flat major for Violin and Piano op. 120 no. 2

Track 6	I. Allegro amabile	08:32
Track 7	II. Allegro appassionato – Sostenuto – Tempo I	05:08
Track 8	III. Andante con moto – Allegro – Più tranquillo	07:10

Recorded on 20 October, 2016

Total timing [50:06]

Associate Artist: Michael Ierace

Recording Engineer: Lachlan Bramble

Each live performance was to an invited audience in Elder Hall, University of Adelaide.

Part B

Exegesis

Chapter 1

Expressive devices used by Brahms and his circle

> It is beyond contention, however, that knowledge of the performing practices with which Brahms would have been familiar, enables us to better understand the range of meanings that the 'lifeless notes' would have conveyed to him and his contemporaries.[18]

This chapter provides a description of the expressive devices used by Brahms and his circle. These performance practices were used by Joseph Joachim and can be heard to some extent in his recordings, those of his student Marie Soldat and other members of the German violin school. They are also discussed in the Joachim-Moser *Violinschule* and other texts. While they are divided here into separate topics of discussion, they are all intimately connected and affect one another in performance. The expressive devices discussed are:

- Tone and bowing
- Vibrato
- Portamento
- Rhythmic flexibility
- Tempo modification

This chapter outlines each expressive device, details the application of the techniques into the recorded performances, and discusses the way they are conveyed to the performer through Brahms' notation and the Bärenreiter edition.

1.1 Tone and Bowing

The core concept behind the late 19th- century approach to bowing was the creation of a pure legato tone, reminiscent of a singer's voice. Joachim and Moser encourage "that healthy and natural method of singing and phrasing which was founded in the *bel canto* of the old Italians".[19] This was achieved primarily by using seamlessly connected bow changes in cantabile melodies, which feature throughout the violin sonatas. This type of bowing was typical of the German violin school, characterized as a 'natural cantilena'. The Franco-

[18] Clive Brown, preface in Johannes Brahms, *Concerto in D Major for Violin and Orchestra op. 77*, ed. Clive Brown (Kassel: Bärenreiter, 2012), p. X.
[19] Joachim and Moser, *Violinschule*, vol. III, p. 15.

Belgian school neglects this fundamental singing style in favour of off-string bow strokes for virtuosic effect.

This aesthetic influenced the selection of strokes used such as legato, détaché, spiccato and martelé. Mostly off-the-string percussive strokes were avoided although spiccato was used occasionally. Many passages that in modern contexts are played with a bounced stroke in the lower half of the bow would have been executed by Joachim and his contemporaries in the middle or upper half of the bow, with broader détaché or martelé strokes.

Bowing also played an important role in achieving the implications called for by certain performance instructions that are frequently encountered in Brahms' scores. For example, in *dolce* passages, August Wilhelmj wrote: "if the bow is placed at a great distance from the bridge (and therefore almost over the fingerboard – "sur la touche"), while the bow moves at a considerable speed, so without pressure, the result is a tone of [...] clarinet like sweetness".[20] Marion Ranken related this concept to pianissimo sections: "as soon as the *pp* sign occurred, instead of using *less* bow, one played with about double as much as before, drawing the bow lightly and swiftly across the strings at the top end of the fingerboard".[21]

Allied to a singing sound was the importance of shading the sound with the bow. This was achieved through the variation of degrees of intensity and nuance in each bow stroke – more specifically by varying the combination of speed, weight and contact point of the bow. This was considered an imperative technical and musical skill in the German violin school. Robin Wilson notes that these qualities "give a sound that is much more varied and nuanced than what is considered normal today".[22] This can be heard in Marie Soldat's recordings of Schumann's 'Abendlied' and Beethoven's 'Romance', and Joachim's recording of his own 'Romance in C'.[23]

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[20] August Wilhelmj and James Brown, *A Modern School for the Violin* (London, 1899) vol. IIb, p. vii, cited in Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 14.
[21] M[arion Bruce] R[anken]: *Some Points of Violin Playing and Musical Performance as learnt in the Hochschule für Musik (Joachim School) during the time I was a student there, 1902-1909* Edinburgh, privately printed, 1939) pp. 36-7 cited in Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 14.
[22] Robin Wilson, PhD dissertation, "Style and Interpretation in the 19th-Century German School with Particular Reference to the Three Sonatas for Pianoforte and Violin by Johannes Brahms", (2014), p. 95.
[23] Marie Soldat-Roeger, *Selected Recordings*, (rec. 1926), Discopaedia MB 1019.

The tone colour used in Joachim's playing was described by Marion Ranken as being "intense, concentrated",[24] which was created by drawing the bow slowly and evenly across the string. This quality can be particularly effective when combined with little or no vibrato, to enhance particularly expressive, deep passages.

The following uses of tone and bowing are featured in the recorded performances of the Brahms Sonatas:

- singing, legato tone
- prevalence of on-string bowstrokes
- shading the sound with the bow to create variety in selected passages as indicated by Brahms' notation
- intense, concentrated sound.

1.2 Vibrato

Vibrato was used much more subtly and sparingly by Joachim than is heard by violinists today. For the 19th-century string player, vibrato was just one of many expressive techniques used to enhance the sound, and was not intended to be applied in a continuous fashion. In the Bärenreiter guidebook Clive Brown suggests that "Joachim was a strong advocate of the view that left-hand vibrato was an ornament, only to be used sparingly and discriminately to embellish individual notes that were either specially expressive or accented".[25] Joachim and Moser note: "It is impossible to warn too emphatically against the habitual use of vibrato, especially in the wrong places! A tasteful violinist with healthy sensitivity will only use vibrato where the requirements of the expression compellingly suggest it".[26]

The vibrato oscillation of violinists associated with the German School was not produced by the wide arm-movements often seen and heard today, but was narrow in width, originating from the fingers. Joachim's sparing use of vibrato can be heard in his recording of his own Romance in C.[27] Clive Brown observes: "There it is quite varied, selectively employed mainly on longer notes, and always narrow in width, producing scarcely any discernible

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[24] R[anken]: *Some points of violin playing*, p. 17 cited in Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 14.
[25] Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 8.
[26] Joachim and Moser *Violinschule*, vol. II, pp. 96-96a.
[27] Joachim: *The Complete Recordings*, (rec. 1903), OPAL 9851.

variation in pitch".[28] In some passages Joachim uses very little or no vibrato at all. The frequent use of harmonics and open strings in Joachim's playing supports the use of vibrato only as an expressive ornament, and contributes to the overall aesthetic of a pure, unadulterated sound.

Certain markings in Brahms' music contained specific implications for the use of vibrato. In the Bärenreiter guidebook, Marion Ranken's advice is given for *espressivo* markings:

> In *piano espressivo* sections, the *vibrato* (if used at all) was used sparingly and not in a way to interfere with the intensity of the tone, i.e. there was no movement of the hand big enough to produce perceptible waves of sound and often all that it consisted in was a slight movement of the tip of the finger which helped to intensify the tone and expression.[29]

Marion Ranken also wrote that in *dolce* passages: "a free use was usually made of the vibrato, producing thus the sweetness that the word *dolce* indicates".[30] Additionally she remarked that "Vibrato was made great use of in *sforzandos* and the fact that it was often switched off entirely in other places made the added weight that it imparted on such occasions all the more effective".[31]

The following uses of vibrato are featured in the recorded performances of the Brahms Sonatas:

- narrow vibrato, judiciously applied
- passages containing no vibrato in pp passages
- harmonics and open strings suggesting no vibrato
- vibrato to highlight *sforzando*, >, and other emphatic gestures
- vibrato to highlight hairpin dynamic markings.

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[28] Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 8.
[29] R[anken]: *Some Points of Violin Playing*, p. 19 cited in Brown, Peres Da Costa, and Bennett Wadsworth, *Performance Practices*, pp. 10 and 14.
[30] *Ibid.*, p. 10.
[31] *Ibid.*, p. 10.

1.3 Portamento

Allied to the notion of imitating the human voice, portamento or audible sliding was employed frequently to enhance legato. By moving up or down a string a more prominent and intense musical connection was established between notes. Robin Stowell notes that as with vibrato, Joachim insisted that portamento be incorporated only sparingly in order to produce a characteristic effect: "It helped to shape the melodic line vocally by emphasizing structurally important or expressive notes, to intensify the emotional expression; and to preserve tone colour within the musical phrase".[32] Commonly applied in legato contexts, this shifting technique was used to move from one position to another and as an expressive resource to highlight a particular point of melodic interest within a phrase. It was frequently employed by Joachim and his contemporaries, whereas in modern-day playing the trend is (in most cases) to conceal the sound of the shift.

In Joachim's recordings discernible shifts can be heard both ascending and descending between semitone intervals as an aid in the production of harmonics and shifting down to an open string. Joachim also commonly uses finger extension for uniformity of tone colour. The importance of portamento for the expressive impact of the music is vividly illustrated in Marie Soldat's recording of Schumann's 'Abendlied'.[33]

There are two basic forms of portamento used by Joachim and his contemporaries: One involves sliding from one note to another with the same finger. The other is a kind of discontinuous portamento in which "the finger that stops the first note slides into the position required for the next note to be taken with another finger, after which the new finger is put down as quickly as possible".[34] This is very different from the form of portamento favoured by violinists of the Franco-Belgian movement, who executed the "French" portamento, which involved an upward slide in which the finger that was to stop the higher note was placed on the string slightly early and slid into the new position. This shifting technique gradually became more popular and is favoured by modern-day players.

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[32] Robin Stowell, "Beethoven's Violin Concerto Op. 61 and Joseph Joachim – a Case Study in Performance Practice", in *Early Music* 14 (October 2004), pp. 4-15.
[33] Schumann, 'Abendlied' op. 85 no. 12 (arr. Wilhelmj). Marie Soldat-Roeger, *Selected Recordings*, (rec. 1926), Discopaedia MB 1019.
[34] From Spohr: *Violinschule,* p. 20, cited in Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices,* p. 8.

The following uses of portamento are featured in the recorded performances of the Brahms Sonatas:

- to enhance the expressive impact of the music
- to highlight semitone shifts
- to and from open strings
- to and from a harmonic
- to emphasise an interval.

1.4 Rhythmic flexibility

Violinists of Joachim's generation executed notated rhythms with a considerable degree of licence. Joachim's 1903 recordings demonstrate that his performance of the written rhythms was very free, often approximating to a redistribution of the note values in the bar, or occasionally over the barline, but within a more or less regular pulse. Donald Tovey wrote about Joachim's "inimitable ...moulding of... phrases", which "consists of slight modifications of the strict metronomic value of the notes, together with slight variations of power such as no marks of expression could convey".[35] Numerous sources make it clear that Joachim and Brahms shared a similar concept of rhythmic freedom and a distinctive treatment of rubato within a fundamentally steady pulse. This style of tempo rubato involved a natural flexibility of the prescribed rhythm within a constant tempo, after which the ensemble was restored. This concept of rhythmic elasticity was treated with restraint but nevertheless was used effectively in order to avoid the "deadly dullness of a metronomic performance".[36]

Dotted rhythms, for example, were sometimes executed in a quasi-overdotted fashion, while other rhythmic prescriptions tended to be played in a flexible and somewhat approximate manner involving varying degrees of alteration. Passages with notes of equal lengths were varied rhythmically to create variety and create interest, rather than the modern tradition of playing strictly metronomically. Slurred pairs were expected to be nuanced. Brown states: "Brahms specified a distinctly nuanced performance for slurred pairs of notes, with a short articulation after the second note".[37] Joachim and his German contemporaries almost

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[35] J.A.Fuller Maitland, *Joseph Joachim*, (London, 1905), p. 28.
[36] Joachim and Moser, *Violinschule*, vol. II, p. 183.
[37] Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 7.

certainly expected some inequality in rhythm: the first note lengthened at the expense of the second, creating a lilting feel.

The following uses of rhythmic flexibility are featured in the recorded performances of the Brahms Sonatas:

- inequality of rhythm in slurred groups of two notes
- inequality of rhythm in passages of successive equal length notes
- overdotting
- terms such as *espressivo*, *dolce*, *ritardando*, *sostenuto*, *meno mosso*, *animato*, *con anima*, *calando* and *sotto voce* carried implications for rhythmic flexibility.

1.5 Tempo Modification

Brahms was notoriously unwilling to specify tempo by means of a metronome and implied that his few published metronome markings had been extracted from him against his will. This was due to the trend towards altering the written rhythms in an attempt to draw out a greater degree of musical expression. Joachim's performance of the written rhythms was often very free and could be said to amount to a redistribution of note values in the bar or over the barline. Violinist Marie Soldat's playing revealed a similar freedom of rhythm and tempo, as can be heard in her recordings.[38]

Many of Brahms' notational elements relating to dynamics and accentuations can assist the performer in understanding when to incorporate tempo modification. Modification of tempo was implied by terms such as *meno mosso, più moto, tranquillo* and *animato*, but has also been associated with terms that are not necessarily recognized in the present day as having connotations of tempo, such as *grazioso, espressivo, teneramente*, or *con anima*, and signs more normally associated with dynamics, such as hairpin markings.

Agogic accentuation was used frequently to enhance musical expression and was indicated by the use of hairpins. < indicated increased momentum and hurrying, while > indicated relaxation. When <> was marked, an expansive lingering could be applied too add warmth and sincerity. On such occasions, Brahms' rubato in his piano playing has been described as follows:

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[38] Marie Soldat-Roeger, *Selected Recordings*, (rec. 1926), Discopaedia MB 1019.

> He would linger not on one note alone, but on a whole idea as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or phrase rather than spoil it by making up the time into a metronomic bar.[39]

Tempo modification was also used to highlight significant structural landmarks. Slower tempi often enhanced a particularly melodic or expressive section. Faster tempi were taken for repeated melodic material, increasing harmonic tension, rising tessiture and cadential points at the ends of sections.

The following uses of tempo modification are featured in the recorded performances of the Brahms Sonatas:

- hairpin dynamics to affect not only dynamic nuance but tempo where < suggested increased momentum and > suggested relaxation in intensity, and <> indicating a pronounced lingering for expressive effect
- slower tempi used to enhance an expressive or melodic section
- faster tempi taken for repeated material, increasing harmonic tension, rising tessitura and crescendi
- pronounced ritenuto at points of relaxed harmonic tension, decrease in dynamic level, lowering of tessitura, cadential points (particularly ends of sections)
- modification of tempo as indicated by tempo-related terms such as *meno mosso, più mosso, tranquillo, animato*
- modification of tempo as implied by terms not necessarily pertaining to tempo such as *grazioso, espressivo, teneramente* and *con anima.*

[39] Fanny Davies, "Some personal recollections of Brahms as pianist and interpreter" in the article "Brahms" in *Cobbett's Cyclopedic Survey of Chamber Music*, ed. W.W. Cobbett, p. 182-184, cited in Brown, Peres Da Costa and Bennett Wadsworth, *Performance Practices*, p. 6.

Chapter 2

Commentaries on recorded performances

The Bärenreiter editions supply the violinist with vital assistance in bringing to life the performance practices of the 19th century. It is not satisfactory for a performer simply to read a description of the expressive devices, but it is strongly recommended to develop the tools critically to assess and match musical content to notational concepts. The 2015/16 Bärenreiter editions used in this project were useful in illustrating the aspects of Brahms' notation and performance implications to be integrated through practice.

> It is the very features (...) missing from musical notation that (...) created the essential sound-world within which the composers of the age conceived their music. While a lack of attention to such details would not detract from the hallmarks that make the best works immortal and relevant, taking them into account might help the performer in particular to understand the music at a deeper level.[40]

This chapter refers directly to the recorded performances and gives examples of how and where particular expressive devices have been incorporated. Each movement of the six recorded works has been evaluated post performance and analyzed in terms of a clear rendering of the techniques discussed in Chapter 1. The violin part has been supplied for reference at the end of this submission (see Appendix A). It is intended that the explanation of musical examples provides a snapshot into the intuitive performer's decision-making process during performance. The recordings made between March and October 2016 show a progression in the ease in which the expressive devices were executed. As confidence with the incorporation of the devices increased so did a sense of attaining cohesion and musical flow within the works.

Before commencing the performance commentary, it is important briefly to summarize some points mentioned in the Bärenreiter editions in regard to Brahms' notation. Notes with dots under a slur always indicate portato, which has been changed in the editions to notes with lines under a slur on each occasion for correct interpretation. Fingerings in the editions have been selected based on past editions of students of Joachim as well as the editors' decisions based on Joachim's performance style. Where possible, fingerings have been supplied to

[40] Clive Brown, *Classical and Romantic Performing Practice*, p. 631.

indicate portamento, open strings and harmonics. Aspects such as tempo fluctuation, vibrato and tone were difficult to mark into the score but notes have been provided illuminating where in each performance these were used. This is discussed below.

In the present author's personal annotations to the scores, vibrato has been indicated by means of a "~" symbol, and portamento shifts with slanted lines ("\" or "/" symbol, depending if it was ascending or descending). Forwards and backwards tempo movement were denoted with arrows "→" and "←". Notes of expressive importance with rhythmic lingering were marked with a tenuto. These annotations were helpful in both rehearsals and performance especially in the early stages of this project when these techniques still felt very new.

For the purposes of this project, there has not been the scope to discuss the expressive devices in regard to the piano; there is therefore further opportunity in the future for a comprehensive discussion of the collaboration between both instruments and key pianistic devices such as pedalling, dislocation and overholding, which have been discussed at length in the Bärenreiter edition. However, special acknowledgement should be given to the associate artist for this project, Michael Ierace, who was more than willing to experiment with different approaches in rehearsals and collaborate closely towards a unified musical vision. Without this close rapport, the quality of the recorded performances and resulting impact would have been severely diminished.

2.1 Brahms Sonata no. 1 op. 78

Movement 1 – Vivace ma non troppo [CD 1 Track 1]

The fingering given in the opening theme suggested the use of harmonics in bars 1, 3, 5, and 7 which suited the *m.v.* (*mezzo voce*) character, with the harmonic and the stopped note in bar 2 being linked with a portamento. In bars 1 and 3, Brahms' use of dots under slurs indicated portato (marked in this edition as lines under slurs as previously mentioned), which captured the singing sound aesthetic of the German violin school. Vibrato was added on the b in bar 7 as suggested by the <> hairpin marking, preceded by an expressive shift, in contrast to the similar figure in bar 5. As suggested in the Bärenreiter edition, the pianist used slight arpeggiation in the opening chords to create a tender and delicate effect as indicated by the *dolce* marking in the piano.

In bars 11-12 and 13 the hairpin signs (<>) were shown by a slight lingering on the d-sharp and d-natural peaks and applying vibrato. Each of these notes was followed by a downwards portamento, with a same-finger semitone shift from the d-natural. As suggested in the Bärenreiter edition, a slight accelerando indicated by the < marking through bars 16 and 17 was followed by a slackening of tempo with the *dim.* in bar 19-20. A portamento shift to the harmonic in bar 19 heightened the peak of the phrase (see Fig.1).

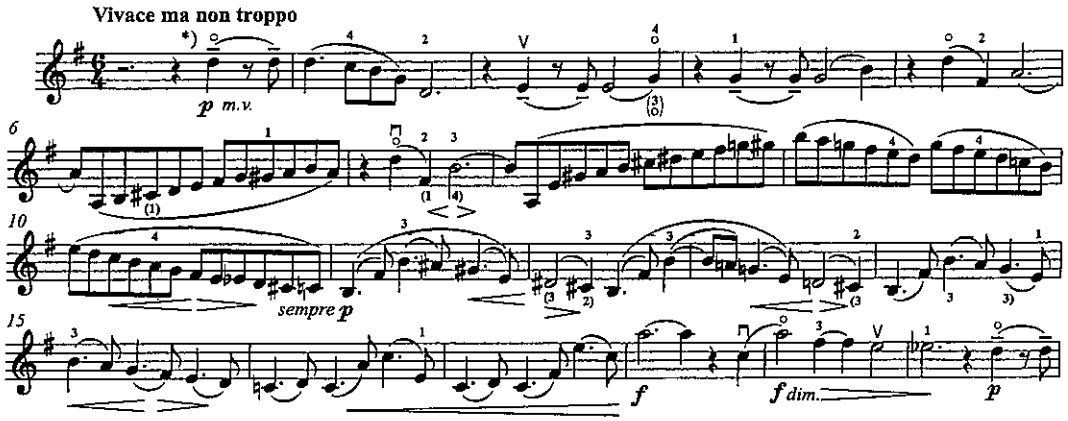


Fig. 1: Movement 1 – Vivace ma non troppo, bars 1-20

As the Bärenreiter edition states in the next section beginning in bar 36: "Brahms undoubtedly intended *con anima* to indicate a more animated tempo", which in performance helped to create a new sense of character.[41] In bars 38, 44 and 46 the contours of this figure not only required dynamic shading with the <> hairpins, but also a slight hurrying of the first three crotchets and the slight elongation of the fourth beats, especially in bar 46 with the *cresc.* marking indicating forwards movement. In bar 48 the tempo was then relaxed "for Brahms, *sostenuto* seems to have indicated some decrease of tempo".[42] This type of rhythmic flexibility was typical of 19th-century performance practice (see Fig. 2).

[41] Brahms Sonata in G, ed. Clive Brown and Neal Peres Da Costa (BA 9431), p. XVI.
[42] *Ibid.*, p. XIV.

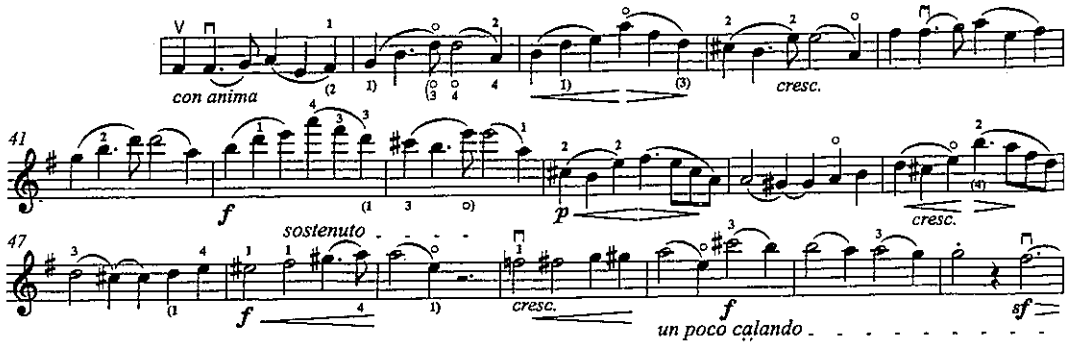


Fig. 2: Movement 1 – Vivace ma non troppo, bars 36-53

In the development section the pizzicato chords in bars 82-90 in my performance were slightly arpeggiated, to mirror the piano chords in the opening theme of the movement (see Fig. 3). Donald Francis Tovey remarked that "Brahms took this for granted, and accordingly does not give the violin arpeggio signs".[43]

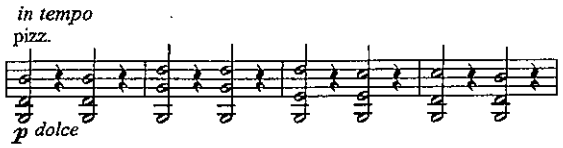


Fig. 3: Movement 1 – Vivace ma non troppo, bars 82-85

In bar 107 the broadening of tempo for this development section was implied by Brahms' *poco a poco più sostenuto* with the implication for an intense vibrato on the *sf* e-flat, preceded by an expressive downwards portamento shift from the a-flat to the c (see Fig. 4). Clive Brown notes "that he [Brahms] felt it necessary to indicate it in the published score, suggests very strongly that he regarded a noticeable holding back as essential".[44] Tovey states: "in the first movement the development is the only stormy passage in the whole work, and room is made for its crowded incidents by slackening the tempo [...], a point not always understood by good players without special experience in Brahms".[45]

[43] From Cobbett's Cyclopedic Survey of Chamber Music, vol. I, pp. 165-6, cited in Brahms Sonata in G, ed. Clive Brown and Neal Peres Da Costa (BA 9431), p. XVI.
[44] *Ibid.*, p. XVI.
[45] *Ibid.*, p. XVI.

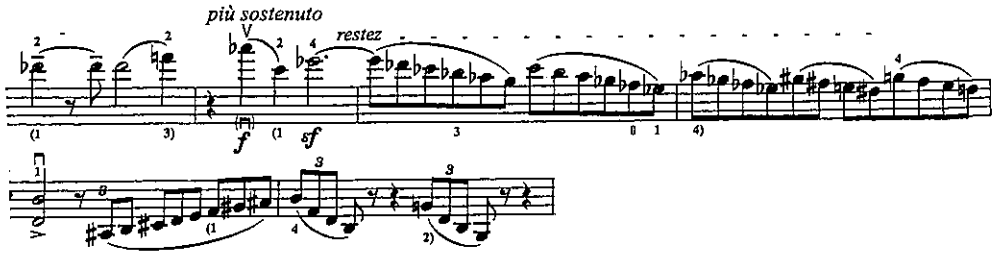


Fig. 4: Movement 1 – Vivace ma non troppo, bars 107 – 111

The recapitulation then returned to the original tempo by means of a slight accelerando through the *poco a poco Tempo* I in bars 154-156, where once again the use of harmonics brought about the familiar singing *dolce* character. In bars 219-222 in my performance these four bars contained almost no vibrato to emphasise the *pp* tone colour (the only time Brahms uses the *pp* marking in this movement), and set up the final coda which contained a subtle accelerando to the end of the movement (Fig. 5). As suggested in the Bärenreiter notes: "it seems likely that Brahms expected performers to get gradually faster as a matter of course from 223 to the end, though not necessarily in a continuous accelerando".[46] I chose to execute the quaver passage in bar 241 as if the notes were marked with dots, by an on-string martelé stroke for added intensity as the movement neared its conclusion (see Fig. 6).

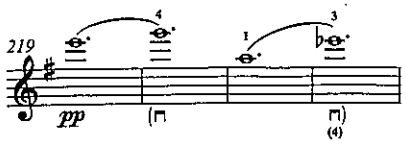


Fig. 5: Movement 1 – Vivace ma non troppo, bars 219-222

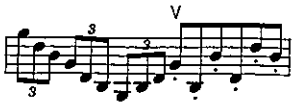


Fig. 6: Movement 1 – Vivace ma non troppo, bar 241

[46] *Ibid.*, p XVII.

Movement 2 – Adagio - piu andante - Adagio come I [CD 1 Track 2]

This movement is marked *poco f espressivo*, which allowed my pianist to use much rhythmic alteration and free use of arpeggiation in the opening statement (see chapter 1 section for further discussion of implications of Brahms' *espressivo* marking).[47] When the violin takes over from the theme, I characterized the expression with portamento, as suggested by the fingerings in this edition, and utilized a narrow vibrato where <> is marked in bars 9-11 and on other prominent notes (see Figure 7). In the Bärenreiter notes it is stated that "the application of both vibrato and portamento in this melody was clearly a matter of taste. To play the theme with continuous vibrato and no portamento would not have occurred to any violinist within Brahms' lifetime".[48]

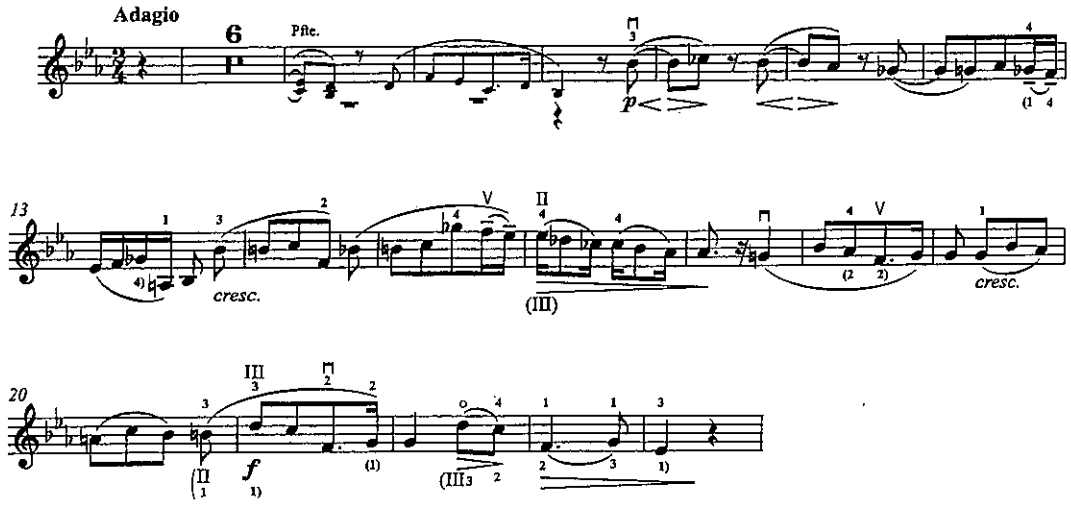


Fig. 7: Movement 2 – Adagio, bars 1-24

In bars 32-36 Brahms' *espressivo* marking in this passage invited a slightly unequal rhythm in the semiquavers in both violin and piano, creating a melodic lilt.[49] Combined with fingerings suggesting portamento this was a highly expressive effect (Fig. 8). In the Bärenteiter edition it makes clear that " that the 'over-dotted' style of performance was current in Brahms' circle, and would have been typical of the composer himself".[50] In my

[47] Also see bars 32-36, 44-47 and 80-90.
[48] Brahms Sonata in G, ed. Clive Brown and Neal Peres Da Costa (BA 9431), p. XVIII.
[49] See also bars 44-48.
[50] Brahms Sonata in G, ed. Clive Brown and Neal Peres Da Costa (BA 9431), p. XVIII.

performance I executed the dotted figure so that the 16th-note is placed slightly later than its metrical place in the slurred figures in bars 37-40, in contrast to the stricter rhythmic semiquavers in bars 41-42. This expressive rhythmic flexibility, in combination with the use of harmonics assisted in adding a dramatic effect to this section.

Fig. 8: Movement 2 – Adagio, bars 32-36

Movement 3 – Allegro molto moderato [CD 1 track 3]

The opening figure (see fig. 9) has been marked in this edition with a *portato* execution (lines under slurs instead of dots) and in performance was echoed in the left hand of the piano, to bring out the singing character of the theme.[51] This seemed fitting as this movement is entitled 'Regenlied' after Brahms' song of the same name (op. 59 no. 3). The suggested harmonics in bars 6 and 8 helped to create an ethereal tone and purity to the sound.

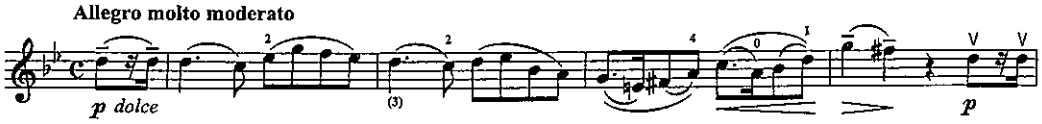


Fig. 9: Movement 3 – Allegro molto moderato, bars 1-4

In bars 33-36, Brahms' *leggiero* instruction implies a "light springing bowstroke".[52] This off-string stroke provided contrast to the legato opening theme and complemented the bubbling raindrop theme in the piano (see Fig. 10).

[51] This figure continued to be executed in this way throughout the movement.
[52] Clive Brown, "Joseph Joachim and the performance of Brahms' string music" in: *Performing Brahms. Early Evidence of performing style,* ed. Michael Musgrave and Bernard D. Sherman (Cambridge, 2003), p. 85.

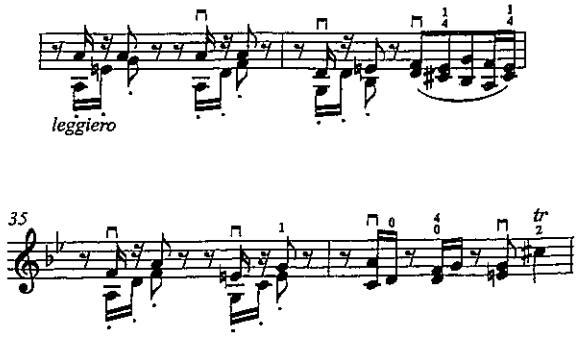


Fig. 10: Movement 3 – Allegro molto moderato, bars 33-36

The next section beginning in bar 83 is marked *espressivo* and in the performance of these double stops an intense, concentrated tone was used (as described by Joachim's student Marion Ranken, see chapter one on tone and bowing). This passionate theme invited the use of portamento in bars 86 and 87, and especially at the peak of the <> in 88. Brahms' <> also suggested a slight lingering on the downbeat of 87 (see Figure 11). This is repeated an octave higher in bars 92-94.

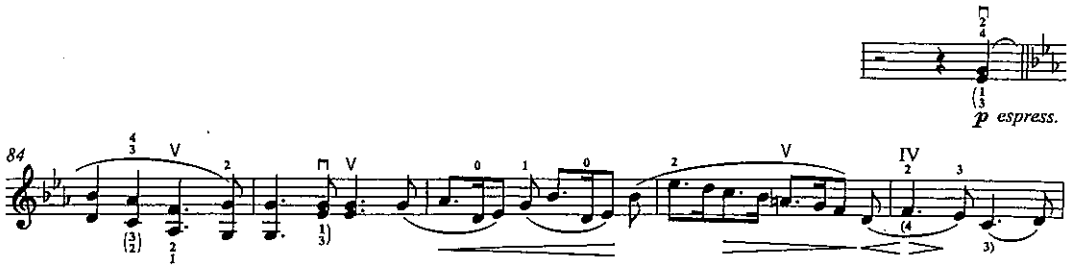


Figure 11: Movement 3 – Allegro molto moderato, bars 83-88

A degree of tempo modification was used in this final section from bars 140-149. From the *più* moderato marking in 140 the tempo has been held back, which added to the delicacy required from Brahms' *dolcissimo.* From 146 the tempo seemed to want to move forward, with expressive lingering over Brahms' many <> markings, including bars 148-149, 152-153, and finally the highly expressive final bars from 160-162, bringing the movement to its tranquil conclusion.

2.2 Brahms Sonata no. 2 in A op. 100

Movement 1 – Allegro amabile [CD 1 track 4]

The pleasant, relaxed character of this movement is reflective of Brahms' response to the Swiss lakes and mountains in which the piece was written.[53] In this performance the pianist utilized gentle arpeggiation in the opening bars, with a degree of tempo fluctuation and agogic lingering, as suggested by the <> markings. The sighing interjection by the violin invited a descending portamento on each occasion, as indicated by the suggested fingering in this edition, with a slight rhythmic lingering on the dotted crotchet (see Fig. 12). When the violin takes over the theme, the use of portamenti and harmonics in performance created a sonorous and expressive effect, with the *cresc.* in 29-30 indicating forwards movement towards the double stop interruption by the violin in 31.

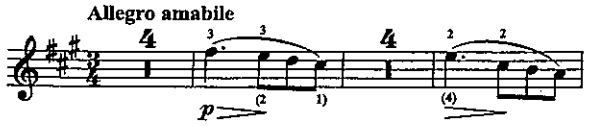


Fig. 12: Movement 1 – Allegro amabile, bars 1-10

Given the change of character in this section at bar 51, a slightly slower tempo was taken, to fit with the *teneramente* direction in the piano part (in which the pianist employed dislocation and arpeggiation) and the subsequent *dolce* marking for the violin entry in bar 52. When the violin takes over the theme in 66, marked *espressivo,* expressive fingerings were used in the performance, with vibrato added to highlight Brahms' <> markings (see Fig. 13).

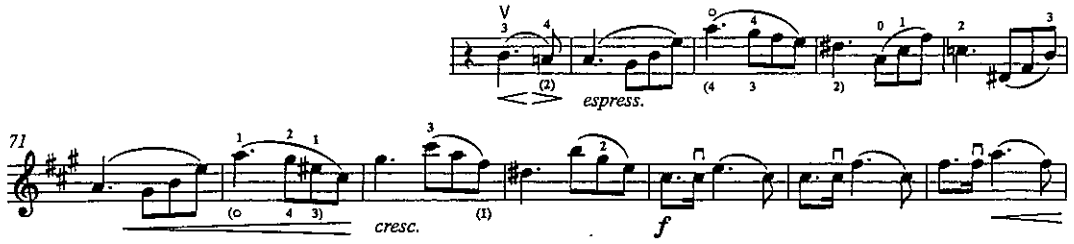


Fig. 13: Movement 1 – Allegro amabile, bars 66-74

[53] This tempo term is also used for the first movement of the sonata op. 120 no. 2.

A firm détaché stroke was used for the triplets in bars 81-82 and at 83-84 Brahms undoubtedly intended the dots under slurs to indicate portato, as they occur in conjunction with legato in the piano part.[54] In my performance these were executed as close to legato as possible with a slight separation to match the pianist.

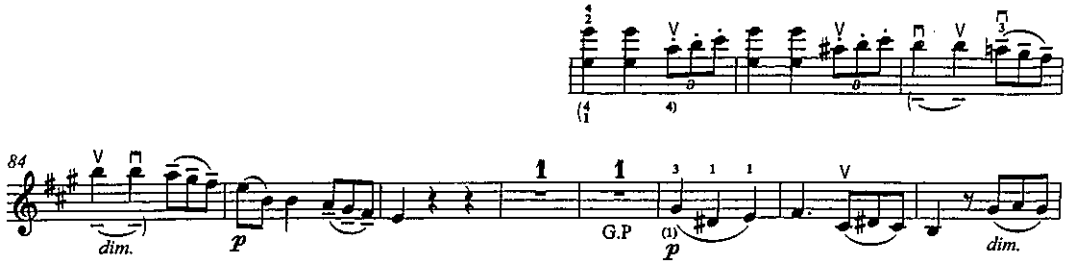


Fig. 14: Movement 1 – Allegro amabile, bars 81-86

In the development section from bars 117-127, Brahms' *marc.* instruction was executed by using a martelé stroke in the upper half of the bow for the notes marked staccato. From bar 137 (see Fig.15) a slightly broader tempo was taken, and the application of delicate vibrato highlighted the *dolce* marking at bar 150. In bar 139 the expression was varied with an audible slide on repetition of the figure. The tempo was picked up again in the recapitulation in bar 158.

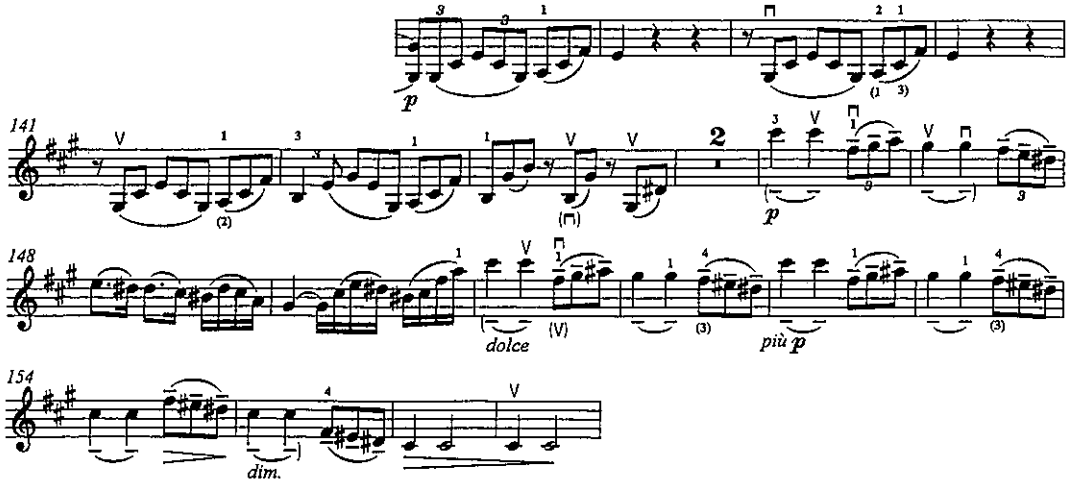


Fig.15: Movement 1 – Allegro amabile, bars 137-157

[54] See also bars 146-155.

In bars 176-186 this highly lyrical passage contains expressive fingerings in this edition, as the Bärenreiter notes state: "portamento was often expected to be heard on slurred semitones". In bars 179-180 the <f> suggested an increase of momentum to *f* and agogic accentuation on the downbeat. Similarly, the <> in 185-186 implied slight hurrying to the end of 185, with vibrato added, intensifying to 186 followed by relaxation.

Movement 2 – Andante tranquillo – Vivace [CD 1 track 5]

Brahms' marking of *dolce* at bar 1 "suggested that Brahms envisaged significant rhythmic freedom in the semiquavers, with agogic lengthening of certain notes to create a lilting effect, but within a fundamentally steady pulse".[55] In my performance I tried to combine this rhythmic flexibility with the application of a light, fast-moving bow and a delicate vibrato (see chapter 1.1 and 1.2 sections on tone and vibrato). For the opening passage, I used the highly expressive fingerings suggested in this edition containing portamento, in keeping with the recommendation that "violinists of Brahms' time would almost certainly have employed an expressive portamento shift up the A-string, at least on some occurrences of the figure" (see Fig. 16). In bar 11 (and 82) the violin is marked *espressivo*, whereby I attempted to use a more concentrated tone, including an expressive portamento, with less vibrato. As Ranken recalled: "in *piano espressivo* sections, the *vibrato* (if used at all) was used sparingly and not in a way to interfere with the intensity of the tone."[56]

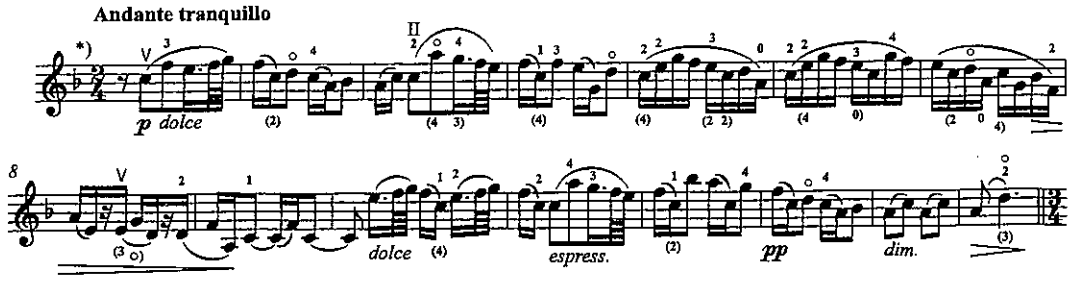


Fig. 16: Movement 2 – Andante tranquillo - Vivace, bars 1-15

[55] Brahms Sonata in A, ed. Clive Brown and Neal Peres Da Costa (BA 9432), p. XVI.
[56] M[arion Bruce] R[anken]: *Some Points of Violin Playing*, p. 19, cited in Brown, Peres Da Costa, and Bennett Wadsworth: *Performing Practices* pp. 10 and 14.

In bar 19 I chose to execute the folk-dance character of the music in the upper half of the bow, similarly in bars 41-42 and 61-71 (see Fig. 17). While to 19th-century string players *leggiero* often indicated an off-string stroke, I felt this stroke still conveyed a "well-articulated staccato and buoyant rhythm".[57]

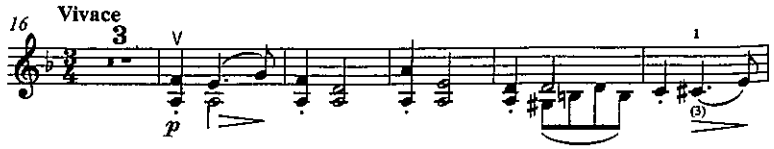


Fig. 17: Movement 2 – Andante tranquillo - Vivace, bars 16-23

In the second statement of the Andante theme from figure 72, Brahms' addition of <> in bars 74 and 82 suggests that he envisaged greater expressive lingering on this figure when the melody recurs, which I attempted to execute in performance to create variety. On the third and final repetition of the theme in bar 150 I attempted to create a nostalgic tone colour to match the *dolce* instruction.

Movement 3 - Allegretto grazioso (quasi andante) [CD 1 track 6]

This movement is notable for its opening theme being "one of the outstanding cantabiles for the fourth string".[58] As this theme is repeated three times, I tried to vary the fingering on each occasion, with the third and final statement being exclusively on the G string (as is often heard on each occasion of the theme in modern recordings). The statement is marked *espressivo* and I attempted to recreate Marion Ranken's description of an "intense, concentrated sound" (see chapter 1.1), without too much vibrato to enhance the purity of the tone and the singing legato quality expected by musicians in Brahms' circle (see Fig. 18).

[57] Brahms Sonata in A, ed. Clive Brown and Neal Peres Da Costa (BA 9432), p. XVII.
[58] *Cobbett's Cyclopedic Survey*, vol. I p. 179, cited in Brahms Sonata in A, ed. Clive Brown and Neal Peres Da Costa (BA 9432), p. XVIII.

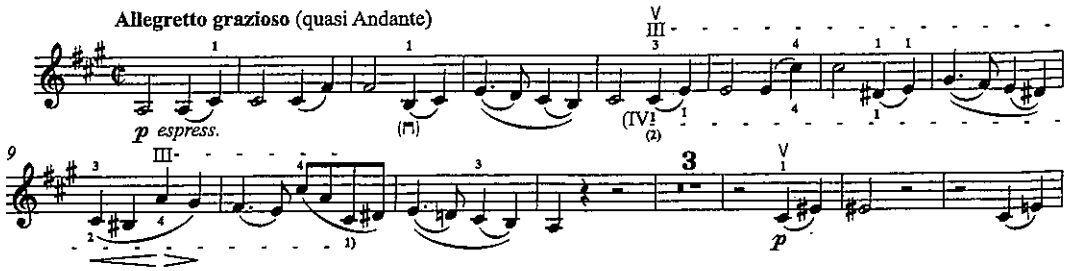


Fig. 18: Movement 3 – Allegretto grazioso (quasi andante), bars 1-12

In bars 48-58, rhythmic flexibility was created in the quavers to reflect Brahms' *p ma express.* indication (see Fig. 19). This was obtained by playing the quavers slightly unequally and applying rubato, which was then echoed by the pianist when the instruments switch roles.

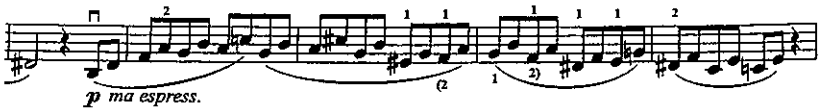


Fig. 19: Movement 3 – Allegretto grazioso (quasi andante), bars 48-52

In the heartfelt section at 89-95 (and subsequently 104-109), the suggested fingerings incorporated several expressive portamenti, which in combination with selectively applied vibrato and rubato created a suitable effect. The *espress. cresc.* in 151 suggests growing energy as well as volume after the *dolce*, therefore in performance the pianist and I employed forward movement to set up the movement's buoyant conclusion.

2.3 Brahms Sonata no. 3 in D minor op. 108

Movement 1 – Allegro [CD 1 track 7]

This movement is notable in its expressivity by featuring a prominence of hairpins (<>). As suggested in the Bärenreiter guidelines: "the <> would, depending on the context, have had a range of potential implications for violinists of Brahms' time; these include dynamic shaping, agogic accentuation (broadening), vibrato and portamento."[59] As the opening is marked *sotto voce ma espressivo*, in my performance I used the bow near the fingerboard for a slightly

[59] Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XI.

contemplative, forlorn effect. This was combined with minimal vibrato which created an underlying feeling of melancholy, although slight vibrato was used to emphasize the peaks of the hairpins along with some tempo fluctuation. The *espressivo* direction also indicated a degree of portamento which I executed particularly in bar 9, and other occasions of the rising seventh interval. Added to this, the use of open strings and harmonics in this opening passage provided plenty of scope for expressivity in performance (see Fig. 20).

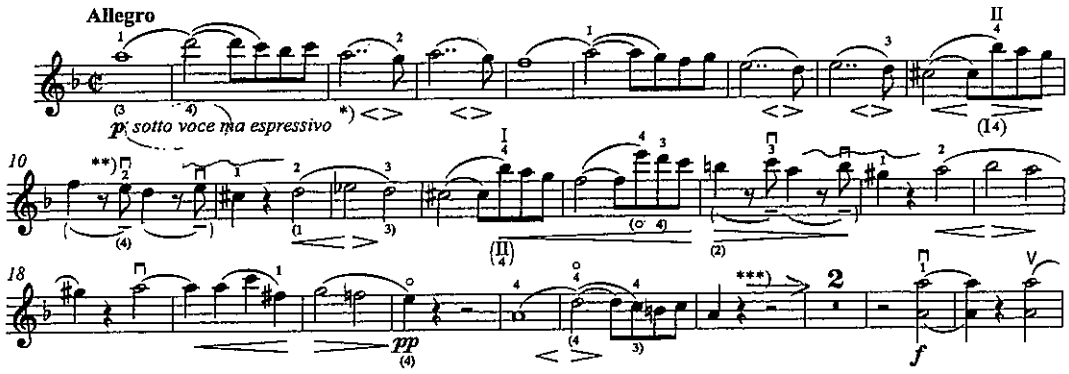


Fig. 20: Movement 1 – Allegro, bars 1-24

In bar 24, a decisive character change occurs which was demonstrated through taking a slightly faster tempo. D.F.Tovey noted: "From Joachim I learned that at the first *forte* Brahms made a decided animato which he might as well have marked in the score".[60] After the violin entry I used a slightly *marcato* stroke on the staccato quavers and emphasized the rhythmic syncopations with accents (see Fig. 21). Further tempo modification was used from bar 48 where a broader tempo seemed appropriate with expressive lingering and rhythmic fluctuation at particularly passionate moments such as at 48, 50, and 52 in the piano, followed by the corresponding section (bars 62, 64 and 66) in the violin, leading towards the peak of the phrase at bar 70 (see Fig. 22).

[60] *Cobbett's Cyclopedic Survey of,* vol. I, p. 179, cited in Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XII.

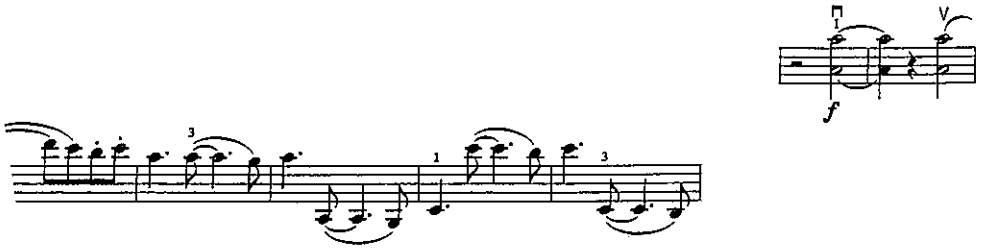


Fig. 21: Movement 1 – Allegro, bars 27-33

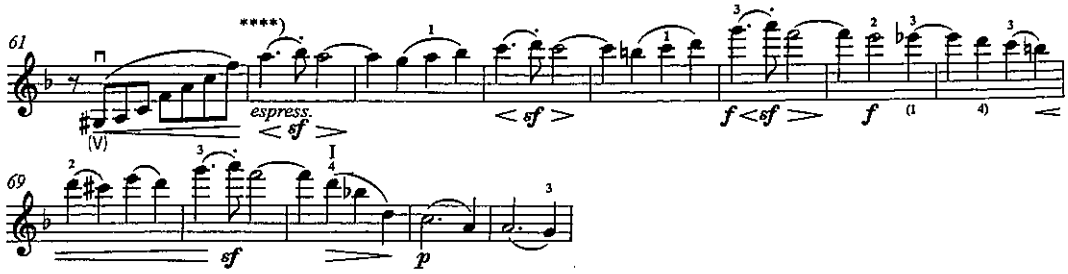
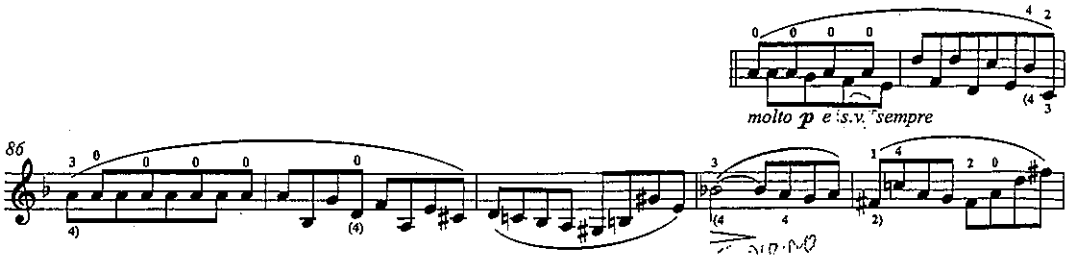


Fig. 22: Movement 1 – Allegro, bars 61-74

From bar 84 the use of open strings and harmonics and tonal shading (by placing the bow close to the fingerboard as indicated by the *s.v.* marking) helped to create a mysterious effect (see fig. 23). The Bärenreiter edition states that: "The < markings from 93-95, 105-107, and certainly 113-115 (preceded by *cresc.*) probably implied increase both in dynamic and pace to Brahms and his colleagues".[61] Accordingly in performance we tried to create agogic tempo fluctuations through these hairpin crescendos. In the *dolce* at bar 116 I applied a "delicate vibrato" in combination with "a light, fast-moving bow" as suggested.[62]



[61] Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XIV.
[62] *Ibid.*

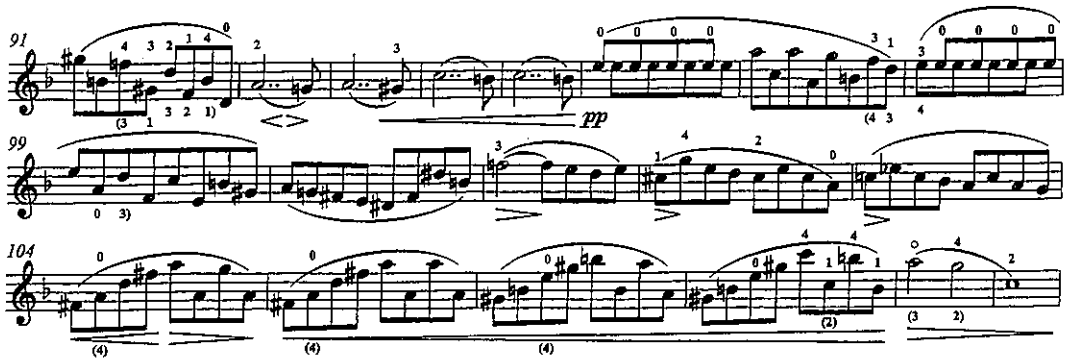


Fig. 23: Movement 1 - Allegro, bars 84-109

From 156 a firm martélé stroke in the upper half of the bow was employed in the quavers, similarly in the staccato notes in bars 214-216 (see Fig. 24). In bars 250-255, expressive descending portamenti helped to create a sighing or wailing effect in bars 250-251 and 252-253, followed by audible semitone shifts throughout 254-257 (see Fig. 25). To highlight the *sostenuto* marking in bar 258 and this last expressive statement of the theme, a broader, more expansive tempo was taken. Fanny Davies wrote that "sostenuto by Brahms actually means 'slower tempo'…as though one could not get enough richness out of the sentence".[63]

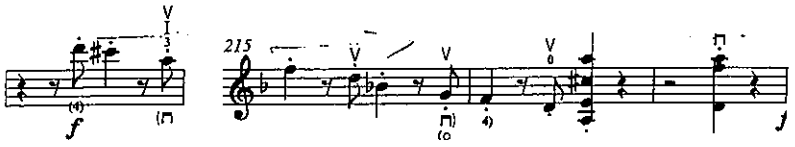


Figure 24: Movement 1 – Allegro, bars 214-217

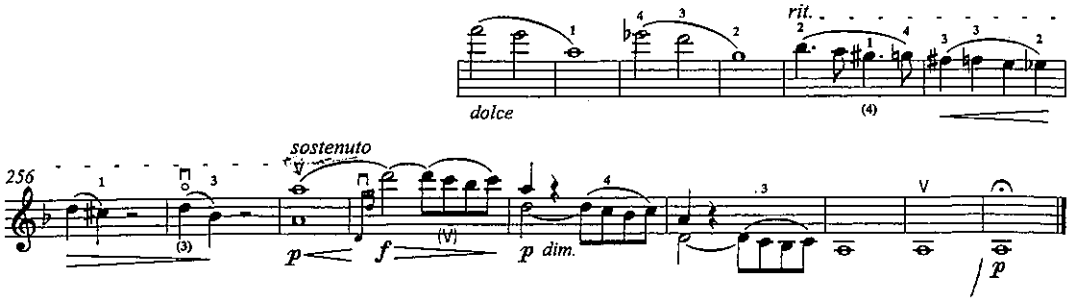


Figure 25: Movement 1, Allegro, bars 250-264

[63] Bozarth: "Fanny Davies", p. 213 cited in Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XV.

Movement 2 – Adagio [CD 1 Track 8]

I chose to play the opening melody entirely on the G string, as suggested by the fingering in the Bärenreiter edition, preserving a concentrated legato sound, the application of delicate vibrato and occasional rhythmic freedom in the semiquavers, in keeping with Brahms' *espress.* marking (see fig. 26). In the hairpin markings in bars 4, 7-9 and 15-16, I attempted to create subtle agogic lingering with added vibrato.[64] The edition notes that "Brahms almost certainly expected all these <> markings to convey his conception of the ebb and flow of the music, to encourage tempo rubato and rhythmic freedom as well as dynamic nuance."[65]

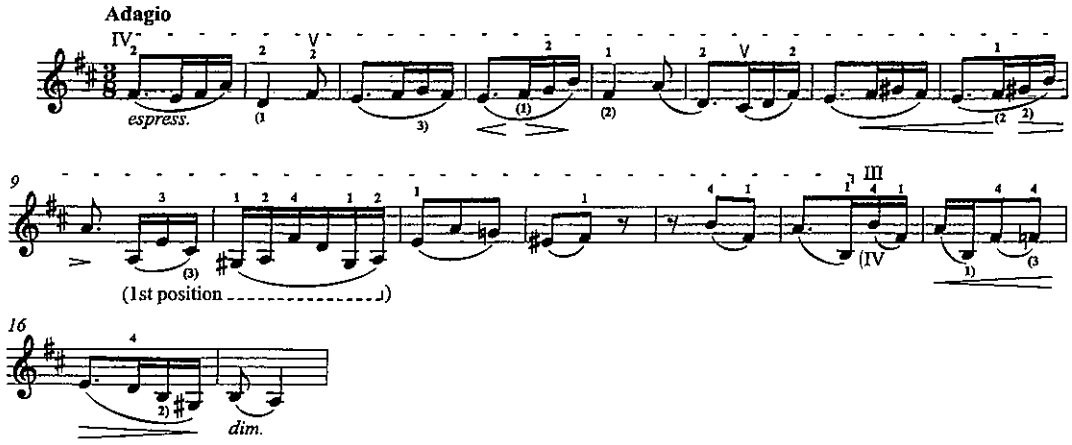


Fig. 26: Movement 2 – Adagio, bars 1-17

In bars 29-32, the Bäreneiter edition states: "It seems likely that a degree of delicate portamento would have been expected not only from stopped notes, but also from the harmonics." In performance, these descending portamenti created a sighing effect, suitable for the *dolce* character (see Fig. 27). Double dotting and rhythmic freedom enhanced the highly expressive passage throughout bars 51-63, with forwards momentum used to drive through the < in bars 51-52 and 57-58.

[64] See also bars 43-47, 57-60 and 71-72.
[65] Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XVI.

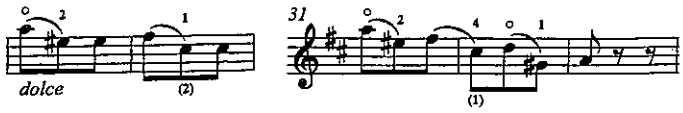


Fig. 27: Movement 2 – Adagio, bars 29-33

Movement 3 – Un poco presto e con sentimento [CD 1 track 9]

Eduard Hanslick commented: "a restless intermittent throbbing pulsates like anxious heartbeats through the main theme".[66] As such, the opening figure was executed with a portato stroke, with lines under slurs replacing dots under slurs in this edition, creating a restless feel (see Fig. 28). When the violin takes over in bar 29, I attempted "a slightly unequal rendition of the quavers" by leaning more on the first beat and hurrying through the rest of the bar.[67] This helped to add to the feeling of *con sentimento* (see Fig. 29).

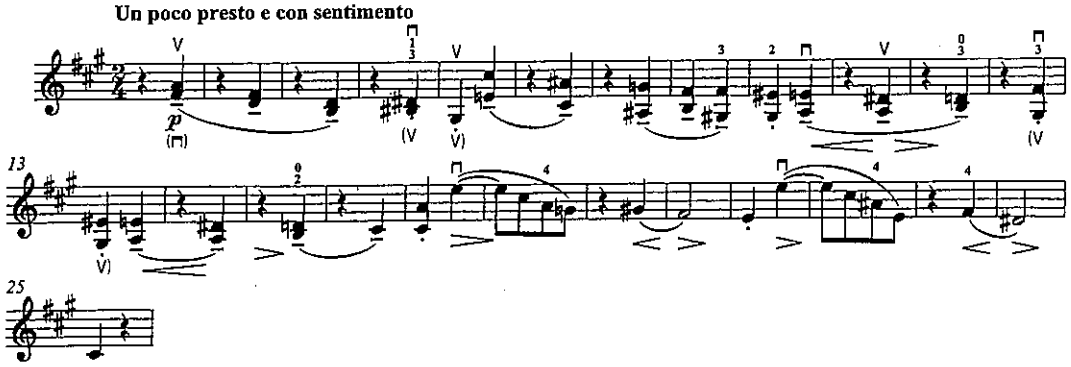


Figure 28: Movement 3 – Un poco presto e con sentimento, bars 1-25

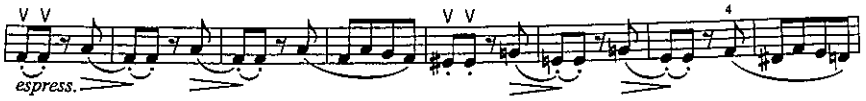


Figure 29: Movement 3 – Un poco presto e con sentimento, bars 29-36

[66] *Neue Freie Presse* (15. Feb, 1889), pp. 2 cited in Brahms Sonata in D minor, ed. Clive Brown and Neal Peres Da Costa (BA 9433), p. XVII.
[67] *Ibid.*, p. XVIII.

I tried to create emphatic gestures with the <*f*> markings in bar 53 and bars 57-58, with the use of open strings creating brilliance in bars 61-62. The chords starting in bar 64 were slightly arpeggiated, to match the piano, as was customary practice in Brahms' circle.

Movement 4 – Presto agitato [CD 1 track 10]

This brilliant and turbulent agitato was executed with an on-string brushed stroke in the upper half of the bow (see Fig. 30). *Espressivo* passages were applied with the usual portamento, occasional harmonics, and slight rhythmic flexibility in the hairpins, for example bars 55-72, 134-141, and 234-25 (see Fig. 31).

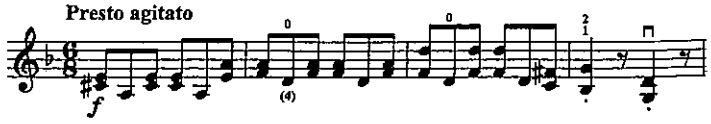


Figure 30 – Presto agitato, bars 1-4

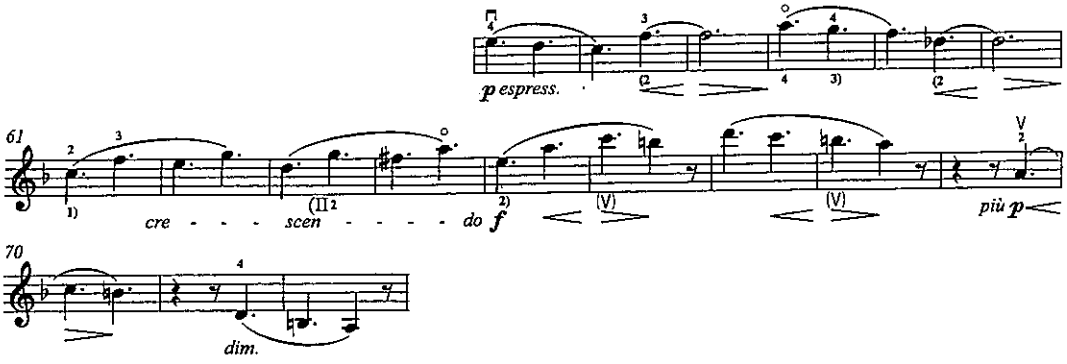


Figure 31 – Presto agitato, bars 55-72

The thunderous coda from bar 311 had a slight forwards momentum as indicated by Brahms' *agitato* marking, with the *poco sostenuto* being slightly held back (and containing a wistful descending shift in 329) before the tempo was restored towards its tempestuous conclusion.

2.4 Brahms Sonata Movement from FAE Sonata WoO 2 [CD 2 track 1]

The FAE Sonata, of which Brahms contributed the third movement (Scherzo) was written in honour of Joachim and was presented to him as a surprise.

Allegro

Despite the advice from the Bärenreiter edition that "Joachim undoubtedly would have played the staccato 8th-notes below the middle of the bow with a well-articulated bowstroke", I chose to play the opening motif in bars 1-2 (see Fig. 32)) with a short and sharp staccato close to the point of the bow.[68] This was to foreshadow the staccato stroke at 14-16 (and 83-85) in which the edition suggests "Joachim might have played the staccato 8th-notes here similarly to those at the beginning, but he might also have used a short and sharp staccato starting close to the point of the bow".[69] As this section contains a lot of repetition, I attempted to create variety through repeated figures by building intensity using both increase of dynamic and momentum through each repeated figure, for example in bars 5-10.[70] This is supported in the edition notes as follows: "With the *crescendo* a natural, slight increase in momentum would be musically effective and stylistically appropriate."[71] The prominence of hairpins in this movement also allowed for variation of bow speed and glimmers of vibrato at the peaks of each <> marking combined with slight agogic fluctuations (see Fig. 33)

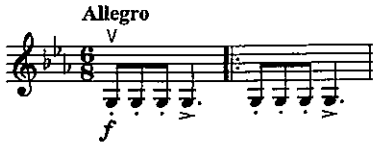


Fig. 32: Allegro, bars 1-2

[68] Brahms Sonata Movement in C minor, ed. Clive Brown and Neal Peres Da Costa (BA 10908), p. V.
[69] *Ibid.*, p. VI.
[70] Similarly in bars 75-78.
[71] Brahms Sonata Movement in C minor, ed. Clive Brown and Neal Peres Da Costa (BA 10908), p. VI.

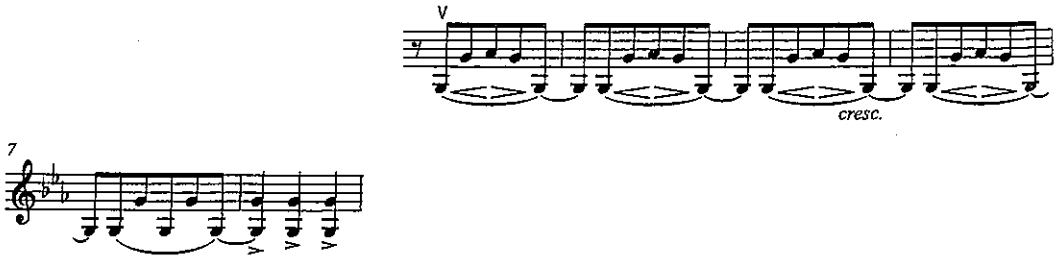


Fig. 33: Allegro, bars 3-9

The expressive statement beginning in bar 30 contained an intense, concentrated sound with many audible shifts. (see Fig. 34). As the Bärenreiter states: "In all these places, with the given fingering in this edition, a 19th-century violinist would probably have expected some degree of portamento to be evident to the listener…these audible portamentos were an inevitable consequence of the 19th-century insistence on seamless legato".[72] The dots under slurs in bar 53 (changed to lines under slurs in this edition) were executed as *portato*, and on every other occurrence of this figure.[73] In bars 51-52 and 57-58, vibrato was used to emphasize the peak of the <> markings.

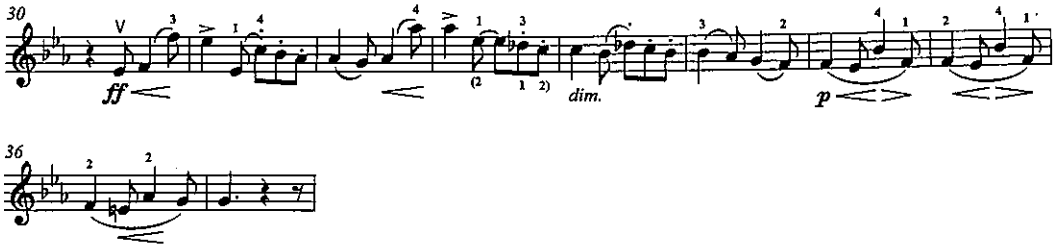


Fig. 34: Allegro, bars 30-37

Trio – Più Moderato

Given the change in character of the trio and Brahms' *espressivo* marking it made sense to take this section at a slower tempo and arpeggiation was used on the piano as an expressive embellishment. From 113, audible portamenti were used to emphasize the octave interval and

[72] Brahms Sonata Movement in C minor, ed. Clive Brown and Neal Peres Da Costa (BA 10908), p. VI.
[73] See also bars 59, 61, 63, 65, 67-,69, 99-100, 105, 107, 109, and 111.

to create lyricism, as advised in the Bärenreiter notes: "In this section, which refers back to the theme in the second part of the scherzo, similar audible portamento would be typical of 19th-century performance".[74] The *sostenuto* marking in bar 120 indicated a slowing down of tempo, which was picked up from 122 through the < markings, encouraging forwards movement, and with further gentle portamenti on the ascending octave intervals (see Fig. 35).

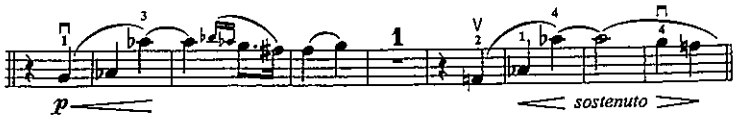


Figure 35: Trio, bars 113-121

The return to the scherzo at 135 was performed in the same manner as the first time. The final *grandiose* statement contained portato execution of the dots under slurs, with the final four string chords played with a slight arpeggiation to match the piano (see Fig. 36).

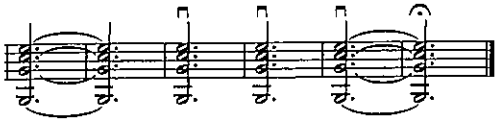


Fig. 36: Trio, bars 250-255

2.5 Brahms Sonata in f minor op. 120 no. 1

Movement 1 – Allegro appassionato [CD 2 track 2]

As the tempo marking suggests, the *appassionato* character called for expressive portamento in this violin theme. Not only did this suit the romantic character but it helped to enhance the feeling of legato. I used audible shifts in bars 6, 7, 8 and 13-15 as suggested by the fingerings in the Bärenrieter edition, guided by the advice that: "a certain amount of audible shifting would have been inevitable in this passage. With a 19th-century technique all the position

[74] Brahms Sonata Movement in C minor, ed. Clive Brown and Neal Peres Da Costa (BA 10908), p. VI.

changes within legato would have resulted in more or less pronounced portamento."[75] In the hairpin < in bar 11, both crescendo and forwards movement were used (see Fig. 37).

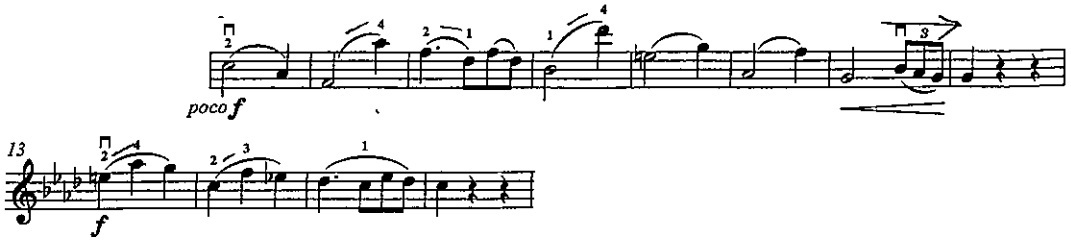


Fig. 37: Movement 1 – Allegro appassionato, bars 5-16

A characteristic of 19th-century style was never to repeat a phrase in the same way. In bars 40-44, the suggested fingering varies the shape of the phrase the second time. This was also effective in bars 92-95 where a shift enhanced the diminished fifth interval on the second occurrence.[76] Additionally, I attempted to create rhythmic freedom, as the edition notes advise that: "Brahms and Joachim would surely have played the quavers between 92 and 115 with subtly varied rhythmic inflections". The *espressivo* marking in bar 97 invited a G-string shift in bar 98. In the *dolce* marking at the key change in bar 100, I applied a delicate vibrato to change the character (see Fig. 38), as it was observed by Marion Ranken that: "by Joachim and his colleagues, a free use was usually made of the vibrato, producing thus the sweetness that the word dolce indicates".[77] (See chapter 1.2 section on vibrato).

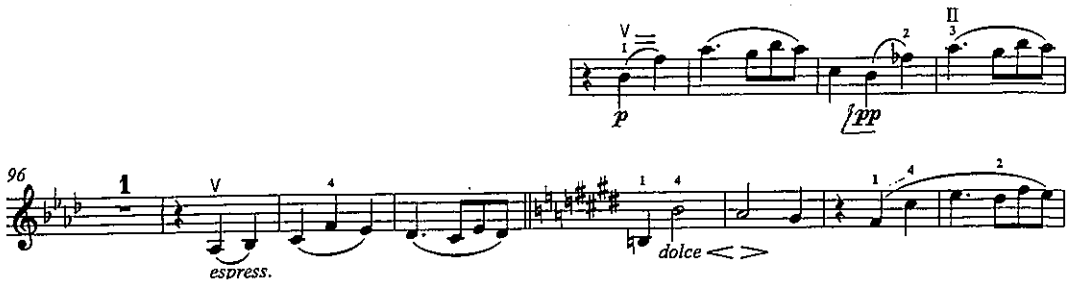


Fig. 38: Movement 1 – Allegro appassionato, bars 92-103

[75] *Ibid.*, p. XIII.
[76] This variety can also be heard in bars 102-105.
[77] See Brown, Peres Da Costa and Bennet Wadsworth, *Performance Practices*, pp. 10 and 14.

In the return to F minor in bar 136, I used both vibrato and portamento to highlight the <> marking. The consecutive > markings in bars 146-151 suggested slight rhythmic articulation of the slurred pairs, making the first of each pair distinctly longer than the second.[78] In 214-236 the *sostenuto ed espressivo* was taken at a much broader tempo, with expressive rhythmic fluctuation and agogic lingering with the <> indications with the *sotto voce* tone colour creating a haunting end to the movement (see Fig. 39).

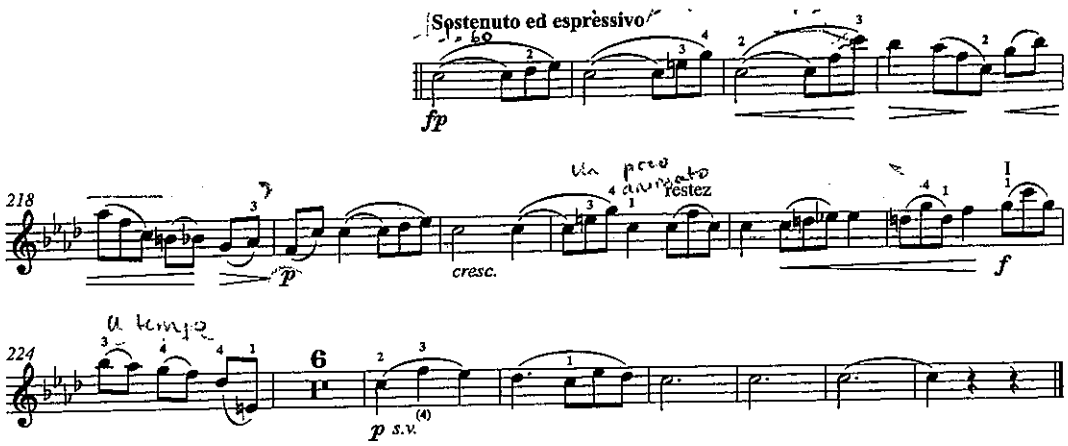


Figure 39: Movement 1 – Allegro appassionato bars 214-236

Movement 2 – Andante un poco Adagio [CD 2 track 3]

This highly lyrical opening theme required smoothly connected bow changes and I tried to use vibrato very sparingly to enhance the purity of tone (See Fig. 40). In bars 5 and 6, I used the Bärenreiter's suggestion of a broad détaché stroke to try and preserve the legato line.[79] In bar 9, a delicate portamento downwards shift was employed, which was a typical 19th-century effect. In bars 17-18, a slight accelerando was taken with the <, leading to the peak of the phrase in bar 19. The tempo subsequently was relaxed with a portamento used in bar 21 down to the open string.

[78] See also bars 73-76 and 187-191.
[79] See also bars 17, 18, 53, 54 ,65 and 66.

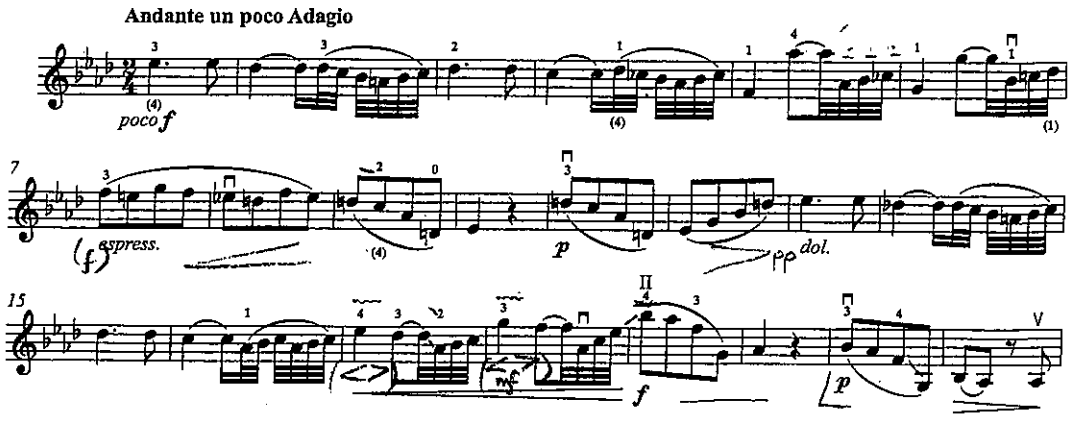


Figure 40: Movement 2 – Andante un poco Adagio, bars 1-22

At bar 49 the combination of *dolce* in the piano with *espress.* in the violin is unusual. I tried to preserve the intensity and concentration of tone that was produced at the beginning (within *f*), however within this *p* context I applied a slightly faster bow speed and a hint of delicate vibrato, more in keeping with *dolce* character, which helped create a distant, nostalgic feeling. An audible shift was used in 53 and the following bars contained fingerings suggesting the use of harmonics and open strings which helped to preserve the purity of tone. In bars 53-54 a slight increase in momentum was taken in conjunction with the >, and the repeated *espr.* marking in 55, allowing for expressive portamento in bars 55 and 58 (see Fig. 41).

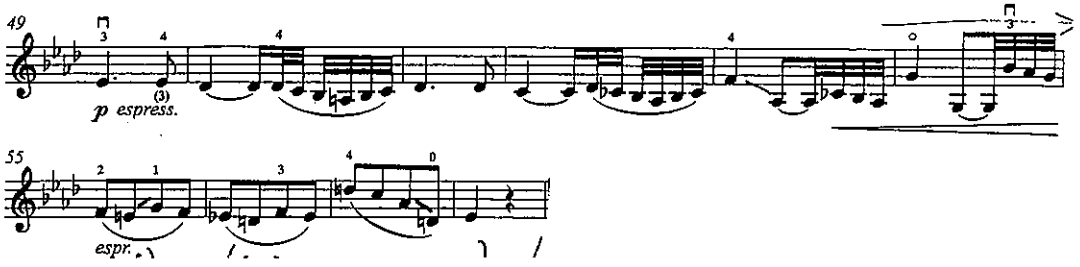


Fig. 41: Movement 2 – Andante un poco Adagio, bars 49-58

Movement 3 – Allegretto grazioso [CD 2 track 4]

This movement's Ländler character required a moderate tempo but still with a feeling of one in a bar. I tried to convey Brahms' many > markings (see Fig. 42), which are "typical of his usage of this sign, with its combination of emphasis, dynamic shaping and agogic accentuation".[80] The application of delicate portamenti in bars 1 and 5 suited the *grazioso* character of the movement.[81]

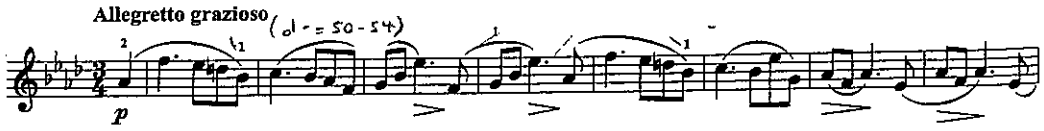


Fig. 42: Movement 3 – Allegretto grazioso, bars 1-8

A slightly more animated tempo was taken in the central section from 47. In 63-80 (see Fig. 43) I tried to exaggerate Brahms' *rf* markings as the Bärenreiter edition advises that they "require a more intense treatment than his <>".[82] In this section I also demonstrated portamento to intensify the legato and agogic emphasis to create a characteristically 19th-century response to Brahms' <>. This provided a contrast to the *dolce* markings in 69 and 73 which imply a gentler treatment of the melodic material.

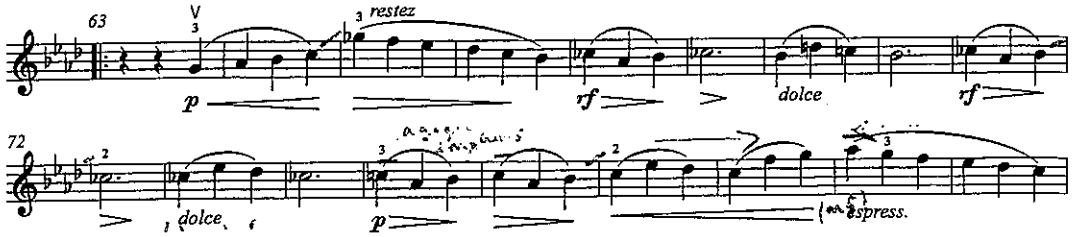


Figure 43: Movement 3 – Allegretto grazioso, bars 63-80

[80] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XX.
[81] Also bars 91 and 95.
[82] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XXI.

A more tender tone colour was used at the return of the theme at 90, indicated by Brahms' *teneramente*. The *più dolce sempre* in 125 allowed for some gentle rhythmic inequality, more so than in 35. In bars 131-133 of this edition a fingering different from that in 41-43 is suggested to provide contrast and enhance the *dolcissimo* character of the music through delicate portamento, with the *calando* fading away to nothing.

Movement 4 – Vivace [CD 2 track 5]

The *grazioso* character of this movement from bar 8 suggested a slightly broader tempo than the opening of the Vivace (see Fig. 44). The stroke used for the quavers in bars 10-12 (and also 26-28) was an off-string spiccato, in keeping with the *grazioso* character. In bars 31, 58, 99, 206, 209, 214, and 218, the use of a harmonic for these *forte* notes is typical of 19th-century practice. Brown suggests that: "played with a strong bow, quite close to the bridge, it gives a powerful, ringing quality of sound".[83]

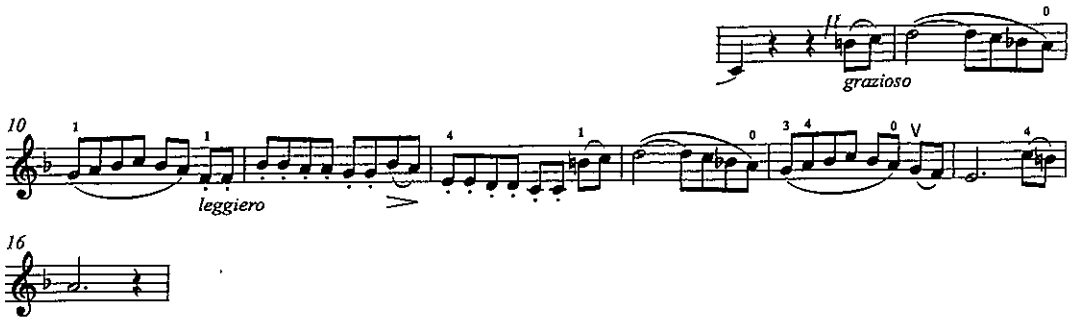


Fig. 44: Movement 4 – Vivace, bars 8-16

A fast, light bow, combined with the use of harmonics characterised the *dolce* in bars 46-53 (see Fig. 45). This manner is described by August Wilhelmj (see Chapter 1.1). This was combined with vibrato on other longer notes to add to the *dolce* effect (as described by Marion Ranken in Chapter 1.2). The stroke in bars 64-65 (see Fig. 46) was executed on the string as Brown suggests: "A violinist would probably have played these quavers between the middle and heel of the bow with a well articulated on-string bowstroke".[84]

[83] *Ibid.*, p. XXII.
[84] *Ibid.*, p. XXII.

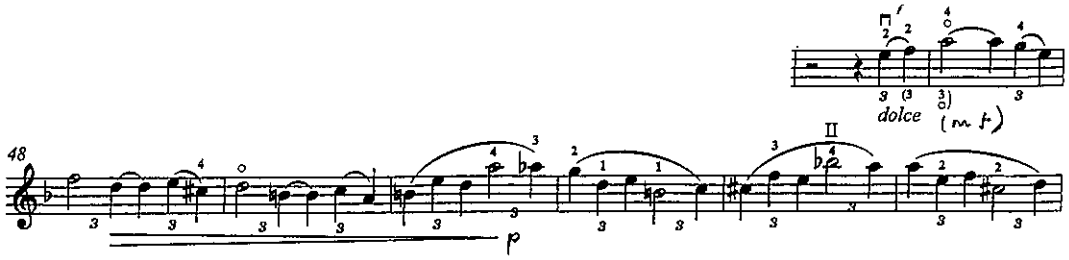


Fig. 45: Movement 4 – Vivace, bars 46-53

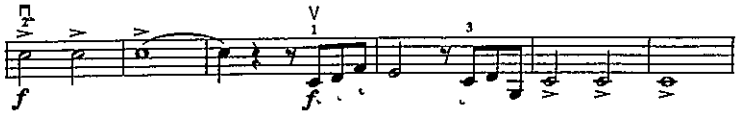


Figure 46: Movement 4 – Vivace, bars 62-67

In bar 119 the *semplice* marking in the piano part implied a slightly broader tempo, with the tempo returning at bar 142. The *pp* section at 127 (see Fig. 47) was executed using "a fast, and light bow (*flautando*) in the upper half of the bow, a practice among Joachim and his associates for such passages".[85]

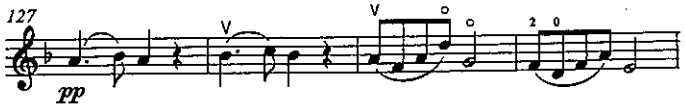


Figure 47: Movement 4 – Vivace, bars 127-130

2.6 Brahms Sonata in E-flat op. 120 no. 2

Movement 1 – Allegro amabile [CD 2 track 6]

This tempo term is also used for the first movement of the Violin Sonata op. 100. The expressive opening of this sonata was played with a degree of flexibility, as the Bärenreiter notes state that: "the 'amabile' melody that opens the sonata would undoubtedly have been

[85] *Ibid.*, p. XXII.

played with substantial rhythmic freedom by Joachim and Brahms".[86] In bars 2-3 (and 104-105) I used the suggested portamento fingering down to the open string, as many 19th-century string players may have done (see Fig. 48). The slurred duplet in bar 7 was articulated by changing fingers as suggested on the c-flat to create a connected portato effect.[87]

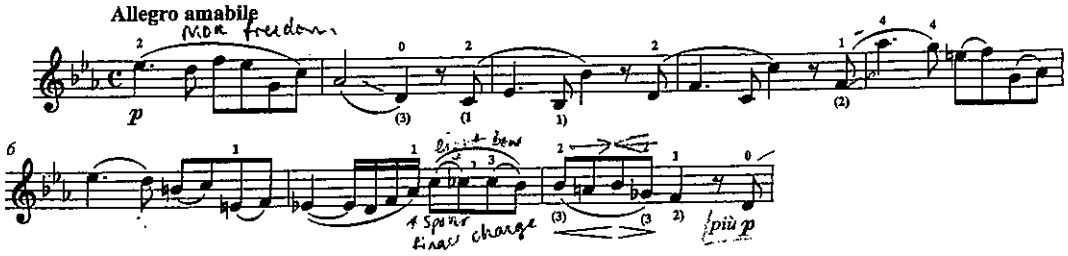


Fig. 48: Movement 1 – Allegro amabile, bars 1-8

In bars 22-39 Brahms' *s.v.* (*sotto voce)* marking indicated for the bow to be placed over the fingerboard, which created variety and tonal shading.[88] Again the slurred pairs were executed seamlessly by changing fingers on the f as suggested by Brown: "The violinist may well execute it effectively by the typical 19th-century device of changing fingers on the f under an absolutely smooth bowstroke".[89] This helped to give the line a singing, vocal effect (see Fig. 49).

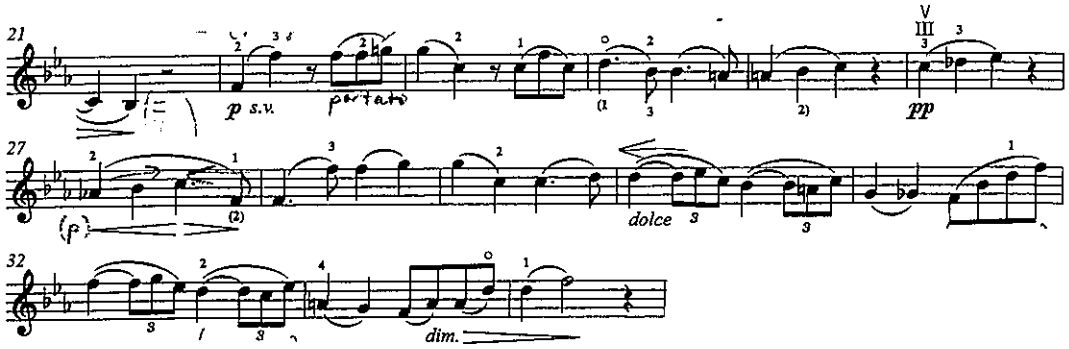


Fig. 49: Movement 1 – Allegro amabile, bars 22-34

[86] *Ibid.*, p. XXIII. See also bars 103-112.
[87] See bar 9 in the op. 120 no. 1 commentary, second movement.
[88] See also bars 69 and 120.
[89] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XXIV.

In bars 39-47 the use of harmonics and rhythmic flexibility helped to characterize this rhapsodic passage, as signified by Brahms' <> markings in the piano part.[90] This passage was taken a hint faster than the opening of the movement. In bar 53 delicate hints of portamento between stopped note and open string enhanced the expressivity. Rhythms in the violin part in 69-77 were slightly inflected in this expressive passage and the use of the *sotto voce* bowstroke assisted in enhancing the tone colour. The Bärenreiter notes recommend that: "a violinist of the time would undoubtedly have enhanced this with expressive use of portamento", and I followed the suggested fingerings accordingly.[91]

The triplets from bars 77-92 (see Fig. 50) originally written as dots under slurs in Brahms' usual way (notated in this edition with lines under slurs) were executed as portato.[92] Brown advises: "Brahms would surely have envisaged a rhythmically free rendition of the triplets".[93] Rhythmic emphasis and lingering was applied on the first note of the duplet in bar 78 with the > in the violin part (followed by the piano in bars 79 and 80). The < from bars 86-87 encouraged a slight acceleration of the triplets, leading into the *espress.* in bar 89 which featured a broadening of the tempo. The violin's <> markings from 100-101, along with Brahms' *rf* in the piano, encouraged the substantial rhythmic expansion and lingering described by Fanny Davies.[94]

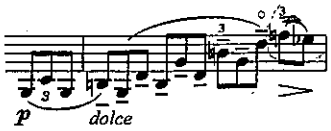


Fig. 50: Movement 1 – Allegro amabile, bar 78

Movement 2 – Allegro appassionato [CD 2 track 7]

The use of Brahms' *espress.* marking on the upbeat to 5 suggested that the theme's first four bars should be played more strictly rhythmically than the following bars, with an emphasis on the second beat of bar 5. Here I used agogic lingering on the hairpin <> for expressive effect,

[90] See also bars 137-145.
[91] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XXVI.
[92] See also bars 162, 165 and 170-171.
[93] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XXVI.
[94] See Chapter 1.4 Rhythmic Flexibility.

with a heartfelt portamento up to the A-flat and slight rhythmic inequality in the quavers (see Fig. 51). This rhythmic flexibility was used also to highlight the hairpins in bars 16-20.

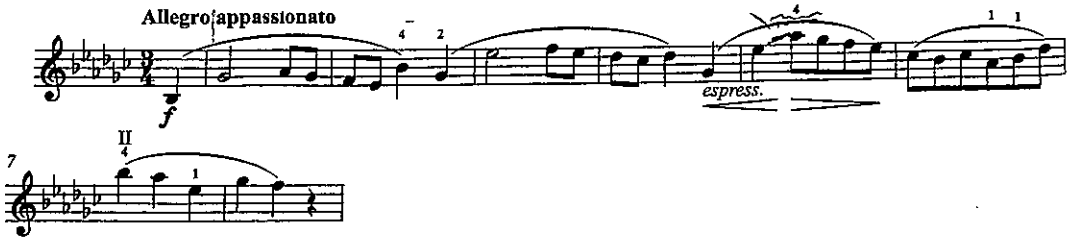


Figure 51: Movement 2 – Allegro appassionato, bars 1-8

From bar 54 (and later in bar 194) a change of mood is indicated by the *più dolce* marking, and as such a slightly broader tempo was taken (see Fig. 52). The slurred pairs were articulated, as Brown states that: "by placing a longer slur over the pairs of slurred duplets in the violin Brahms appears to be asking for the usual nuanced performance of the duplets (creating agogic emphasis), but with minimal break in the sound".[95]

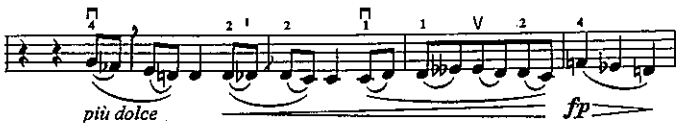


Fig. 52: Movement 2 – Allegro appassionato, bars 55-58

The trio section in bars 81-108 is taken at a slower tempo, as indicated by the *Sostenuto* marking. This section is characterized by an abundance of < and > markings. The Bärenreiter edition recommends "the > and < signs were surely expected not only to convey dynamic shading, but also the complex of other nuances that Brahms and his circle associated with them".[96] I tried to highlight this particularly in bars 105 to 121. Portamento was also used to enhance the musical expression, for example in bar 103, the downward shift from a lower to higher finger, as suggested in this edition, produced a distinctively late 19th-century effect.

[95] Brahms Sonatas in F minor and E-flat major, ed. Clive Brown and Neal Peres Da Costa (BA 10911), p. XXVIII.
[96] *Ibid.*, p. XXVIII.

From bars 109-112 I tried to highlight the succession of > signs followed by an eight-bar *crescendo* in bars 113-120 (see Fig. 53).

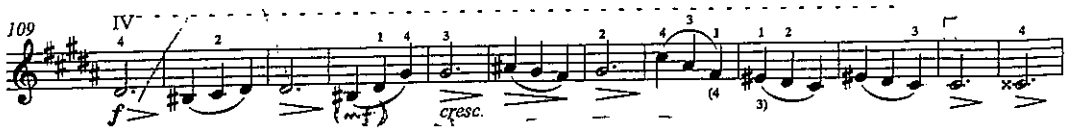


Fig. 53: Movement 2 – Allegro appassionato, bars 109-120

Movement 3 – Andante con moto [CD 2 track 8]

This movement features a set of variations. In Variation 1 (bar 4), portamento was used to highlight the note at the apex of Brahms' <> (see Fig. 52). Variation 2 (bars 14-28) was taken somewhat faster, to indicate a change in character. In bar 24 the tone was intensified with vibrato and in bar 28 portamento was used to the open string, with a harmonic in the preceding bar. In Variation 3 (bars 29-42), after Brahms' *sostenuto* in 28, it returned to the opening tempo, with delicate *dolce* murmurings to support the piano line.

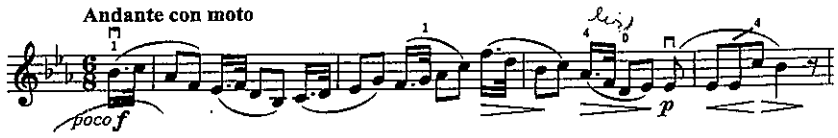


Fig. 54: Movement 3 – Andante con moto, bars 1-4

A significantly faster tempo was taken for Variation 4 (bars 42-56), however still graceful in character as per the *grazioso* instruction, with rhythmic flexibility applied to the demi-semi-quavers (see Fig. 53). Clive Brown remarks: "As early recordings by players associated with Brahms demonstrate, this would have been achieved by agogic emphasis on certain notes (downbeats, chromatically altered notes and so on) in a varied manner to create an improvisational effect".[97] I tried to emphasize this particularly on the phrases marked with < or <>.

[97] *Ibid.*, p. XXX.

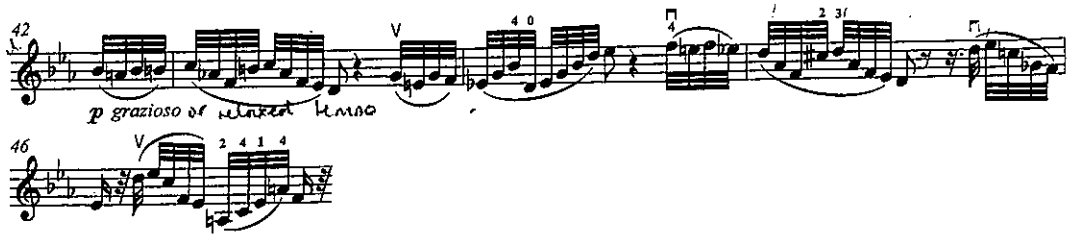


Fig. 55: Movement 4 – Andante con moto, bars 42-46

For Variation 5 (bars 56-70) Brahms gave the violin a much more active line than in the viola/clarinet edition. Variation 6 (bars 70-97) contains un unusual modulation, in which I attempted to create a tempestuous and fiery character, with Brahms' *ben marcato* featured by use of a *martelé* stroke. The final seventh variation (bars 98-153) is marked *Piu tranquillo* which was taken at a slower tempo (see 156-159 in the first movement), with expressive inflections and emphatic *détaché* gestures leading to the work's fiery conclusion.

Conclusion

This performance-led research project has been beneficial in a number of ways:

First, this investigation has provided the modern-day violinist with valuable insights into the expressive practices of Brahms and his circle through illuminating on the violin sonatas in a style reminiscent of the composer's expectations. This is in direct contrast to typical performance practice today, which has been influenced so significantly by the rise and dominance of the Franco-Belgian school immediately after Brahms' death. 19th-century expressive devices used by Brahms, Joachim and other musicians of the German school have been identified including tone and bowing, vibrato, portamento, rhythmic flexibility and tempo modification.

Secondly, this project has assisted in enabling violinists to read between the lines of the score by discussing the performance implications of the composer's notation as outlined in the Bärenreiter edition. This has been critical in the understanding and integration of the un-notated expressive devices into the recorded performances. Terms such as *dolce, espressivo* and markings such as <, > and <> have been found to have very specific interpretational meanings compared to how they are perceived in the modern day.

Thirdly, the resulting recordings have been produced that, upon re-listening, demonstrate that approaching the music from this more enlightened perspective brings the performer closer to the original vision of the composer. The investigation has been a challenging journey of self-discovery and there have been marked differences between the performances presented before embarking on the journey as compared with those generated as the end result. This process began to take shape organically as the project progressed, with the final performances feeling more natural than the earlier ones.

For myself it has also had the bonus of the inclusion of the two seldom performed violin arrangements of the clarinet/viola sonatas to the repertoire, which hopefully will inspire more violinists in the future to add these works to their repertoire. Equally satisfying has been the enjoyable collaboration shared with the associate artist in rehearsal of these works and in incorporating these 19th-century devices in performance.

On reflection, the notion of opening avenues of un-notated expressive and interpretative possibilities in performance has been a rewarding one. Devices such as seamless legato, vibrato as a nuance, highly expressive portamenti and rhythmic fluctuation all serve to heighten the expressive range of the music, giving it arguably more character and scope in performance. The importance of the role of informative editions in communicating this information to the performer has been illustrated as a result of undertaking this task. Through the completion of this project I feel I have come much closer to glimpsing the sound world of Brahms and his circle. It seems fitting to close with a quote from the violinist Joseph Joachim, who commented that musicians who had been nurtured in other traditions failed to understand the unwritten conventions of musical performance required for an idiomatic interpretation of the German classics, lamenting that: "most violinists of the Franco-Belgian school in recent times [...] adhered too strictly to the lifeless printed notes when playing classics, not understanding how to read between the lines"[98]

[98] Andreas Moser, *Joseph Joachim: ein Lebensbild*, new revised and expanded edition (Berlin, 1910), vol. II, p. 292.

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Appendix A

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