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Jascha Heifetz, David Oistrakh, Joseph Szigeti: Their Contributions to the Violin Repertoire of the Twentieth Century

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

JASCHA HEIFETZ, DAVID OISTRAKH, JOSEPH SZIGETI:
THEIR CONTRIBUTIONS TO THE VIOLIN REPERTOIRE OF
THE TWENTIETH CENTURY

By

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ABSTRACT

The purpose of this treatise is to examine the contributions of three Twentieth-Century violinists: Jascha Heifetz, David Oistrakh and Joseph Szigeti. The treatise covers their biography, their playing styles, their influence on composers, and their contributions to the violin repertoire.

A large portion of this treatise concentrates on the violinists' influence on contemporary composers during the process of composition. It quotes various sources, including autobiographies and correspondence between the composers and the violinists.

The treatise also discusses the three violinists' contributions to the violin repertoire through their own compositions, commissioning of works for the violin, programming and promoting of works they admired, and editing, arranging and transcribing the works of others. Lists of works dedicated to each performer, première dates and places, as well as transcriptions and arrangements are included.

INTRODUCTION

Numerous books, articles and studies have been written on the composers of music for violin. However, there has been relatively little emphasis on performing violinists and their influence on the violin repertoire. Since the Baroque era when the violin became a solo instrument, violinists have contributed to the repertoire with their own compositions, by commissioning works for the violin, by programming and promoting works they admire, and by editing, arranging and transcribing the works of others. Additionally, they have served as consultants to composers on idiomatic issues, often working very closely with them through the compositional process.

In the case of a commissioned work or dedication, composers have usually written the composition with a specific performer in mind. In such a case, it is illuminating to look for the aspects of that performer's playing style that must have influenced the composer. This is of particular significance in the first half of the twentieth century, when playing styles varied greatly.

Transcriptions can be seen as another form of a composition. When performers transcribe an original work, they often transform the piece into something of their own, and the piece now becomes partially the work of a new composer, the transcriber. Therefore, when we perform a transcription, it is important to understand the transcriber's intention.

This writer has chosen three important twentieth-century violinists—Jascha Heifetz, David Oistrakh, and Joseph Szigeti—who represent three different parts of the world—America, Russia, and Europe respectively. They were chosen because they contrast with each other in their playing styles, in their ways of interacting with composers, and in their approaches to contributing to the violin repertoire.

This treatise will first examine their biographies, then their playing styles, using published criticism from contemporary observers and will also include this author's

evaluation of their playing developed by observing videos and listening to recordings of those performances listed in the bibliography. Each performer's unique contributions to the violin repertoire will then be discussed.

In this treatise, the author also hopes to give performing violinists an understanding of these three important but very contrasting violinists' contributions, not only through their extensive involvement in adding to the repertoire, but also as promoters of the violin as a solo instrument in the twentieth century.

CHAPTER I

JASCHA HEIFETZ (1901-1987)

1. Biography

Jascha Heifetz was born in Vilna, Lithuania, on February 2, 1901. He began playing the violin at the age of three and received his first lesson from his father, Ruvim Heifetz, a violinist with the Vilna Symphony. Jascha then studied with Ilya Malkin, a former student of Leopold Auer, a great teacher of the violin. At age six, he appeared as a soloist in Kovno playing the Mendelssohn Concerto, and in 1910, he entered St. Petersburg Conservatory, studying with Auer. “[In] order to enable father Heifetz to reside in St. Petersburg (a city closed to Jews), he too was enrolled as a conservatory student in Auer’s class, a formality which gave the family a residence permit.”¹ By age eleven, now a brilliant prodigy, Jascha performed the Tchaikovsky Violin Concerto with the Berlin Philharmonic under Artur Nikisch. The year was 1912. However, the critics were rather unkind:

With his 3/4 violin he is not able to float above the orchestra though the accompaniment was as discreet as possible, and his tone which sounds so admirably expressive in smaller halls, became lost in the big space almost to the point of being inaudible. . . . It does him damage.²

Shortly before the Russian Revolution, Heifetz and his family emigrated to the United States, and on October 27, 1917, 16-year-old Jascha made his American début at Carnegie Hall. This time, the critics were thrilled and a writer for *The American* wrote:

It was an occasion never to be forgotten, this sweeping triumph of a boy . . . who cast a spell of utter amazement over every professional listener . . . To dilate upon the mechanical proficiency Jascha Heifetz has obtained on his instrument seems almost superfluous, when it can be described by one word: perfection? [*sic*] The

¹ Boris Schwarz, *Great Masters of The Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983), 433.

² *Ibid.*, 434.

tone he draws from his strings is . . . breathless, a delicately refined expressiveness that can only come from the sound of a poet.³

Another critic, Samuel Chotzinoff reported:

The 16-year-old violinist seemed the most unconcerned of all the people in the hall as he walked out on the stage and proceeded to give an exhibition of such extraordinary virtuosity and musicianship as had not previously been heard in that historic auditorium.⁴

After his début, Heifetz became “the musical idol of America,”⁵ and in the same year he gave 30 performances in New York alone.⁶

Throughout his life, Heifetz made recordings of over 100 composers’ works that spanned several centuries. He also commissioned works from many composers such as Joseph Achron, Mario Castelnuovo-Tedesco, Louis Gruenberg, Erich-Wolfgang Korngold, Miklos Rozsa, Cyril Scott and Sir William Walton, and performed and recorded their works. Furthermore, he made a film called *They Shall Have Music* in 1939 in which he played the violin with a youth orchestra. He was also interested in playing new and underrated works such as the Glazunov Violin Concerto in A Minor and the Elgar Violin Concerto in B Minor. He popularized these works as well as Sibelius’ Violin Concerto in D Minor, which was not yet favored by other violinists due to its difficulty.⁷ He is also responsible for popularizing Prokofiev’s Violin Concerto No. 2 and Korngold’s Violin Concerto in D Major.⁸

As a composer, Heifetz transcribed and arranged over one hundred works, and under the alias Jim Hoyle, he composed some popular songs including “When You Make Love to Me,” which was sung and recorded by both Bing Crosby and Margaret Whiting in 1946.

Heifetz was also an active chamber musician. He played and recorded piano trios with Artur Rubinstein and Emanuel Feuermann (later replaced by Gregor Piatigorsky

³ Artur Weschler-Vered, *Jascha Heifetz* (New York: Schirmer Books, 1986), 63.

⁴ Tracie Louck, “Official Web Site of Violinist Jascha Heifetz,” Estate of Jascha Heifetz c/o CMG Worldwide, <http://www.jaschaheifetz.com/index.html> (Accessed December 16, 2005).

⁵ Ibid.

⁶ Ibid.

⁷ Schwarz, 437.

⁸ Eric Wen, introductory notes to *The Heifetz Collection: Transcriptions & Cadenzas for Violin and Piano by Jasch Heifetz* (New York: Carl Fischer, 1995), 4.

after Feuermann's death), string trios with Feuermann and William Primrose, and duos with Piatigorsky.⁹

Heifetz taught at the University of Southern California, and “over a ten-year period, more than 150 students attended Heifetz's class at USC.”¹⁰ Some of these master classes were filmed and shown on television. His notable students include Erick Friedman, Sherry Kloss, Yuval Yaron, Elizabeth Matesky, Clair Hodgkins, Eugene Fodor, Yukiko Kamei, Varujan Kojan and Min Park.

Besides being an active musician, Heifetz was also known as an avid ping-pong and tennis player. He became an American citizen in 1925 and in the 1940s he settled in Beverly Hills, California. In 1972, he gave his last public concert and spent the remainder of his life devoted to teaching at the University of Southern California.

2. Heifetz's Playing Style

In the opinion of this writer, Heifetz's coordination of left and right hands was incomparable. He could do almost anything that was possible on the violin. With the use of a high-wrist bow hand and an emphasis on the index finger along with his intense and fast fingertip vibrato, he produced a “virile sound.”¹¹ His bow-string contact point was almost always near the bridge and his bow speed was very fast, creating an edge to the sound. His intonation as well as articulation was absolutely clear and accurate. His violin playing was nothing but perfect. Also, his incomparable technique made it possible for him to express music more freely and emotionally because he had no limitation in choosing fingerings and bowings whereas most other violinists would rather search for technically secure fingerings and bowings.

However, due to his physical appearance while performing, along with his flawless technique, Heifetz was often accused of being “cold” and “unemotional.” The fact that his posture was so erect, that he had little facial expression, and that he hardly moved his body unless it was absolutely necessary could have misled some audiences to believe he played without emotion. In addition, when he performed on stage, he held his

⁹ Schwarz, 440.

¹⁰ Ibid., 441.

¹¹ Henry Roth, *Violin Virtuosos: From Paganini to The 21st Century* (Los Angeles: California Classic Books, 1997), 106.

violin very high, leaned to the left, and his right arm was almost at shoulder level. Minimal body movements along with this kind of erect posture possibly made him appear stoic.

Nevertheless, many musicians, including Itzhak Perlman, suggest listening to Heifetz with eyes closed, in order to more fully perceive the sensitivity, beauty, and emotion in his playing. Surprisingly, Heifetz himself described his feelings on stage as being “rather turbulent, underneath, hidden.”¹² He also said, “An artist requires the nerves of a bullfighter, the vitality of a night-club hostess and the concentration of a Buddhist monk,”¹³ which clearly contradicts his so-called “easy” and “effortless” stage image.

The following quotations best illustrate various artist’s opinions of Jascha Heifetz. Ivry Gitlis is quoted as saying, “[p]eople would say Heifetz was cold. Close your eyes and listen.”¹⁴ Henryk Szyring called him “the Emperor.”¹⁵ Pinchas Zukerman considered Heifetz, “the King of Virtuosos.”¹⁶ Fritz Kreisler, after hearing Heifetz for the first time when he played the Mendelssohn Concerto at age twelve, remarked, “[g]entleman, shall we all now break our violins across our knees?”¹⁷ After attending a recital by Heifetz, George Bernard Shaw sent a letter to the violinist:

My dear Heifetz,
Your recital has filled me and my wife with anxiety. If you provoke a jealous God by playing with such super-human perfection, you will die young. I earnestly advise you to play something badly every night before going to bed instead of saying your prayers. No mortal should presume to play faultlessly.¹⁸

Heifetz’s perfection inspired many performers of his time and historically raised the level of violin playing forever. In addition, many composers who dedicated their works to Heifetz now felt free to write a piece at any technical level, thus adding new repertoire to the music literature.

¹² Weschler-Vered, 94.

¹³ Ibid., 89.

¹⁴ Ibid.

¹⁵ Roth, 104.

¹⁶ Ibid.

¹⁷ Dorle J. Soria, “Heifetz: Aloof, Awe-Inspiring,” *Musical America*, 108 (May 1988): 12-15.

¹⁸ Weschler-Vered, 86.

The following section of this chapter will discuss the process and outcome of Heifetz's influence on composers of twentieth-century music.

3. Contributions to the Violin Repertoire

Heifetz's Influence on Contemporary Composers

Throughout his life, Heifetz inspired and influenced many musicians including those composers who dedicated their works to him, such as Joseph Achron, Mario Castelnuovo-Tedesco, Louis Gruenberg, Miklos Rozsa, Cyril Scott, and Sir William Walton. Many contemporary composers hoped Heifetz would play their works, but he was very selective. For example, he refused to play Schoenberg's Violin Concerto in 1936,¹⁹ and Arnold Bax's Violin Concerto in 1938, perhaps because the pieces were not virtuosic enough.²⁰ Therefore, composers were thrilled when Heifetz accepted their works. Miklos Rozsa, in his book *Double Life*, talks about his experience with Heifetz:

As all great composers had written their concertos with a particular artist in mind, I wanted to do the same and decided to approach Jascha Heifetz. I had met Heifetz briefly once only, shortly after I came to America, when he gave a concert at the Hollywood Bowl, and we were introduced by Albert Coates. I did know his accompanist Emmanuel Bay, however, and asked him to approach Heifetz on my behalf. Heifetz sent back an answer that he was interested, and suggested I write one movement which we could try through together before he made up his mind. This sounded rather risky to me. Heifetz had approved the first few pages of Schoenberg's concerto, only to refuse to play the piece when it was finished—in fact a number of concertos had suffered the same fate. It was a chance, but I decided to take it He said he liked the piece, but there were certain cuts and changes he wanted to propose. Would I be willing to work with him on that? I was willing, of course. It is quite usual for a soloist to advise a composer in a situation like this. We worked at intervals over a period of months.²¹

Composers who were fortunate enough to receive commissions from Heifetz include Joseph Achron, Mario Castelnuovo-Tedesco, Louis Gruenberg, and Sir William Walton. Heifetz not only commissioned these works but also later edited and performed them.

¹⁹ Schwarz, 437.

²⁰ Stephen Lloyd, *William Walton: Muse of Fire* (NY: Boydell Press, 2001), 165.

²¹ Miklos Rozsa, *Double Life* (New York: Wynwood Press, 1989), 176-77.

Mario Castelnuovo-Tedesco expressed his appreciation to Heifetz in an article in the New York Times, dated May 1939:

I owe to the “Concerto Italiano” the precious friendship of Jascha Heifetz. I met and heard him for the first time in Florence in 1926 (the year I composed the work). He was very kind, told me that he knew my music from another eminent violinist and asked me to send him my concerto. Naturally, I did so at once, but I must confess that I was a bit skeptical. I couldn’t hope that such a great violinist of world reputation might be interested in the work of a young, yet unknown composer. Well, I was mistaken. A year later I received a program from New York in which he had played my concerto²²

Heifetz was surely an inspiration to many twentieth-century composers. In the following section, the author will explain in detail the collaboration between Heifetz and Walton.

Case Study

Walton, Sir William

Concerto for Violin and Orchestra in B Minor (rev. 1943)

Commissioned by Heifetz and dedicated to him

Première Performance: Cleveland, December 7, 1939, with Artur Rodzinski conducting

William Walton began composing a violin concerto in 1937 after receiving a commission from Heifetz. He was to be paid 300 pounds.²³ Lady Walton recalls, "William was delighted and accepted [Heifetz's commission]. It had been William Primrose, the viola player whom William [Walton] had met at one of Alice [Wimborne]'s parties, who had suggested to Heifetz to contact William. The viola concerto was by now thought successful and Heifetz was keen on having a work written especially for him."²⁴ Coincidentally, in April 1938, the British Council also asked Walton to write a violin concerto for the World's Fair to be held in New York City in June 1939. Walton gladly accepted this offer and insisted that Heifetz give the première. In order to concentrate on the Violin Concerto, Walton turned down a request to write more film music, for which he was already very famous, and another commission from Benny Goodman and Szigeti to write a piece for clarinet and violin.

²² Weschler-Vered, 107.

²³ Ian Lace, “Walton's Violin and Viola Concertos,” <http://www.williamwalton.net/articles/concertos.html> (Accessed December 28, 2006).

²⁴ Ibid.

However, writing a concerto for Heifetz was not easy. Lady Walton recalls, “[h]e said he did not know how to make the violin part elaborate enough, and therefore worthy of Heifetz.”²⁵ Walton also confessed to Hubert Foss:

Heifetz may not like the work; he may have other dates and be unable to play it. This I have not had time to find out, and at any rate Heifetz is hardly likely to commit himself until he has seen at least part of the work. At the moment there doesn't seem much to show him. Of course, I suppose in the case of Heifetz refusing, I can always find someone else, but it would be bad I think for the work.²⁶

Just as Walton had worried, Heifetz was not quite satisfied with the work initially.

Antonio Brosa, a Spanish violinist who advised Walton, explained the process of the work:

I asked Walton if he had written anything for the violin and he told me he was writing a concerto for Heifetz and I said: “Oh, that is very interesting. May I see the concerto, please? Would you show it to me?” And he said: “Well, yes, I could, but as a matter of fact I am very fed up because I do not know very well how to write for the violin,” and I said: “Well, nowadays you can write anything you like, for the violin,” and so eventually he had a copy made. He had written two movements, the first and the second, and he lent it to me and I practiced it, and he came home and played it with me and I made a few suggestions and so on, and he wrote to Heifetz telling him about this and sent him as samples the two movements. Heifetz replied that he was not quite sure that he liked them as Walton wanted them and he suggested that he went to America and worked it out with him. Walton was very upset about this. He said: “For tuppence I would give it to you.”²⁷

Walton's frustration with Heifetz continued and he told Mrs. Dora Foss that he was “having a great difficulty in making the last movement elaborate enough for Heifetz to play it,”²⁸ and claimed that he would “never work to commission again.”²⁹ Dora Foss wrote a letter to her husband saying that “during an hour-long conversation, he [Walton] had expressed the fear that Heifetz would not, after all, play the new work when it was completed and felt that perhaps he ought to ask Kreisler to play.”³⁰ However, “a month

²⁵ Susana Walton, *William Walton: Behind the Façade* (Oxford: Oxford University Press, 1988), 90.

²⁶ *Ibid.*, 89.

²⁷ Lloyd, 165.

²⁸ Michael Kennedy, *Portrait of Walton* (Oxford: Oxford University Press, 1989), 101.

²⁹ *Ibid.*, 100.

³⁰ *Ibid.*, 101.

later, on 3 March, Walton telephoned her [Dora Foss]—‘terribly excited’—to say Heifetz had cabled ‘Accept enthusiastically.’³¹

Walton wanted to première his concerto at the New York World’s Fair with Heifetz playing, in June 1939. However, Heifetz was not available on the scheduled date and the première itself was delayed because nobody was allowed to perform the piece except Heifetz, since he had exclusive playing rights to the work for two years.³²

In May 1939, Walton sailed to the United States to consult Heifetz about the concerto. Heifetz edited the score by adding accents and dynamic markings in the Scherzo and according to Walton “jazz[ed] up” the last movement.³³ Heifetz’s marks on the concerto continued in December 1939, when Walton sent Heifetz a letter saying that he could not attend the world première of his concerto. According to Artur Weschler-Vered, Walton gave Heifetz “permission to make any alteration in the score when he rehearsed the concerto with the orchestra. Granted the liberty, Heifetz did so. In later recalling Heifetz’s editing, Yehudi Menuhin was astonished by the ‘minuteness of planning, indicating expressive marks in unusual detail, tiny crescendi and diminuendi on single notes.’”³⁴ The work’s première was variously hailed as a “stirring performance of a work of character and quality, personal, intense, direct, straightforward. The use of the violin is felicitous, from soaring cantilena to brilliance.”³⁵ Walton revised the orchestration in 1943 and again after the second recording in 1950. This second recording occurred while Heifetz was touring in England, with Walton conducting.³⁶

The following vignette clearly shows Heifetz’s influence on the composition. While Walton was still alive, Kyung-Wha Chung, the Korean violinist who had recorded Walton’s Violin Concerto, asked the composer why he had composed such a demanding piece.

Walton answered: “It’s not my fault--it’s that damn Heifetz!”³⁷

³¹ Ibid.

³² Ian Lace, “Walton’s Violin and Viola Concertos.”

³³ S. Walton, 91.

³⁴ Weschler-Vered, 104.

³⁵ Ian Lace, “Walton’s Violin and Viola Concertos.”

³⁶ Ibid.

³⁷ Lloyd, 169.

Transcriptions and Arrangements

Heifetz transcribed over 150 works for violin and piano during his lifetime. Eager to add more literature to the violin repertoire, Heifetz made his first transcription in 1927, with Ponce's *Estrellita*. In 1930, he published Dinicu's *Hora Staccato*, which became one of his most famous transcriptions. He continued transcribing works from the Baroque period to the twentieth century, including compositions by Bach, Beethoven, Debussy, Prokofiev and many others.

A large number of these works were published with meticulous editing, such as fingerings, bowings, dynamics, articulations and slides which show his interpretation in detail. Ayke Agus, a student and collaborator of Heifetz, states in her book *Heifetz As I Knew Him*:

Heifetz uncovered for me the hidden possibilities of a composition and showed me how to recompose an original piece to make it suitable for the violin and piano combination. I understood, then and there, that his transcriptions were no literal arrangements of the original materials, but new creations that the composer himself could have written, had he conceived his composition for violin and piano as equal partners.³⁸

Many of Heifetz's transcriptions were written to display his virtuosic violin technique such as Dinicu's *Hora Staccato*, which involves up-and-down bow staccato that only a few violinists can achieve. Heifetz enjoyed playing such pieces as encores. According to Ayke Agus, Heifetz also enjoyed playing the third movement of Rachmaninoff's Sonata for Cello and Piano Op. 19, which was never published, as well as Preludio from Bach's Partita No. 3 for Solo Violin in his program.³⁹

Heifetz was particularly interested in George Gershwin's music and once asked the composer to write for him. Unfortunately, Gershwin died before there was an opportunity. Ayke Agus recalls his memory of Heifetz on Gershwin's music:

Heifetz felt a certain affinity to George Gershwin's jazzy style, and as he told me, "[t]hat was perhaps the reason why the Gershwin transcriptions turned out to be something I am proud of. Besides, I always wanted to play something by Gershwin. I hope my arrangements are proof enough of my love and admiration for Gershwin." Another time he said, "I wish I had half of Gershwin's talent."⁴⁰

³⁸ Ayke Agus, *Heifetz as I Knew Him* (Portland: Amadeus Press, 2001), 189.

³⁹ *Ibid.*, 194.

⁴⁰ *Ibid.*

Heifetz transcribed five selections (i.e. “Summertime and A Woman is a Sometime Thing,” “Bess, You is My Woman Now,” “It Ain’t Necessarily So,” “My Man’s Gone Now,” “Tempo di Blues (There’s a Boat that’s Leavin’ Soon)”) from Gershwin’s opera *Porgy and Bess*, *An American in Paris*, originally written for orchestra, and Three Preludes for Piano. Many of these jazzy transcriptions were played and recorded by Soviet violinists such as Kogan, Bezrodny, Goldsten, and Gutnikov according to Henry Roth, author of *Violin Virtuosos: From Paganini to The 21st Century*, “demonstrating the geographical extent of the Heifetz influence.”⁴¹

Heifetz recorded about sixty of these transcriptions, showing his interpretation and including his violinistic idiosyncrasies such as finger slides, rapid position changes, vibrant double stops, continuous nuances, and *portamenti*.⁴² All these transcriptions are truly unique and bear the Heifetz’ fingerprint.

4. Appendix

Commissions and Dedications

Achron, Joseph (1886-1943)

Concerto for Violin and Orchestra No. 1
Commissioned by Heifetz and dedicated to him
Première: Boston, 1926

Castelnuovo-Tedesco, Mario (1895-1968)

Concerto for Violin and Orchestra No. 2 (“The Prophets,”) Op. 66
Commissioned by Heifetz and dedicated to him
Première: New York, April 12, 1933, with Arturo Toscanini conducting

Gruenberg, Louis (1884-1964)

Concerto for Violin and Orchestra Op. 47
Commissioned by Heifetz and dedicated to him
Première: Philadelphia, December 1, 1945

Rozsa, Miklos (1907-1995)

Concerto for Violin and Orchestra Op.24
Dedicated to Heifetz
Première: Dallas, January 5, 1956, with Walter Hendl conducting

⁴¹ Roth, 115.

⁴² Ibid., 114.

Scott, Cyril (1879-1970)
Fantasie Orientale
 Dedicated to Heifetz
 Première: South Hadley, November 9, 1939

Walton, Sir William (1902-1983)
 Concerto for Violin and Orchestra in B Minor (rev. 1943)
 Commissioned by Heifetz and dedicated to him
 Première: Cleveland, December 7, 1939, with Artur Rodzinski conducting

Transcriptions and Arrangements for Violin and Piano⁴³

Composition	Publisher, date
Achron, Joseph (1886-1943) Eight pieces from <i>Children's Suite</i> , Op. 57, originally for piano	Carl Fischer, 1937
<i>Hebrew Melody</i> , Op. 33, originally for violin and orchestra	Carl Fischer, 1929
Aguirre, Julián (1868-1924) "Huella" from <i>Canción Argentina</i> , Op. 49	Carl Fischer, 1995
Albéniz, Isaac (1860-1909) "Sevillanas" from <i>Suite Española</i> , Op. 47, No. 3, originally for piano	Carl Fischer, 1930
Alkan, Charles-Valentin (1813-1888) <i>Barcarolle</i> , Op. 65, originally for piano	Carl Fischer, 1958
Arensky, Anton (1861-1906) Tempo di Valse from Violin Concerto in A Minor, Op. 54	Carl Fischer, 1959
Bach, Johann Sebastian (1685-1750) "Air on the G String" from Suite No. 3, originally for clavier	Harms, 1946
Preludio from Partita No. 3, BWV 1006, originally for unaccompanied violin	Carl Fischer, 1939
Prelude No. 8 from <i>The Well Tempered Clavier</i>	Carl Fischer, 1944
Sarabande from <i>English Suite</i> No. 3, originally for clavier	Carl Fischer, 1933
Sarabande from <i>English Suite</i> No. 6	Carl Fischer, 1937

⁴³ Agus, *Heifetz as I Knew Him* (Portland: Amadeus Press, 2001), 251-60. The majority of this information came from this book.

Bax, Arnold (1883-1953)	
<i>Mediterranean</i> , originally for piano	Carl Fischer, 1995
Beethoven, Ludwig van (1770-1827)	
“Folk Dance” from <i>Twelve German Dances</i> No. 6, originally for piano	Harms, 1943
Contradance, originally for violin and piano	Carl Fischer, 1946
Minuet, originally for piano	Harms, 1944
Borodin, Alexander (1833-1887)	
Serenade from <i>Petite Piano</i> , originally for piano	Carl Fischer, 1944
Brahms, Johannes (1833-1897)	
“Contemplation” from the song <i>Wie Melodien</i> , Op.105	Carl Fischer, 1937
Buchardo, Carlos Lopez (1881-1948)	
“Jejeña” from the <i>Seis canciones al estilo popular</i>	Unpublished
Castelnuovo-Tedesco, Mario (1895-1968)	
<i>Sea Murmurs</i> , an adaptation of <i>Arise</i> after William Shakespeare’s “Cymbeline” from <i>Shakespeare</i> <i>Songs</i> , Op. 24, vol. 6	Carl Fischer, 1995
<i>Tango</i> , an adaptation of <i>Two Maids Wooing</i> after William Shakespeare’s <i>A Winter’s Tale</i> from <i>Shakespeare</i> <i>Songs</i> , Op. 24, vol. 8	Carl Fischer, 1995
“Ritmo di Tango” from <i>Media difficulta</i> , originally for piano	Carl Fischer, 1949
Chopin, Frédéric (1810-1849)	
Nocturne, Op. 55, No. 2, originally for piano	Carl Fischer, 1944
Nocturne, Op. 27, No. 2, originally for piano	Unpublished
Debussy, Claude (1862-1918)	
“Beau Soir” from the original song	Carl Fischer, 1995
“Golliwog's Cake-Walk” from <i>Children’s Corner Suite</i> , originally for piano	Carl Fischer, 1995
“La Chevelure” from <i>Chansons de Bilitis</i>	Carl Fischer, 1947
Excerpts from <i>Prélude à L’après-midi d’un Faune</i> , originally for orchestra	Carl Fischer, 1940
“La Puerta del Vino” from <i>Preludes</i> , Book 2, originally for piano	Carl Fischer, 1965
Dinicu, Grigoras (1889-1949)	
<i>Hora Staccato</i> for violin and piano	Carl Fischer, 1995
Dohnányi, Ernest von (1877-1960)	
“Romanza” from <i>Suite for Orchestra</i> , Op. 19	Unpublished

Drigo, Ricardo (1846-1930) <i>Valse bluette</i>	Carl Fischer, 1995
Dvořák, Antonín (1841-1904) <i>Humoresque</i> in G Major, Op. 101, No. 7, originally for piano	Carl Fischer, 1937
Fauré, Gabriel (1845-1924) “Aubade,” from Song No. 12 of <i>Morning Serenade</i>	Unpublished
Foster, Stephen (1826-1864) “Old Folks at Home” (Swanee River) “Jeanie with the Light Brown Hair”	Carl Fischer, 1939 Carl Fischer, 1995
Gershwin, George (1898-1937) <i>An American in Paris</i> , originally for orchestra (completed by Ayke Agnus from Heifetz’s notes and oral instructions) Five Selections from <i>Porgy and Bess</i> “Summertime and A Woman is a Sometime Thing” “Bess, You is My Woman Now” “It Ain’t Necessarily So” “My Man’s Gone Now” “Tempo di Blues (There’s a Boat that’s Leavin’ Soon)” Three Preludes for Piano, No. 1 Three Preludes for Piano, No. 2 Three Preludes for Piano, No. 3	Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000 Carl Fischer, 2000
Gluck, Christoph Willibald von (1714-1787) Sonata, originally for two violins and continuo “Melody” from “Mélodie” from the ballet <i>Orfeo ed Euridice</i>	Carl Fischer, 1944 Unpublished
Godowsky, Leopold (1870-1938) “Alt-Wien” from <i>Triakontameron</i> , originally for piano	Carl Fischer, 1995
Halffter-Escriche, Ernesto (1905-1989) <i>Danza de la gitana</i> , originally for piano	Carl Fischer, 1931
Haydn, Joseph (1732-1809) Adagio and Presto from Quartet Op. 54, No. 2	Carl Fischer, 1940
Hummel, Johann Nepomuk (1778-1837) <i>Rondo favori</i> in E-flat Major, Op. 11, originally for piano	Carl Fischer, 1995
Ibert, Jacques (1890-1962) “Le Petit Âne Blanc,” No. 2 from the piano suite <i>Histoires</i>	Unpublished

Khachaturian, Aram (1903-1978)	
“Sabre Dance” from <i>Gayaneh</i> , originally for orchestra	Leeds, 1948
<i>Dances of Ayshe</i> , originally for orchestra	Leeds, 1948
Kodály, Zoltán (1882-1967)	
Two movements from <i>Háry János Suite</i> from the opera	Unpublished
Krein, Alexander (1883-1951)	
Dance No. 4 from <i>Dance Suite</i> , Op. 44, originally for piano	Carl Fischer, 1995
Medtner, Nicolai (1880-1951)	
<i>Fairy Tale</i> , Op. 20, No. 1, originally for piano	Carl Fischer, 1949
Mendelssohn, Felix (1809-1847)	
Scherzo from <i>Midsummer Night’s Dream</i>	Carl Fischer, 1943
“Sweet Remembrance” from <i>Song Without Words</i> , Op. 19, No. 1, originally for piano	Carl Fischer, 1945
Scherzo from Piano Trio in D Minor, Op. 49	Carl Fischer, 1943
Milhaud, Darius (1892-1974)	
“Brazileira,” No. 3 and “Modéré,” No. 2 from <i>Scaramouche</i> , originally for two pianos	Salabert, 1953
Mozart, Wolfgang Amadeus (1756-1791)	
Allegro molto from String Quartet in C Major, K. 465	Carl Fischer, 1946
Divertimento No. 15 in B-flat Major, K. 287, originally for orchestra (arranged by Burmester and Heifetz)	Carl Fischer, 1944
Divertimento No. 17 in D Major, K. 334, originally for orchestra	Carl Fischer, 1944
Minuet from Divertimento No. 17 in D Major, K. 136, originally for orchestra	Carl Fischer, 1940
Menuetto from String Quartet in D Minor, K. 421	Carl Fischer, 1946
Menuetto from String Quartet in B-flat Major, K. 458	Carl Fischer, 1940
Paradies, Pietro Domenico (1707-1791)	
Toccatà, originally for alte clavier	Carl Fischer, 1938
Ponce, Manuel (1882-1948)	
<i>Estrellita</i> (My Little Star), Mexican Serenade	Carl Fischer, 1928
Poulenc, Francis (1899-1963)	
<i>Mouvements Perpétuels</i> , originally for piano	Carl Fischer, 1995
Presto in B-flat Major, originally for piano	Carl Fischer, 1940
“Promenade à pied” from <i>Promenades</i> , originally for piano	Unpublished

Prokofiev, Sergei (1891-1953)	
“March” from <i>The Love of Three Oranges</i> , Op. 33	Carl Fischer, 1995
“Masks” from <i>Romeo and Juliet</i>	Carl Fischer, 1995
Gavotte from <i>Four Pieces</i> , Op. 32, No. 2, originally for piano	Carl Fischer, 1937
“The Merchant in Love” from <i>Chout</i> , Op. 21	Boosey & Hawkes, 1961
Larghetto & Gavotte from <i>Classical Symphony</i> , Op. 25	Carl Fischer, 1939
“March” from <i>Ten Pieces</i> , Op. 12, No.1, originally for piano	Carl Fischer, 1943
“March and Promenade” from <i>Children’s Suite</i> , Op. 65, originally for piano	G. Schirmer, 1978
Rachmaninoff, Sergei (1873-1943)	
<i>Daisies</i> , Op. 38, No. 8, originally for piano	Carl Fischer, 1995
<i>Oriental Sketch</i> , Op. 2, No. 2, originally for piano	Carl Fischer, 1995
<i>Etude-tableau</i> in A Minor, Op. 33, No. 7, originally for piano	Carl Fischer, 1974
<i>Etude-tableau</i> in A Minor, Op. 39, No. 2, originally for piano	Carl Fischer, 1947
“It’s Peaceful Here,” Op. 21, No. 7 from the original song	Carl Fischer, 1968
“Mélodie,” Op. 21, No. 9 from the original song	Carl Fischer, 1958
Prelude, Op. 23, No. 9, originally for piano	Carl Fischer, 1937
Prelude, Op. 32, No. 5, originally for piano	Carl Fischer, 1947
Prelude, Op. 32, Nos. 7 & 12, originally for piano	Unpublished
Second movement from Sonata for Cello and Piano	Unpublished
Op. 19	
“Humoresque” from <i>Seven pieces</i> , Op. 10, originally for piano	Unpublished
Rameau, Jean-Philippe (1683-1764)	
“Rigaudon” from <i>Pieces de clavecin</i>	Carl Fischer, 1929
Ravel, Maurice (1875-1937)	
“Forlane” from <i>Le Tombeau de Couperin</i> , originally for piano	Carl Fischer, 1942
<i>Valses Nobles et Sentimentales</i> , Nos. 6 & 7, originally for piano	Carl Fischer, 1995
Rimsky-Korsakov, Nicolai (1844-1908)	
“Flight of the Bumble Bee” from <i>The Legend of Tsar Saltan</i> , Op. 57	Carl Fischer, 1995
Saint-Saëns, Camille (1835-1921)	
“The Swan” from <i>Carnival of the Animals</i> , originally for orchestra and two pianos	Carl Fischer, 1947

Scarlatti, Domenico (1685-1757)	
Sonatina, originally for harpsichord	Carl Fischer, 1935
Selections from sonatas, originally for harpsichord	
Book I	
Molto Moderato (No. 71)	Carl Fischer, 1944
Allegro (No. 74)	Carl Fischer, 1944
Presto (No. 77)	Carl Fischer, 1944
Pastorale (No. 88)	Carl Fischer, 1944
Non Presto (No. 93)	Carl Fischer, 1944
Fuga (“The Cat’s Fugue,” No. 100)	Carl Fischer, 1944
Book II	
Andante (No. 7)	Carl Fischer, 1943
Allegro (No. 19)	Carl Fischer, 1943
Minuetto (Supplementary vol.)	Carl Fischer, 1943
Allegro (No. 21)	Carl Fischer, 1943
Andante (vol. 14, No. 38)	Carl Fischer, 1943
Allegro (vol. 15, No. 38)	Carl Fischer, 1943
Schubert, Franz (1797-1828)	
<i>Impromptu</i> in G-flat Major, Op. 90, No. 3, D. 899, originally for piano	Carl Fischer, 1934
<i>Ave Maria</i>	Carl Fischer, 1933
Schumann, Robert (1810-1856)	
“Vogels als Prophet” from <i>Waldscenen</i> , Op. 82, No. 7, originally for piano	Carl Fischer, 1933
Strauss, Richard (1864-1949)	
<i>An Einsamer Quelle</i> , Op. 9 No. 2	Unpublished
Traditional	
“Deep River” (Negro spiritual)	Carl Fischer, 1995
Turina, Joaquin (1882-1949)	
<i>Oracion (La) del Torero</i> for String Quartet, Op. 34	Carl Fischer, 1942
Vale, Flausino Rodrigues do (1894-1954)	
<i>Aqo pé da Fogueira</i> (Preludio XV), originally for piano	Carl Fischer, 1995
Vivaldi, Antonio (1678-1741)	
Larghetto from Double Concerto in B-flat Major, RV 547, Op. 22, No.2, originally for string orchestra	Carl Fischer, 1929
Weber, Carl Maria von (1786-1826)	
Rondo from Violin Sonata in D Minor, Op. 10, No. 3	Carl Fischer, 1934

Wieniawski, Henryk (1835-1880)
Caprice, from the original violin solo etude Carl Fischer, 1940

Cadenzas

Brahms, Johannes (1833-1897)
Cadenza to Violin Concerto in D Minor, Op. 77 Carl Fischer, 1995

Mozart, Wolfgang Amadeus (1756-1791)
Cadenza to Violin Concerto No. 4 in D Major, K. 218 Carl Fischer, 1995

Original Compositions under the alias, Jim Hoyle

“When You Make Love to Me” (for voice) Emery Music,
1946

“So Much in Love” (for voice) Emery Music

Samba Diablo (for piano solo) Emery Music

Transcriptions for Various Instrumentations

Dinicu, Grigoras (1889-1949)
Hora Staccato for alto saxophone and piano Carl Fischer, 1937
Hora Staccato for cello and piano Carl Fischer, 1930
Hora Staccato for clarinet and piano Carl Fischer, 1937
Hora Staccato for orchestra (arr. A. Schmid, ed. Heifetz) Carl Fischer, 1945
Hora Staccato for piano solo Carl Fischer, 1944
Hora Staccato for tenor saxophone and piano Carl Fischer, 1937
Hora Staccato for trumpet and piano Carl Fischer, 1938
Hora Staccato for two pianos Carl Fischer, 1942
Hora Staccato for viola and piano Carl Fischer, 1930
Hora Staccato for xylophone and piano Carl Fischer, 1947

CHAPTER II

DAVID FEDOROVICH OISTRAKH (1908-1974)

1. Biography

David Fedorovich Oistrakh was born on September 30, 1908, in Odessa, Ukraine. His mother was a professional singer in the Odessa opera and his stepfather was an amateur musician who became a member of the Russian prisoners' orchestra after being captured by Germans during World War I. David Oistrakh considered him his real father and kept his last name.⁴⁴

Oistrakh was given a toy violin at the age of three and a half, and at five he began playing a real instrument. His son Igor Oistrakh confesses that David Oistrakh “wasn't really a child prodigy, thank God.... His teacher, Piotr Stolyarsky, used to say: ‘I don't want Dodik—my father's nickname in the family—to be a child prodigy: he's a real musician.’”⁴⁵ Oistrakh studied with Stolyarsky, a renowned teacher at the Odessa Conservatory at that time, and in 1926, Oistrakh graduated in both violin and viola. He played the Glazunov Concerto in Kiev with the composer conducting that same year. On October 10, 1928, he made his *début* in Leningrad with the Tchaikovsky Concerto.

In the 1930s, Oistrakh participated in many competitions and his fame grew. However, he was under tremendous pressure from the government during that time. Gennadi Rozhdestvensky claimed, “[y]oung musicians who took part in competitions at that time had the obligation to win. Your victory wasn't yours, but that of the people and the system. The same thing for sport! This added colossal pressure. Indeed, everybody followed the results. But you had to win first prize, and if ever you didn't . . . watch out!” Under this pressure, Oistrakh won the first prize at the Ukrainian Violin Competition (1930), another first prize at the Violin Competition of the Soviet Union

⁴⁴ Henry Roth, *Violin Virtuosos: From Paganini to The 21st Century* (Los Angeles: California Classic Books, 1997), 140.

⁴⁵ *David Oistrakh: Artist of the People?* Produced and directed by Bruno Monsaingeon, 75 min., NVC Arts, 1998, Videocassette.

(1935), second prize at the First International Wieniawski Competition in Warsaw (first Prize was awarded to Ginette Neveu, 1937), and first prize at the International Ysaÿe Competition in Brussels (1937). His son Igor Oistrakh states, “[t]he competition opened the doors to all the top international concert halls. He was invited to many countries but he was able to visit only a few, given the atmosphere of the times. This was in 1937!”⁴⁶

After winning the first prize at the Ysaÿe competition, Oistrakh was considered the leader among Soviet violinists. In 1942, he became a Communist party member. Gennadi Rozhdestvensky recalls, “[t]here was no way he could avoid the problems experienced by all those who lived under Stalin. First and foremost, that of joining the Party. This wasn’t simple but indispensable. I am convinced that he joined the Party only in order to survive!”⁴⁷

After Stalin’s death, Oistrakh was able to travel more frequently and he made a début in Paris in 1953, in London in 1954 and in New York in 1955. Music for Oistrakh was “the only window onto the sun, oxygen and life.”⁴⁸ Oistrakh’s student Gidon Kremer claimed, “[he] bore the burden of his destiny[,] of the political climate [and] of the label that had been attached to him, defining him as the avant-garde . . . of the Soviet art of performance, even if he didn’t want it. He simply wanted to be an honest and sincere musician. But he wore that disguise and suffered terribly from that duality.”⁴⁹ Isaac Stern, in his book, *My First 79 Years*, describes Oistrakh’s pain with his life in Russia:

The last time we were together was in London, about three months before he died. He was barely sixty, had put on a lot of weight, and looked awful. I said to him, “Why don’t you come out? You’ll be honored everywhere. Within a year you’ll be a wealthy man.” He said, “I can’t. They don’t let my family travel with me. I can’t do that to my wife and children.” I asked him why he was working so much in Russia, playing, conducting, teaching from morning to night, performing local concerts in the provinces. “You don’t stop.” I said. His response was one of the most chilling things I’ve ever heard, something I won’t forget to my dying day. He said, “If I stop even for a little while, I’ll start to think. If I think, I’ll die.”⁵⁰

⁴⁶ Ibid. During World War II (1939-45), Oistrakh was not permitted to travel to Western countries, and was obligated to play for soldiers at the front.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ *The Art of Violin: The Devil’s Instrument Transcending the Violin*, prod. and dir. Bruno Monsaingeon, 113 min., NVC Arts, 2001, DVD.

⁵⁰ Isaac Stern, *My First 79 Years* (New York: Alfred A. Knopf, 1999), 116.

Oistrakh was awarded a Stalin prize in 1943, was named “People’s Artist” of USSR in 1953, and won a Lenin prize in 1960. He also received an *Honoris Causa* degree from Oxford University and citations from the Royal Academy of Music in London, the Conservatorio di Saint Cecilia in Rome, and the Academy of Arts and Sciences in the United States. Later in life, Oistrakh served as a conductor, making his conducting début in 1962 accompanying his son, Igor.⁵¹

As a performer, Oistrakh recorded about 350 compositions. His repertoire ranged from Classical and Romantic works to contemporary compositions. He also promoted many works by Soviet composers by performing and recording them. These include Miaskowsky’s Violin Concerto in D Minor, Shostakovich’s Concerto No. 1 in A Minor and Concerto No. 2 in C-sharp Minor, Taneyev’s Concerto Suite, Op. 28, Kabalevsky’s Violin Concerto in C Major and Rakov’s Violin Concerto in E Minor.⁵² Many composers, including Nikolai Yakovlevich Miaskowsky, Sergei Prokofiev, Dmitry Shostakovich and Aram Khachaturian, were inspired by Oistrakh and dedicated their works to him. Boris Schwartz, author of *Great Masters of the Violin* writes, “Oistrakh’s sympathetic and helpful attitude toward Soviet composers, his willingness to try out new works, served as encouragement to his fellow composers and contributed to the expansion of the violin repertoire in his native country.”⁵³

Oistrakh was also deeply involved in chamber music. According to his son, Igor, “it was part of his creative personality, of his whole musical consciousness.”⁵⁴ He formed a piano trio with pianist Lev Oborin and cellist Svyatoslav Knushevitsky in 1941. They performed together for twenty one years until the death of Knushevitsky in 1962.⁵⁵ The trio made many recordings including works of Haydn, Beethoven, Chopin, Glinka, Dvorak, Mendelssohn, Schubert, Smetana, Rimsky-Korsakov and Rachmaninoff.⁵⁶ According to Igor Oistrakh, “[t]hey never had arguments or disagreements. The

⁵¹ Boris Schwarz, *Great Masters of The Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983), 463.

⁵² Roth, 146.

⁵³ Schwarz, 468.

⁵⁴ Victor Yuzefovich, *David Oistrakh—Conversations with Igor Oistrakh*. (London: Cassell, 1979), 100.

⁵⁵ *Ibid.*, 102.

⁵⁶ Roth, 150.

rehearsals of the three musicians characterized true creative art in which all three took an equal part.”⁵⁷

Oistrakh also played many duos with his son Igor. They appeared together for the first time in 1947 playing Bach’s Concerto for Two Violins and Orchestra in Moscow. However, their regular performances, such as the joint tours and recordings, started in the late 1950s. Their repertoire included Mozart Sinfonia Concertante for Violin and Viola, Haydn Duo in B-flat Major, Prokofiev’s Sonata for Two Violins and Honegger’s Sonatine for Two Violins. Oistrakh also performed and recorded with other violinists such as Yehudi Menuhin and Isaac Stern.

A devoted teacher, he taught at the Moscow Conservatory for forty years from 1934 to 1974. His notable students include Gidon Kremer, Valeri Klimov, Viktor Pikaisen, Nina Beilina, Rosa Fain, Stephan Gheorgiu, Eduard Grach, Oleg Kagan, Mark Lubotsky, Stoika Milanova, Ion Voicu, Oleh Krysa, Victor Danchenko, and his own son, Igor.⁵⁸ Oistrakh died of a heart attack in Amsterdam during a tour on October 24, 1974.

2. Oistrakh’s Playing Style

In the opinion of this writer, Oistrakh’s playing was personal and touching to the audience. He was faithful to the music as well as to the audience and had an “ability to move the listeners.”⁵⁹ His sound was warm, sweet, rounded and tender. His sensitivity was also reflected in his playing through his intonation, the variety of articulation and dynamics.

His posture was firmly grounded; with his feet wide apart, he was well balanced between them. His neck was incredibly flexible and was free to move while he was playing the violin. His flexible bow wrist and fingers provided plenty of cushion, creating a rich tone. He used a wide range of bow contact points from near the bridge to the fingerboard. His intonation was pure and his phrasing was always convincing. One of the idiosyncrasies of his playing, along with his use of slide, was his “on-and-off” vibrato that was perhaps one of the key elements that made his playing unique.⁶⁰

⁵⁷ Yuzefovich, *David Oistrakh—Conversations with Igor Oistrakh*, 103.

⁵⁸ Roth, 150.

⁵⁹ *Ibid.*, 144.

⁶⁰ *Ibid.*, 145.

Oistrakh was particularly known as an exceptional human being—kind, warm, sincere and gentle. In spite of the political conditions in the USSR, Oistrakh tried to remain true to his friends and to himself. That duality of bittersweet feelings was conveyed to the listeners through his playing. Quotations from various musicians follow. Isaac Stern remembered Oistrakh fondly:

He was the gentlest of human beings, and a giant violinist. There was in his playing a beautiful control at all times, whether in fast passages or long, slow phrases. A sudden burst of virile strength and the gentle caress of a soft nuance, the smooth, sweet tone unfailingly produced at all parts of the bow, at all levels of sound, never forced, never ugly. And always that wonderful pure intonation that was invariably harmonically accurate as well. Those were the hallmarks of his playing. As for himself as a person—his life in the Soviet Union might have been expected to embitter him, yet I never once heard him utter an unkind word against a colleague, nor gossip about anyone’s failings and weaknesses. He was truly a golden man.⁶¹

Kurt Sanderling recalled, “[s]uddenly the world became a more beautiful place when he played.”⁶² About Oistrakh Mstislav Rostropovich exclaimed, “[h]e was a genius, the king of violinists!”⁶³ Sigrid Neef similarly thought of him as “a Virtuoso Adagio.”⁶⁴

Gennadi Rozhdestvensky declared, “[o]ne had an amazing feeling of comfort on stage with him. One could grasp immediately his conception of the piece. One never had the feeling of lagging behind the soloist or, on the contrary, of waiting for him. His decisions concerning tempo, the conceptual process, were so logical and so expressive that they seemed obvious. He would suggest. There was never any obligation or pretentiousness. We would make music together as if it were chamber music.”⁶⁵ Yehudi Menuhin would have loved “at one stage of my life to study with him.”⁶⁶

After his American début, a critic for *Musical America* stated, “Mr. Oistrakh is more than a technician. . . . He is a perfectionist, but in his perfection he has not lost soul nor the ability to communicate emotional feeling.”⁶⁷ Similarly, a critic in *Gramophone*

⁶¹ Stern, 230.

⁶² *David Oistrakh: Artist of the People?*

⁶³ *The Art of Violin: The Devil’s Instrument Transcending the Violin.*

⁶⁴ *David Oistrakh: Artist of the People?*

⁶⁵ *Ibid.*

⁶⁶ *Ibid.*

⁶⁷ Robert Sabin. “Oistrakh Lives up to Reputation in America,” *Musical America*, 75 (December 1955): 6.

called Oistrakh, “[a] simple, warmhearted man of great intelligence, charm, sincerity and integrity who had cultivated his tremendous gifts to their highest point of perfection at the cost of enormous work and concentration. His mastery was absolute. He knew exactly what he wanted to achieve musically and he knew the methods by which to achieve it technically.”⁶⁸

Oistrakh’s special quality as an exceptional human being has inspired many composers of his time. They were eager to dedicate their works to Oistrakh because of his sincere treatment of their work as well as the ability to share his thoughts with the composers.

The following section of this chapter will treat the process and outcome of Oistrakh’s influence on many major composers of the twentieth century.

3. Contributions to the Violin Repertoire

Oistrakh’s Influence on Contemporary Composers

Among many Soviet composers who had close relationships with Oistrakh were Aram Khachaturian, Sergei Prokofiev, Dmitry Shostakovich and Nikoai Yakovlevich Miaskowsky. These artists were inspired by Oistrakh and wrote compositions for him.

Dmitry Shostakovich was especially inspired by Oistrakh when he first heard the violinist play in 1935 at the Second All-Union Competition, where Oistrakh received the first prize. A few months later, they had a chance to play together on a tour of Turkey. After the tour, Shostakovich’s admiration for Oistrakh continued and he dedicated three very important compositions—the two violin concertos and the violin sonata—to Oistrakh, who premièred them all. Shostakovich frequently consulted Oistrakh while composing the first movement of the Violin Concerto No. 1, Op. 77. Oistrakh requested the composer “to spell the soloist briefly after the cadenza by reassigning the initial statement of the first theme of the finale to the orchestra”⁶⁹ as well as “to give the main theme in the opening of the Finale to a resonant brass instrument, and save the timbre of the violin for later.”⁷⁰ Shostakovich immediately agreed to do so.

⁶⁸ Ronald Kinloch Anderson, “David Oistrakh,” *Gramophone*, 52 (December 1974): 1107.

⁶⁹ Laurel E Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000), 320.

⁷⁰ Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton: Princeton University Press, 1994), 276.

Oistrakh's influence on Shostakovich continued, and in 1967, Shostakovich wrote to Oistrakh, "I've finished a new violin concerto. I was thinking of you when I wrote it"⁷¹ and asked Oistrakh for his permission to dedicate the work to him. A year later, Shostakovich composed a violin sonata and again dedicated it to Oistrakh as his sixtieth birthday present.

Oistrakh also had a close relationship with Sergei Prokofiev. They met for the first time when Oistrakh was chosen to play the Scherzo from the Violin Concerto No. 1 at a banquet in Prokofiev's honor. According to Victor Seroff:

At the Home of Science, where the event was held, Prokofiev was given an honorary place near the stage so that Oistrakh could not miss seeing Prokofiev's expression as he listened to Oistrakh's playing. "The longer I played, the more grave his face became," Oistrakh said. "And when I finished, Prokofiev did not join in the applause." Paying no attention to the excitement of the audience, he walked toward the stage and asked my accompanist to let him have his place at the piano. Then turning to me, he said, "Young man, you don't play it as it should be played," and right then and there he began to explain and to show me the character of his composition.⁷²

However, many years later when Oistrakh had achieved fame as a great violinist, he inspired Prokofiev to dedicate two violin sonatas to him. Oistrakh particularly liked Prokofiev's Sonata No. 1 in F Minor which "had been written for Oistrakh—for his unique combination of virtuosity, discipline and passion that Prokofiev so admired."⁷³ When Oistrakh heard the piece for the first time, he said, "[t]he music itself made an enormous impression—one had the feeling of being present at a very great and significant event. Nothing written for the violin in many decades—anywhere in the world—could equal this piece in beauty and depth. I can make that statement without the slightest exaggeration."⁷⁴ About the same piece Oistrakh also said, "S. Prokofiev's F Minor Sonata is a tremendous epic work in which the picture of the past of our great country lives again and in which the composer's thoughts about his people's fate take form. I am deeply convinced that this work, because of its purposeful contents and its extraordinary mastery in the realization of its purpose, the beauty of the musical pictures

⁷¹ Dmitry Shostakovich, *Violin Concertos Nos. 1 and 2*, introduction to liner notes by Stephen Johnson (London: VC 7 91143-2 Virgin Classics, 1990).

⁷² Victor Seroff, *Sergei Prokofiev: A Soviet Tragedy* (New York: Funk & Wagnalls, 1968), 145.

⁷³ Harlow Robinson, *Sergei Prokofiev: A Biography* (New York: Viking, 1987), 3.

⁷⁴ *Ibid.*, 450.

(it is sufficient to be reminded of the slower part), can be counted as one of the most outstanding violin sonatas of world literature.”⁷⁵

Prokofiev’s Second Sonata for Violin and Piano, in D Major, Op. 94b was originally written for flute and piano in 1943. However, when Oistrakh heard this piece for the first time, he suggested that the composer arrange it for violin and piano, since he believed that “it would ‘enjoy a more full-blooded life on the stage’ if rearranged as a sonata for violin and piano.”⁷⁶ Prokofiev started to work on this arrangement in 1943 and dedicated it to Oistrakh when it was finished in 1944.

Through the process of rearranging, Oistrakh closely worked with the composer on the idiomatic issues and interpretation of the work on the violin. As a result, it came out to be more exciting and aggressive than the original flute version. Oistrakh performed the sonata for the first time in Moscow on June 17, 1944, accompanied by Lev Oborin. During the preparation of the work, Oistrakh confessed, “I never worked with such passion on any other work . . . Until the sonata’s first public performance, I couldn’t play or think about anything else.”⁷⁷ After this incident, Prokofiev was perhaps further inspired by Oistrakh, worked on his yet-unfinished Sonata for Violin and Piano No. 1, which he started composing in 1939, finishing in 1946 and dedicated to Oistrakh. Oistrakh and Prokofiev’s friendship lasted until 1953, when the violinist played the first and the third movements of Prokofiev’s Sonata No. 1 at the composer’s funeral.⁷⁸

Another Soviet composer, Nikolai Yakovlevich Miaskowsky dedicated his violin concerto to Oistrakh in 1938-1939 and asked for the violinist’s help on technical issues in a letter on August 7, 1938. He wrote:

Dear David Feodorovich, I have been informed, to my great pleasure, that you are prepared to tackle the most thankless task of familiarizing yourself with my experiment in producing a Violin Concerto. Please be pitiless when you judge my work, since, although I have tried to shape the music as attractively and richly as possible, I cannot guarantee the specific technical aspect of the composition. . . . I will consider all your comments with the greatest appreciation. . . . it would be highly desirable if we could meet for a discussion and consider all doubtful

⁷⁵ Yuzefovich, *David Oistrakh—Conversations with Igor Oistrakh*, 166.

⁷⁶ Robinson, 422.

⁷⁷ *Ibid.*, 451.

⁷⁸ Seroff, 317.

points . . . All the best! with sincere thanks for your attention. Yours, N. Miaskovsky.⁷⁹

In return, Oistrakh expressed his interest in the concerto and on August 12, 1938, he wrote:

Dear Nikolai Jakovlevich, I have just received your letter and the Concerto (violin score and piano extracts), which I awaited with the greatest interest and impatience. I immediately liked your Concerto tremendously after playing it for the first time. My love for your excellent composition grows stronger every day. At the moment, my enthusiasm for the Concerto is so great that I play nothing else. In addition to this, I find the music deeply searching and extremely attractive, the Concerto is very varied and rich, as far as using the violinistic possibilities is concerned. I will make every effort to communicate the Concerto as well as possible. I would very much like to meet you to discuss a few details, which are of course of no real significance, but should be clarified. In sincere admiration, D. Oistrakh.⁸⁰

In autumn 1938, the concerto was completed and Oistrakh premiered the concerto in Moscow on January 10, 1939. Igor Oistrakh recalled, “[t]he first performance of Miaskovsky’s Violin Concerto was a great success. The composer was delighted. The press acknowledged father as a violinist who had given life to a new Soviet composition.”⁸¹

Oistrakh’s contributions to Soviet composition continued in Khachaturian’s violin concerto, which will be discussed in detail in the following section.

Case Study

Khachaturian, Aram

Violin Concerto in D minor

Dedicated to Oistrakh

Première Performance: Moscow, Nov. 16, 1940, with Alexander Gauk conducting

Oistrakh made significant contributions to Aram Khachaturian’s Violin Concerto during the process of composition. The following selected quotations by Khachaturian and Oistrakh are cited from *Aram Khachaturyan* by Victor Yuzefovich and were chosen to best illustrate the relationship between the two musicians and Oistrakh’s influences on the composition. Khachaturian wrote the Violin Concerto in just about two months and confessed:

⁷⁹ Yuzefovich, *David Oistrakh—Conversations with Igor Oistrakh*, 166.

⁸⁰ *Ibid.*, 161.

⁸¹ *Ibid.*, 161-62.

I was writing the Concerto with him [Oistrakh] in mind and it was a great responsibility. When it was finished, I dedicated it to Oistrakh. . . . Oistrakh said he would like to hear the Concerto and invited me to his country home. I played it for him, trying for some degree of synthesis—I would play the harmony with my left hand and the violin part with my right, singing some of the cantilena parts and the violin melody with the entire accompaniment. Oistrakh carefully followed the score. He liked the Concerto and asked me to leave it with him. We agreed to meet again in a few days.⁸²

Oistrakh recalled the memory of his time with Khachaturian while working on the Violin Concerto:

I cherish the days of my work with Aram Ilych . . . I will never forget them. I came to know him quite well while the Violin Concerto was being written. I remember that summer day in 1940 when he first played the Violin Concerto, which he had just finished. He was so totally immersed in it that he went immediately to the piano. The stirring rhythms, characteristic tunes of national folklore, and sweeping melodic themes captivated me at once. He played with tremendous enthusiasm. One could still feel in his playing that artistic fire with which he had created the music. Sincere and original, replete with melodic beauty and folk colors, it seemed to sparkle.

All these traits which the public still enjoys in the Concerto made an unforgettable impression at the time. It was clear that a vivid composition had been born, destined to live long on the concert stage. And my violin was to launch it on its career.⁸³

Shortly after the concerto's completion, Khachaturian invited his friends including Dmitri Kabalevsky, Vano Muradeli, Nina Kakarova and Nikolai Rakov to his dacha, where Oistrakh performed the concerto and claimed:

I still remember the enthusiasm with which I worked on that composition . . . In about two or three days, Oistrakh came to Staraya Ruza to play the Concerto. My little cottage was full of people. It was summer and the door to the porch was open. Many friends were there—composers and musicians. All those present, myself included, were astonished by Oistrakh's enchanting performance. He played the Concerto as though he had been practicing it for months, just as he was to play it subsequently on the concert stage.⁸⁴

Khachaturian and Oistrakh continued to work on the concerto. The following quotations show their attitude towards each other.

⁸² Victor Yuzefovich, *Aram Khachaturyan*. Tran. Nicholas Kournokoff and Vladimir Bobrov (New York: Sphinx Press, 1985), 113.

⁸³ Ibid.

⁸⁴ Ibid.

Khachaturian:

We made many corrections in details and nuances during the rehearsals . . . in one place we even added a mute; everything was decided on the spot on Oistrakh's suggestion. Oistrakh often came to my home before the Concerto was published and we would carefully go through the violin score, noting many details; many pages of the score still contain his interesting suggestions.⁸⁵

Oistrakh:

Working with him was easy and a real pleasure It was simple to find the key to performing the Concerto. The author had a perfectly clear idea of the performing plan. However, he did not restrict the performer, allowing him ample creative imagination and willingly adopted suggestions from the musicians during work on the Concerto.⁸⁶

Oistrakh was also involved in the cadenza and composed his own version. Khachaturian recalled:

The Cadenza seemed a bit too long to him, and he asked me to write another variation. I kept postponing it. Oistrakh then wrote his own cadenza, using the theme of the Concerto. I liked it. I was pleased that the score contained Oistrakh's cadenza as well as my own. It was written wonderfully, with imagination, and very violinistically. It was shorter than mine, which was fine, as I later had to shorten my own.⁸⁷

At the First International Tchaikovsky Violin Competition held in 1958, Khachaturian and Oistrakh served as members of the jury and heard a violinist playing the concerto with Oistrakh's cadenza. Khachaturian then wrote a note to Oistrakh:

Sometimes people live near one another in the same town, often in the same house, but seldom meet or don't have time to tell each other what they think. I am certain that you would never have written such a wonderful cadenza if you did not like my concerto. I think your cadenza is better than mine. It is a fantasy on my themes, and convincing in form. You prepare the audience very well for the reprise by providing the elements and rhythms of the first theme.⁸⁸

Oistrakh and Khachaturian often appeared on the concert stage playing together as violinist and conductor, respectively, and also made a recording of the Khachaturian Concerto with the National Philharmonic Orchestra.

⁸⁵ Ibid., 114.

⁸⁶ Ibid., 114-15.

⁸⁷ Ibid., 118.

⁸⁸ Ibid.

4. Appendix

Dedications

Khachaturian, Aram (1903-1978)

Violin Concerto in D Minor

Dedicated to Oistrakh

Première: Moscow, Nov. 16, 1940, with Alexander Gauk conducting

Miaskowsky, Nikolai Yakovlevich (1881-1950)

Violin Concerto in D Minor, Op. 44

Dedicated to Oistrakh

Première: Moscow, Jan. 10, 1939

Prokofiev, Sergei (1891-1953)

Sonata for Violin and Piano No. 1 in F Minor, Op. 80

Dedicated to Oistrakh

Première: Moscow, Oct. 23, 1946, with Lev Oborin

Sonata for Violin and Piano No. 2 in D Major, Op. 94b (originally for flute,
transcribed by Prokofiev at the request of David Oistrakh)

Dedicated to Oistrakh

Première: Moscow, June 17, 1944, with Lev Oborin

Shostakovich, Dmitry (1906-1975)

Violin Concerto No. 1, Op. 77

Dedicated to Oistrakh

Première: Leningrad, Oct. 29, 1955, with Yevgeny Mravinsky conducting

Violin Concerto No. 2 in C-sharp Minor, Op. 129

Dedicated to Oistrakh

Première: Moscow, Sept. 26, 1967, with Kiril Kondrashin conducting

Sonata for Violin and Piano

Dedicated to Oistrakh

Première: Moscow, May 3, 1969, with Sviatoslav Richter

CHAPTER III

JOSEPH SZIGETI (1892-1973)

1. Biography

Joseph Szigeti was born on September 5, 1892, in Budapest, Hungary. He began to play the violin at age seven. He received lessons from his father and uncle, both professional musicians, until Jenő Hubay took him into his class at the Budapest Academy. As a child prodigy, Szigeti made his début in Berlin in 1905 when he was thirteen years old. In 1906, he had played for Joseph Joachim, who proposed that Szigeti study with him. He even offered the financial assistance of a wealthy patron. However, after attending Joachim's master class, Szigeti decided not to accept the offer because Joachim only listened and critiqued without demonstrating on his violin. Szigeti recalled, "[t]his lack of interplay, this lack of kindling the pupil's enthusiasm through actual example, made for certain remoteness in their [referring to student and teacher's] relationship."⁸⁹ Rather than studying with Joachim, Szigeti learned from contemporary musicians by listening to their performances. These musicians included Eugene Ysaÿe, Fritz Kreisler, Mischa Elman, Ferruccio Busoni, and the conductors Arthur Nikisch, Sir Hamilton Harty, and Sir Henry Wood. Szigeti called them "my real teachers."⁹⁰

In 1907 he made his London début, where he lived until 1913. He premiered Hamilton Harty's Violin Concerto in 1909. In 1913, however, Szigeti was diagnosed with tuberculosis and he "had to undergo a cure at Davos, Switzerland"⁹¹ where he developed many efficient techniques for practicing. He later recalled, "[m]y lung condition forced on me a prolonged stay in a sanatorium, and [my] daily practice time was reduced to thirty to forty minutes! . . . The ingenuity I had to expend in order to draw the fullest dividends for the maintenance of my technique from those mere minutes has

⁸⁹ Szigeti, *With Strings Attached* (New York: Alfred. A. Knopf, 1967), 54.

⁹⁰ Henry Roth, *Violin Virtuosos: From Paganini to The 21st Century* (Los Angeles: California Classic Books, 1997): 95.

⁹¹ Szigeti, *With Strings Attached*, 32.

marked my practicing methods right up to this day.”⁹² He stayed in Switzerland after his recovery and taught the *classe de virtuosité* at the Geneva Conservatoire from 1917 to 1924.

In 1925 Szigeti made his American début at Carnegie Hall, playing Beethoven’s Violin Concerto with the Philadelphia Orchestra under Leopold Stokowski. In the 1930s he toured East Asia, Australia, New Zealand, South America, and South Africa and won international fame. In 1940 he settled in the United States and became a naturalized American citizen in 1951. Nine years later, he retired from the concert stage and lived in Switzerland until his death in 1973.

Szigeti devoted himself to teaching in his later life and produced many students including Kyung-Wha Chung, a Korean virtuoso, Masuko Ushioda, a professor at the New England Conservatory, and Arnold Steinhardt, the first violinist of the internationally acclaimed Guarneri String Quartet as well as Nell Gotkovsky, Yoshio Unno, Elain Weldon, Yoshio Takebe and Yoko Koubo.

Szigeti inspired many contemporary musicians and many composers dedicated their works to him. These include Rhapsody No. 1 for violin and orchestra and *Contrasts* for clarinet, violin and piano by Béla Bartók, Concerto for Violin and Orchestra by Ernest Bloch, Violin Concerto by Hamilton Harty, Concerto for Violin and Orchestra by Frank Martin, *Melody* Op. 35 bis by Sergey Prokofiev and Eugene Ysaÿe’s Sonata No. 1 for unaccompanied violin.

Szigeti’s other contributions include programming and recording many works of contemporary composers such as Bartok, Bloch, Milhaud, Roussel, Ravel, Stravinsky, and Honegger. He is responsible for popularizing Debussy’s Sonata⁹³ as well as Prokofiev’s Violin Concerto No. 1. Henry Roth explains, “[w]hen Szigeti popularized the Prokofiev No. 1 in the mid-‘30s, it was considered to be cacophonous and far out by most concertgoers, and no other major violinist performed it. Columbia Records was

⁹² Eric Wen, introductory notes to *The Joseph Szigeti Collection: Transcriptions and Arrangements for Violin and Piano* by Joseph Szigeti (New York: Carl Fischer, 2000): 7.

⁹³ Joseph Szigeti and Béla Bartók, *A Sonata Recital by Joseph Szigeti and Béla Bartók*, introduction to liner notes by Maynard Solomon (Washington, D.C.: Vanguard SRV 304-305, 1971).

indeed courageous in recording and releasing the work.”⁹⁴ In fact, Szigeti convinced many unwilling recording companies to issue the recordings of these works.

Szigeti’s unusual and revolutionary programs of the 1920s and 1930s were “designed for the adventurous auditor.”⁹⁵ He included chamber music in his programs⁹⁶ and created series such as “Eleven Masterpieces of the Twentieth Century”⁹⁷ and a “Survey of Three Centuries of Violin Music,” in which he included a number of forgotten compositions from the past.⁹⁸ Szigeti also programmed the complete violin sonatas of Bach, Mozart and Beethoven, a very unusual exploit at that time.⁹⁹

Throughout his life, Szigeti authored books including *A Violinist’s Notebook*, *The Ten Beethoven Sonatas for Piano and Violin, With Strings Attached* and *Szigeti on the Violin*. All of his pedagogical books demonstrate his contributions to the twentieth-century repertoire. Among them, *A Violinist’s Notebook* is an especially important work because in it Szigeti invented a new concept of daily practicing for the means of connecting technique to musical expression. In the preface, Szigeti addressed the problem of an “unthinking habit which makes us separate technical study from musical ends,” and said, other than practicing “the same ritualistic warming-up exercises,” he suggested to “plunge into some unaccustomed, unexpected challenge at the beginning of each working day.” He also mentioned, “it is my hope that this collection may bring to daily practice a little of the spirit of adventure that it should have.”¹⁰⁰ This book contains 200 musical passages by sixty different composers from Johann Sebastian Bach to Eugene Ysaÿe. Technical and musical challenges are addressed in each of the excerpts and all of them are followed by Szigeti’s suggestions including fingerings and bowings.

Another book, *Szigeti on the Violin*, discusses his philosophy about music as well as the techniques and styles of violin playing. In the *Introduction*, Szigeti explains the purpose of his writing:

I HAVE [*sic*] tried in this book to do two things: first, to set down my thoughts about violinists and violin-playing in the contemporary musical scene from the

⁹⁴ Roth, 98.

⁹⁵ *Ibid.*, 96.

⁹⁶ Schwarz, 389.

⁹⁷ *Ibid.*, 387.

⁹⁸ Wen, 5.

⁹⁹ Schwarz, 387.

¹⁰⁰ Joseph Szigeti, *A Violinist’s Notebook*, (London: Gerald Duckworth & Co., 1964), xi.

point of view of one whose experience as student, child performer, international violinist, teacher, competition judge spans the greater part of the twentieth century; and secondly to pass on advice and suggestions that may help the violinist with his practical problems.¹⁰¹

This book is divided into two sections and has 36 chapters. More than 300 excerpts from Baroque to twentieth-century music are presented in the second part and each excerpt is followed by the author's ideas and comments based on his own experience with the music.

The Ten Beethoven Sonatas for Piano and Violin contains Szigeti's views and ideas of musical interpretation of the ten sonatas as well as technical suggestions. Paul Rolland, an editor of this book claims, "Szigeti ponders the music of Beethoven with deep insight, and above all with devotion. In his analysis he approaches it with the dedicated love of a sensitive artist and a warm human being."¹⁰² Szigeti performed the Beethoven's complete sonata cycle in 1919 for the first time when he was twenty-seven years old.¹⁰³ Szigeti also wrote an autobiography, *With Strings Attached* in which he talks about his childhood and his career, as well as his relationships with contemporary composers and musicians.

Szigeti's playing was often associated with the words "devotion" and "integrity." Szigeti once told his students, "[d]isregard what critics, audiences and even your colleagues say which is flattering. Don't be satisfied with a public success; prove your worthiness to your own conscience."¹⁰⁴ On this matter, Szigeti seems to have followed his own advice throughout his life.

2. Szigeti's Playing Style

Szigeti first learned to play the violin with the very old book-under-the-arm method, according to which he had to hold a book between his bow arm and his body. The habit remained throughout his career. Due to this kind of posture, he was often criticized for looking confined. Probably because of his bow arm, he often made a rough sound at *fortes* and his loud *spiccatos* were somewhat unclear. However, his soft

¹⁰¹ Joseph Szigeti, *Szigeti on The Violin*, (New York: Dover, 1979), ix.

¹⁰² Joseph Szigeti, *The Ten Beethoven Sonatas for Piano and Violin*, edited by Paul Rolland (Urbana: American String Teachers Association, 1965): 2.

¹⁰³ Ibid.

¹⁰⁴ Norman Paulu, "Szigeti – The Artist!," *American String Teachers*, 12/3 (1962): 3.

passages were always delicate, sweet, and charming. The speed of his vibrato was on the medium to slow side, and sometimes, a bit unstable. However, his intonation was accurate and the phrasing was always convincing.¹⁰⁵

In the opinion of this writer, Szigeti had an incredible ability to communicate with his audience. His sincere and honest playing from his heart always moved listeners, including other musicians. Many composers inspired by Szigeti were eager to dedicate their music to him. Ernest Bloch commented, “[t]he modern composers realize that when Szigeti plays their music, their inmost fancy, their slightest intentions become fully realized, and their music is not exploited for the glorification of the artist and his technique, but that artist and technique become the humble servant of the music.”¹⁰⁶

Szigeti’s devotion to the music and his integrity showed through his playing, and he was often described as “the greatest artist among violinists” and “the thinking man’s virtuoso.” Quotations from various musicians follow. Henry Roth, a music critic, stated, “[t]o counterbalance deficiencies due to his anachronistic early training Szigeti offered new vistas of imagination, breadth of vision, grandeur of spirit, sincerity of purpose, ineffable sensitivity and the exhilaration which accompanies daring new musical explorations. And he played with an intense visceral power which somehow always radiated his own humanism.”¹⁰⁷ Byron Cantrell claimed that Szigeti was the “‘Scholar of the Violin’ but with a heart and soul as well.”¹⁰⁸ Eugène Ysaÿe echoed that sentiment, saying that he had found in Szigeti “that quality rare in our days: to be at the same time a virtuoso and a musician. One senses that the artist [is] aware of his mission—like a prophet—and one appreciates the violinist placing technique in service of expression.”¹⁰⁹ Isaac Stern acknowledged Szigeti’s strange physical posture, but accorded him this accolade:

Someone said of Szigeti that he looked as though he’d learned to play the violin in a telephone booth; he was so *awkward*. But he was one of the most profound musicians I have ever known, and a very good friend. . . He was always very nervous onstage. I remember a performance he gave at

¹⁰⁵ Roth, 96-97.

¹⁰⁶ Tim Page, “Joseph Szigeti: Violin,” <http://www.andante.com/article/article.cfm?id=20611> (Accessed November 7, 2006).

¹⁰⁷ Henry Roth, “Szigeti—An 80th Birthday Tribute,” *The Strad*, 83-992 (December 1972): 413-15.

¹⁰⁸ Byron Cantrell, “Szigeti is Eighty!,” *American String Teachers*, 22/4 (1972): 10.

¹⁰⁹ Wen, 4.

Carnegie Hall in the mid-forties. . . . It was one of the most ennobling performances I have ever heard. Nobody in the hall breathed. You were not listening to a performance of someone standing on the stage at Carnegie Hall; you were surrounded by a golden aura of music.¹¹⁰

Ida Haendel acknowledged Szigeti as the “Aristocrat of Violinists.”¹¹¹ Finally, Boris Schwarz admitted the violinist’s affection for twentieth-century music: “Composers loved to dedicate their music to him because he had a unique affinity for the modern idiom.”¹¹²

Szigeti’s scholarly quality, a very rare and special one, led many composers in his time to write compositions for him. His ability to deliver composer’s intentions through his thoughtful playing as well as his passion for exploring new music made it possible for composers to write music more confidently, knowing it would be expressed as intended.

The following section of this chapter will treat the process and outcome of Szigeti’s influence on composers of twentieth-century music.

3. Contributions to the Violin Repertoire

Szigeti’s Influence on Contemporary Composers

Szigeti believed that technique should serve the music and that violinists have to be prepared for modern compositions. To quote him on this subject:

We violinists must be ever more prepared (mentally and technically) for new difficulties coming from modern composers. They are less and less inclined to mould their musical ideas after the pattern of traditional technique and we ought to welcome this . . . We are too much inclined to limit the conception of “violinistic” to formulas and passages which abound in the works of the violinist-composers like Wieniawsky, Vieuxtemps, Sarasate and of composers like Glazunov, Goldmark, Saint-Saëns, Lalo, and Bruch, who, to a certain extent, have allowed their pen to follow the dictates of the instrument. It seems to me that the really provoking and worthwhile technical problems have mostly been posed by the great and willful composer-personalities, who followed the lead of their abstract musical ideas to the ‘bitter end’ without pausing to consider traditional technique. Beethoven’s growling exclamation to Schuppanzigh

¹¹⁰ Isaac Stern, *My First 79 Years* (New York: Alfred A. Knopf, 1999), 5-6.

¹¹¹ Ibid.

¹¹² Schwarz, 386.

(something to the effect that consideration of his “miserable fiddle” was the least of his worries when composing) is an example in point.¹¹³

This kind of openness to modern idioms made Szigeti a master of many contemporary compositions, and he received dedications from living composers throughout his life.

Szigeti’s first experience as a dedicatee was with Hamilton Harty, who composed a violin concerto for the violinist when he was about seventeen years old. Szigeti claimed that the experience with the composer on a new work “set the pattern for [his] subsequent approach to other such tasks.”¹¹⁴ He also said, “[f]or I think more and more that one’s whole musical make-up is conditioned by some such early experience from which is evolved the ‘working method’ that serves one in the most diverse tasks and at different stages of development.”¹¹⁵ Many composers subsequently dedicated their music to Szigeti including Béla Bartók, Henry Cowell, Ernest Bloch, Alfredo Casella, Spike Hughes, Frank Martin, Aarre Merikanto, Sergey Prokofiev, Alan Rawsthorne, Alexander Tansman, Kurt Weill and Eugene Ysaÿe.

When Frank Martin dedicated his Violin Concerto to him, Szigeti recalled, “[w]hen the composer sent me his manuscript, he wrote that he had never forgotten my playing of the Beethoven Concerto at the Augusteo in Rome under Bernardo Molinari, in 1921, and that ever since then he had ‘equated’ the sound of the violin with my way of playing it.”¹¹⁶

Another composer, Alan Rawsthorne, dedicated his Violin Sonata to Szigeti, and it bore a distinct Hungarian flavor probably inspired by him. For example, Rawsthorne’s biographer John McCabe claimed that “[t]he final violin phrase of the introduction clearly shows that the Scotch snap is more of a Hungarian snap, with a Bartókian phrase presumably in tribute to Szigeti’s Hungarian heritage.”¹¹⁷

Szigeti had an especially close relationship with Ernest Bloch. Szigeti claims that he was the first one ever to record Bloch’s composition, *Baal Shem Suite* in 1926 and “as a token of appreciation,” Bloch dedicated his *La Nuit Exotique* to Szigeti, which he wrote

¹¹³ Joseph Szigeti, introductory notes to *The Joseph Szigeti Collection: Transcriptions and Arrangements for Violin and Piano* by Joseph Szigeti (New York: Carl Fischer, 2000), 36.

¹¹⁴ Szigeti, *With Strings Attached* (New York: Alfred. A. Knopf, 1967), 108.

¹¹⁵ Ibid.

¹¹⁶ Szigeti, *With Strings Attached*, 356.

¹¹⁷ John McCabe, *Alan Rawsthorne: Portrait of a Composer* (Oxford: Oxford University Press, 1999), 184.

in Santa Fe, New Mexico, in the fall of 1924.¹¹⁸ In 1938 Szigeti premiered another composition by Bloch, the Concerto for Violin and Orchestra, which Bloch had delayed for a year wishing Szigeti to be the soloist.¹¹⁹

Szigeti's musicianship also influenced Eugene Ysaÿe, who wrote and dedicated the first of his six solo sonatas to Szigeti after hearing his performance of Bach. Ysaÿe confessed, "[w]hen one hears an artist like Szigeti who is able to accommodate his playing to the rectangular lines of the great classics as easily as he can to the expressive melodies of the romantics, one feels how absorbing it would be to compose a work for the violin whilst keeping ever before one the style of one particular violinist."¹²⁰

Szigeti also shared a great friendship with fellow Hungarian Bela Bartók. Bartók and Szigeti were lifelong friends and often concertized as a violin-piano duo in such cities as London, Oxford, Berlin, Rome, Paris, Budapest, Washington D.C. and New York.¹²¹ Bartók dedicated his first rhapsody to Szigeti and together they promoted the piece by performing and recording it. Their playing of the Rhapsody No. 1 can be still heard in the historical recording made in 1971 at the Library of Congress in Washington, D.C., along with the Beethoven Sonata No. 9 ("Kreutzer,") in A Major, Debussy Sonata, and Bartók's Second Sonata for Violin and Piano. However, Bartók originally had resisted playing. In his letter to Szigeti, Bartók confessed, "[m]y dear friend, don't be angry if I again say 'no' – in writing too, but it can't be. I will not, I cannot play my own works in Budapest. There are a thousand and one reasons for this. If I only could, I would prefer not to play them anywhere else either; this whole concertizing bores me to death. But the hitch is, I need the money, so I have to accept as much of this métier so alien to me, as I can endure."¹²²

Bartók in fact suffered from poverty and his works were neglected during his lifetime. After his death, however, Szigeti attempted to solidify Bartók's legacy, and on May 20, 1947, he wrote to Irving Kolodin, at that time the editor of the New York Sun:

¹¹⁸ Szigeti, *With Strings Attached*, 122.

¹¹⁹ Tim Page, "Joseph Szigeti: Violin."

¹²⁰ Antonie Ysaÿe and Bertram Ratcliffe, *Ysaÿe: His Life, Work and Influence* (London: W. Heinemann, 1947), 223.

¹²¹ Szigeti, *With Strings Attached*, 345.

¹²² *Ibid.*, 344.

Dear Mr. Kolodin:

Your recent review of the Bartók Piano Concerto prompts me to speak to you about a matter that has long been weighing on my mind. [. . .]

Contrasts and Rhapsody No. 1, for instance (both recorded with the composer at the piano) were recorded in 1940 and issued, I believe, in 1941, and though Contrasts is still being carried in the catalogues, the single disk of Rhapsody – D 11410 – incomprehensibly had been cut out of the catalogue, in the scary war days I believe, and all my efforts to have it reinstated have been of no avail.

The ironic thing, as you say, is that this excellently recorded disk, which had practically no promotion and probably a rather poor sale in the bad years from 1941 to 1943, would probably have a vigorous lease on life now that Bartók, alas, is no longer with us, and that he is being “discovered” at last by tens of thousands of “ordinary” music-consumers.

Whenever I bring up my resentment about this or similar cut-outs from the catalogue, I am told that the distributing machinery being what it is, it is almost easier to re-record a work than to reinstate a perfectly good recording in the catalogue!

Confronted with this kind of logic, I simply give up! But not to the extent of not writing to you these lines in the hope that you will find some occasion to give the “powers that be” a little sermon on this and similar subjects. [. . .]

With best greetings,

Yours cordially

Halsey Stevens, Bartók’s biographer, states that Szigeti also raised funds for Bartók as well as helping him to obtain commissions from Koussevitzky and Benny Goodman without telling Bartók, so that he did not interpret them as charitable acts.¹²³ The following section will present Szigeti’s contributions to Bartók’s *Contrasts*, commissioned by Benny Goodman.

Case Study

Bartók, Béla (1881-1945)

Contrasts

Dedicated to Szigeti and Benny Goodman

Commissioned by Benny Goodman aided by Szigeti

Première Performance: New York, January 9, 1939, with Benny Goodman and Endre Petri (First Version) & New York, April 21, 1940, with Benny Goodman and Béla Bartók (Final Version)

Szigeti was one of the first classical violinists to collaborate with jazz musicians and was heavily responsible for the outcome of Bartók’s *Contrasts* for clarinet, violin and piano, a major chamber music work of the twentieth century. Although Benny Goodman

¹²³ Joseph Szigeti and Béla Bartók, *A Sonata Recital by Joseph Szigeti and Béla Bartók*, introduction to liner notes by Maynard Solomon (Washington, D.C.: Vanguard SRV 304-305, 1971).

was the official commissioner, Szigeti was the one who originally brought up the idea of the commission. In *With Strings Attached*, Szigeti wrote, “I never commissioned any work for my own exclusive use; I somehow always managed to have my hands full without that. The nearest I came to commissioning a work was when I had a brainwave about suggesting to Benny Goodman that he authorize me to ask Bartók to write a work for three of us—Goodman, Bartók, and myself.”¹²⁴ Benny Goodman, in fact was eager to play some classical music at that time of his life. He made an unsuccessful attempt to record a Mozart quintet with the Pro Arte Quartet and, therefore, gladly accepted the idea.¹²⁵

Ross Firestone, a biographer of Benny Goodman claims, “[a]lthough the clarinetist and composer came from two different musical worlds, Szigeti evidently assumed that Bartók’s deep involvement in the folk music of Eastern Europe would inspire him to discover some sort of common ground. Bartók did, in fact, tell him that the opening movement of the work was suggested by the ‘blues’ section of Ravel’s violin sonata, and to the critic Nicholas Slonimsky, the final result was ‘the Hungarian counterpart of the American blues.’”¹²⁶ On August 11, 1938, Szigeti wrote a letter to Bartók explaining the commissioned work:

Benny Goodman came to see me on the Riviera during the few days of his European “joy-ride”! I took this opportunity to secure the “commission” I’ve mentioned, under conditions which he gladly agreed to and which amount to *treble* the amount (a hundred dollars) you’d mentioned at the time! (i.e., my clever wife, whom I consulted on the matter, did not find the 100 dollars enough and said, let Benny pay three-hundred, and now I see she was right!) So please write to Benny Goodman . . . a registered letter in which you agree to write within a given time a 6-7 minute clarinet-violin duo with piano accompaniment, the ownership of which remains yours, but granting him the performance right for three years, so that you will only have it printed after that time. You also reserve the gramophone recording rights for him and myself for three years. The royalties from performances, radio and his recordings of course pertain to you. If possible, it would be very good if the composition were to consist of two independent sections (which could perhaps be played separately, as

¹²⁴ Szigeti, *With Strings Attached*, 129.

¹²⁵ Ross Firestone, *Swing, Swing, Swing: The Life & Times of Benny Goodman* (New York: W.W. Norton & Company, 1993), 245.

¹²⁶ *Ibid.*, 248.

in the Rhapsody No. 1 for Violin), and of course we hope it will include a brilliant clarinet and violin cadenza!¹²⁷

Although Benny Goodman had asked for the piece to be six to seven minutes long so that it would fit onto a double-sided twelve-inch disc, the composition turned out to be rather too long. Szigeti recalled the incident when Bartók sent a letter regarding this matter: “Bartók was somewhat apologetic about the ‘overweight’ when giving me the timings of the work . . . Bartók wrote, when sending the score to Benny and me: ‘Generally the salesman delivers less than he is supposed to. There are exceptions, however, as for example if you order a suit for a two-year-old baby and an adult’s suit is sent instead—when [*sic*] the generosity is not particularly welcome!’”¹²⁸ The work had two movements as Benny originally had requested, and on January 9, 1939, the piece was premièred in Carnegie Hall by Szigeti, Goodman and Endre Petri, under the title Rhapsody—Two Dances entitled Verbunkos (Recruiting Dance) and Sebes (Fast). However, Bartók later added the middle movement due to his “unfailing sense of form” and “equilibrium,” to quote Szigeti, entitled Pihenő (Rest). The première of the three movement work was on April 21, 1940, again in Carnegie Hall with Bartók at the piano joining Szigeti and Benny Goodman.¹²⁹ Szigeti recalls, “[w]hen it came to giving the three-movement work a name, we sat for hours in my apartment on Park Avenue mulling over a suitable title to replace ‘Rhapsody,’ he [Bartók] finally hitting upon *Contrasts*.”¹³⁰

According to Halsey Stevens, a biographer of Bartók, the title *Contrasts* refers not to the tempo of the contrasting movements, but to the contrasting sonorities among the three instruments.¹³¹ In fact, without Szigeti’s idea of commissioning Bartók on this work, the piece would have never been written. Halsey Stevens writes:

Had it not been for a commission, he would very likely never have concerned himself with one of them [referring to the inclusion of a wind instrument in his chamber pieces]. . . . [S]ince the 1940 Quintet for piano and strings, he had combined the piano only with individual instruments in two Sonatas and Rhapsodies, apparently having reached the pronounced differences in tone production. To add still another type of instrument—the clarinet—meant that

¹²⁷ János Kárpáti, *Bartók’s Chamber Music* (Stuyvesant: Pendragon Press, 1994), 433-34.

¹²⁸ *Ibid.*, 129.

¹²⁹ Szigeti, *With Strings Attached*, 346.

¹³⁰ *Ibid.*, 347.

¹³¹ Firestone, 250.

there would be even less possibility of blending their sonorities; consequently he approached the problem from the opposite side: playing up the disparities.¹³²

While Bartók was visiting the United States in the spring of 1940, Szigeti suggested to Goddard Lieberson, who was in charge of a classical music recording company, the idea of producing a recording of *Contrasts* with the composer at the piano while he was still in the United States. The recording session took place in Los Angeles in May, 1940.¹³³

Transcriptions and Arrangements

In addition to inspiring composers and promoting new music, Szigeti also contributed to the violin repertoire through his transcriptions. As many composers had dedicated their works to Szigeti, he also had dedicated some of his works to other violinists. These transcriptions include Peter Warlock's "Pieds-en-l'air" from *Capriol Suite* for String Orchestra, which was dedicated to Fritz Kreisler, and Federico Mompou's "Jeunes filles au jardin" from *Scènes d'enfants*, dedicated to Jascha Heifetz. He was also inspired by many musicians, including Blanche Marchesi and Nellie Melba, both sopranos, which led him to write transcriptions of Sigurd Lie's "Snow" and Eduoard Lalo's "Aubade" from the opera *Le Roi d'Ys* after attending their performances.¹³⁴

Eric Wen claims that "[Szigeti] desired to reintroduce audiences to the many splendors of the Italian Baroque repertory. He especially admired the works of Giuseppe Tartini (1692-1770), and lamented the fact that few of the composer's works besides the 'Devil's Trill' Sonata were known. Szigeti explored Tartini's concerto output, and was responsible for reviving the Violin Concerto in D minor (D. 45)," a piece that he rearranged.¹³⁵ Other Baroque compositions transcribed by Szigeti are the second movement of Bach's Keyboard Concerto in F Minor and the "Passepied" from the opera, *Castor et Pollux* by Jean-Philippe Rameau. Besides transcriptions and arrangements, Szigeti also composed a cadenza for the first movement of Mozart's Violin Concerto in G Major, K. 216. Many of his transcriptions were published by Carl Fischer in 2000 as *The Joseph Szigeti Collection: Transcription and Arrangements for Violin and Piano*.

¹³² Ibid., 249.

¹³³ Ibid., 250.

¹³⁴ Wen, 7.

¹³⁵ Ibid.

In all of Szigeti's transcriptions and cadenzas, he indicated bowings, fingerings, dynamics, and playing instructions. For example, Szigeti suggests playing at the "tip of bow" and "heel of bow" in the opening of the third movement of Tartini's Concerto in D Minor. In the second movement from Bach's Keyboard Concerto in F Minor, Szigeti specifically asks performers to play on G and D strings only throughout the entire piece. Also, in "Danza de la Molinera" from *El sombrero de tres picos* by Manuel De Falla, Szigeti gives instructions on how to play the pizzicatos, such as "[r]ight hand pizzicato with down(↓) and up(↑) strokes," "[r]ight hand pizz. with index finger," and "pizz. with thumb, using left side of thumb, with elongated strokes." Szigeti's transcriptions and cadenzas clearly show his interpretation of works through meticulous markings and instructions, which also adds to their value as pedagogical works. Leonid Kogan, a virtuoso Russian violinist expressed his admiration of Szigeti in his letter sent on December 5, 1943:

Honored Master,

[. . .] Your last visit left a deep impression on me; I was so enormously impressed by your personality of a thinking musician that I resolved to follow in your footsteps, a difficult undertaking indeed! But I was obviously too young to realize this and had to abandon this desire in the end. But I still keep on studying and analyzing your transcriptions as before, and regret only that since 1938 they don't seem to reach us. I would so much like to get to know your new transcriptions [. . .]¹³⁶

Despite his detailed markings in the transcriptions, however, Szigeti expressed a concern that one should develop his or her own playing style. He said, "[w]hat I am hoping is that some of my experiments will stimulate students to experience on their own and lead them to solutions that will be in their own 'handwriting.'" Above all, Szigeti emphasized intonation as the most important foundation: "'There Is No Substitute For Perfect Intonation.' Beauty of tone, perfection of technique, sense of style, the faculty of transmitting the essence, the poetry, the passion of a musical composition, all these gifts will be of no avail if the cardinal virtue of perfect intonation is missing. So let me repeat: 'There Is No Substitute For Perfect Intonation.'"¹³⁷

¹³⁶ Szigeti, *With Strings Attached*, 360.

¹³⁷ Szigeti, *Szigeti on The Violin*, x.

4. Appendix

Dedications

Bartók, Béla (1881-1945)

Rhapsody No. 1

Dedicated to Szigeti

Première: Cleveland, 1938

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Bloch, Ernest (1880-1959)

Concerto for Violin and Orchestra

Dedicated to Szigeti

Première: December 17, 1938

La Nuit Exotique

Composed in 1924 and dedicated to Szigeti

Casella, Alfredo (1883-1947)

Violin Concerto

Dedicated to Szigeti

Première: Moscow, Oct.8, 1928

Cowell, Henry Dixon (1897-1965)

How Old is Song?

Originally written in 1930-31 for voice, arranged for violin and piano in 1942 and dedicated to Szigeti

Sonata No. 1 for Violin and Piano

Composed in 1945 and dedicated to Szigeti

Harty, Hamilton (1879-1941)

Violin Concerto

Dedicated to Szigeti

Première: 1909

Martin, Frank (1890-1974)

Concerto for Violin and Orchestra

Dedicated to Szigeti

Première: Spring of 1952 with Ernst Ansermet conducting

Merikanto, Aarre (1893-1958)
Konserttikappale (Concert Piece)
Composed in 1929 and dedicated to Szigeti

Prokofiev, Sergey (1891-1953)
Melody, Op. 35 bis No. 5
Composed in 1920 and dedicated to Szigeti

Rawsthorne, Alan (1905-1971)
Violin Sonata
Composed in 1958 and dedicated to Szigeti

Tansman, Alexander (1897-1986)
Violin Concerto
Composed in 1937 and dedicated to Szigeti

5 Pièces
Composed in 1930 and dedicated to Szigeti

Weil, Kurt (1900-1950)
Concerto for Violin and Wind Orchestra
Composed in 1924 and dedicated to Szigeti

Ysaÿe, Eugene (1858-1931)
Sonata No. 1
Composed in 1924 and dedicated to Szigeti

Transcriptions and Arrangements for Violin and Piano

Bach, Johann Sebastian (1685-1750)
“Arioso,” Second Movement from Keyboard Concerto in F Minor

Bartók, Béla (1881-1945)
Hungarian Folk Songs

Elgar, Sir Edward (1857-1934)
Serenade for Strings

Falla, Manuel De (1876-1946)
“Danza de la Molinera” from *El sombrero de tres picos*

Haydn, Franz Joseph (1732-1809)
Last Movement from the String Quartet in D Major, Op. 64, No. 5 (“Lark”)

Kodály, Zóltan (1882-1967)
“Intermezzo” from *Háry Janós*

Lalo, Édouard (1823-1892)
“Aubade” from *Le Roi d’Ys*

Lie, Sigurd (1871-1904)
“Snow” (Norwegian Song)

Mompou, Federico (1893-1987)
“Jeunes Filles au Jardin” from *Scènes d’enfants*

Rameau, Jean-Pilippe (1683-1764)
“Passepied” from *Castor et Pullux*

Scriabin, Alexander (1872-1915)
Etude in Thirds (Op. 8, No. 10)

Tartini, Giuseppe (1692-1770)
Concerto in D Minor

Warlock, Peter (1894-1930)
“Three Pieces” from *Capriol Suite* for two violins and piano

Weber, Carl Maria von (1786-1826)
Air Russe and Rondo

Cadenzas

Mozart, Wolfgang Amadeus (1756-1791)
Cadenza for the First Movement of the Violin Concerto in G Major, K. 216

Tartini, Giuseppe (1692-1770)
Cadenza to Concerto in D Minor

CONCLUSION

This treatise demonstrates the significant role of performers in the process of composition, as well as their influence on the violin repertoire through their own compositions, the programming and promoting of works they admired and the transcribing and arranging of works of others. It is clear that the three violinists discussed in this treatise have served as great contributors to twentieth-century music. However, while the contributions of composers are studied often and in great depth in music historiography, performers' contributions to the repertoire are often undervalued.

It is the author's hope that this treatise serves as a model for future research on additional performers with the same type of perspective. Potential candidates for further research are violinists Yehudi Menuhin (1916-1999), Fritz Kreisler (1875-1962), Paul Kochanski (1887-1934) and Samuel Dushkin (1891-1976), each of whom influenced their contemporary composers and contributed to the violin repertoire of the twentieth century. Furthermore, the author hopes that this research forms a basis for examination of other performers, not only of violin, but also of other instruments, who inspired and shaped the compositions of their time.

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BIOGRAPHICAL SKETCH

Violinist Jae Won (Noella) Jung, a native of Korea, came to the United States when she was 14 years old. She holds her B.M. and M.M. degrees in violin performance from the New England Conservatory of Music, where she graduated with academic honors.

She has twice appeared as a soloist with the Korean Symphony Orchestra and has given numerous solo and chamber recitals in many cities including Boston, Baltimore, Oberlin, and Cleveland in the U.S., and internationally in Seoul, Korea; and Vienna, Austria.

Dr. Jung has spent summers at Encore School for Strings, Credo Chamber Music Festival, Aria International Summer Academy and Musicorda for which she received numerous scholarships and fellowships. In addition, she also has had the opportunity to play for renowned teachers including Ifrah Neaman, Roman Totenberg, Berl Senofsky, Victor Danchenko, Stephan Clapp, Nicholas Mann, David Russell, Charlie Castleman, Masuko Ushioda and David Updegraff. She was chosen to be a recipient of a Tallahassee Music Guild Scholarship in 2004 and is a member of Pi Kappa Lambda, a national honorary society.

As an orchestral player, she has worked and performed with conductors such as Keith Lockhart, Benjamin Zander, Bobby McFerrin, and Krzysztof Penderecki.

Dr. Jung's teachers include Karen Clarke, James Buswell and Violaine Melancon.

In addition to performing, she is an enthusiastic violin teacher. She led the violin sectionals and coached the chamber orchestra at Gordon College, and she also had a private teaching studio in Baltimore and Boston. She was a teaching assistant for Prof. Karen Clarke at Florida State University where she holds her Doctor of Musical Arts degree and graduated with the highest academic distinction, *Summa Cum Laude*.